



C. Russell, *When White Men Turn Red* (detail) 1922

Pathways

An Educator's Guide

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Pathways

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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 westward movement.

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

The Guide includes:

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

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

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

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



Pathways

Introduction

The images in Pathways summon forth tales of trappers, traders, prospectors and settlers who chose to abandon the familiar in a quest for the new. For these individuals, the West was a symbol of health, wealth and freedom. Whether fact or fantasy, the enormous expanse of territory that stretched before them seemed to offer endless possibilities.

The men and women who answered the westward call were driven by many personal motives: land, a fresh start, wide open spaces, liberty, adventure, and prosperity. Some made the journey alone. Countless numbers traveled in large parties.

There were those who made the passage on behalf of national motives. At the urging of Thomas Jefferson, Congress provided funds for the Corps of Discovery, led by Meriwether Lewis and William Clark, to explore the Northwest. Leaving St. Louis in 1804, the Corps traveled up the Missouri River by boat, crossed over the Rocky Mountains, and sailed the Columbia River to the Oregon coast. The Corps returned in 1806 laden with maps, journals, and plant and animal specimens.

The maps drafted by the Corps guided traders and trappers who traveled in search of a fur rich West. In the latter part of the fur-trading era, the "Mountain Man" emerged in popular folklore. These solitary trappers spent extended months in the mountains in search of beaver pelts, with little more to sustain them than a rifle, traps, coffee, salt, sugar and their sharp wits.

In the early years of the 19th century, Americans moved



C. Russell, *Captain William Clark of the Lewis and Clark Expedition...* 1897

eagerly across the Mississippi to explore and chart the newly acquired Louisiana Territory and neighboring lands. As they made their passage west, these travelers met many challenges, including extreme temperatures, lack of fresh water, shortage of grass for animal feed, disease, and the threat of attack along the way.

As the nineteenth century progressed, sentiment for territorial expansion gained support. Between 1841, when the first pioneers crossed the continent by wagon, and 1869, when the completion of the first transcontinental railroad signaled the end of the trail, thousands of families traveled west. The first great trail, the Santa Fe, was a trading trail. Subsequent trails, such as the Oregon, California, and Mormon Trails, were used not only by fur trappers, missionaries, and explorers, but also by families going west to establish new homes. More than 350,000 people used the Oregon Trail between 1836 and the late 1860s. Travel by rail made for a speedier and safer journey, and railroads made great efforts to entice settlers with colorful newspaper



ads and posters that promised cheap and fertile land.

Artists Charles Russell and Frederic Remington were not immune to the call of the West; both succumbed to the desire to explore it while in their youth.

Legend has it that as a young boy, Russell skipped school and wandered down to St. Louis's Mississippi riverfront to listen to fur traders and mountain men spin yarns about their western adventures. In 1880, Russell's parents presented their son with the gift of a trip to Montana for his sixteenth birthday. Captivated, Russell decided to make Montana his home. His first job tending sheep for a family acquaintance didn't last long, but Russell stayed on with a professional hunter, Jake Hoover, until he landed a job in 1882 wrangling horses.

During his lifetime, Russell remained entranced by the West. In 1913, he took a boating trip to retrace a portion of Lewis and Clark's route, at times reading aloud from a copy of their journals. The West that had passed was his theme, as evidenced by an inscription Russell wrote in a copy of his book, *Rawhide Rawlins*: "When the nester turned the West grass side down, he buried the trails we traveled. But he could not wipe from our memorys [sic] the life we loved. Man may lose a sweetheart but he dont forget her."

Frederic Remington also came to Montana as a young man. In 1882, with a small advance on his inheritance, he left New York and headed west. After a few months stay, Remington returned to New York to settle into clerkship, but remained restless to see more of the West. In 1883, with the remainder of his inheritance, he set off for Kansas where he purchased a sheep ranch, living there for about a year before returning east. Although this was the only time he made the West his home, Remington made countless excursions thereafter.



C. Russell, *First Wagon Trail* 1908

Remington, like Russell, mourned the passing of the West: "I mean just this: The West is no longer the West of picturesque and stirring events. Romance and adventure have been beaten down in the rush of civilization; the country west of the Mississippi has become hopelessly commercialized, shackled in chains of business to its uttermost limits."

Look for the stories of those who blazed the western pathways in the works of Remington, Russell, and other western artists. A moment in the quest for a water route connecting the Mississippi River with the Pacific Ocean is depicted in Russell's *Captain William Clark of the Lewis and Clark Expedition Meeting with the Indians of the Northwest*, the suggestion of impending change can be detected in Russell's *First Wagon Trail*, and a keen look at both the Native American and the prospectors' point of view is illustrated in Russell's companion pieces *Plunder on the Horizon* and *Trouble on the Horizon*. Westward Ho!



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.



Pathways
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 |



Pathways
Sid Richardson Museum

- 1929** - Rebounding, Richardson has producing wells in Texas counties of Ward and Winkler.
- 1930** - The big East Texas oil fields are tapped and oil prices plunge again.
- 1931** - Richardson drills in Winkler County in the B.S. Edwards lease.
- 1932** - Starts again with \$40 from sister, wildcats in West Texas. Richardson's first field is purchased in Ward and Winkler counties.
- 1933** - Joins in partnership with nephew Perry Bass, buys lease from Pure Oil Company. Drills in Keystone field, Winkler County, TX; major oil strike.
- 1934** - Buys home in Monahans, TX.
- 1935** - Buys San Jose Island off TX coast.
- 1936** - Buys San Jose Island off TX coast.
- 1937** - Hosts President Franklin D. Roosevelt on San Jose Island. Brings in Slaughter field, TX.
- 1938** - Fort Worth Club two-room suite becomes Richardson's Fort Worth home.
- 1939** - Drills successfully in Louisiana.
- 1940** - Begins breeding program to develop hardy strain of cattle which would thrive on San Jose Island.
- Buys and breeds Brahman and Shorthorn cattle, builds up herd of half-blood animals that later serve as foundation for Santa Gertrudis grading up program.
- Has 33 producing wells in Keystone field, 7 in Slaughter, 38 in South Ward, and 47 in Scarborough, all Texas fields.
- 1941** - Becomes petroleum advisor to President Roosevelt.
- 1942** - Begins buying paintings, including *The Courier du Bois and the Savage*, *In A Stiff Current*, *The Forty-niners*, *Attack on the Herd*, *Deer in Forest*, *Nai-U-Chi: Chief of the Bow*, *Zuni 1895*.
- 1947** - Creates the Sid W. Richardson Foundation.
- Buys refinery in Texas City, TX.
- Meets Eisenhower for second time when Eisenhower visits Fort Worth for dedication of Will Roger's statue, meeting seals their friendship.
- 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

TOLL FREE: 888.332.6554

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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.



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

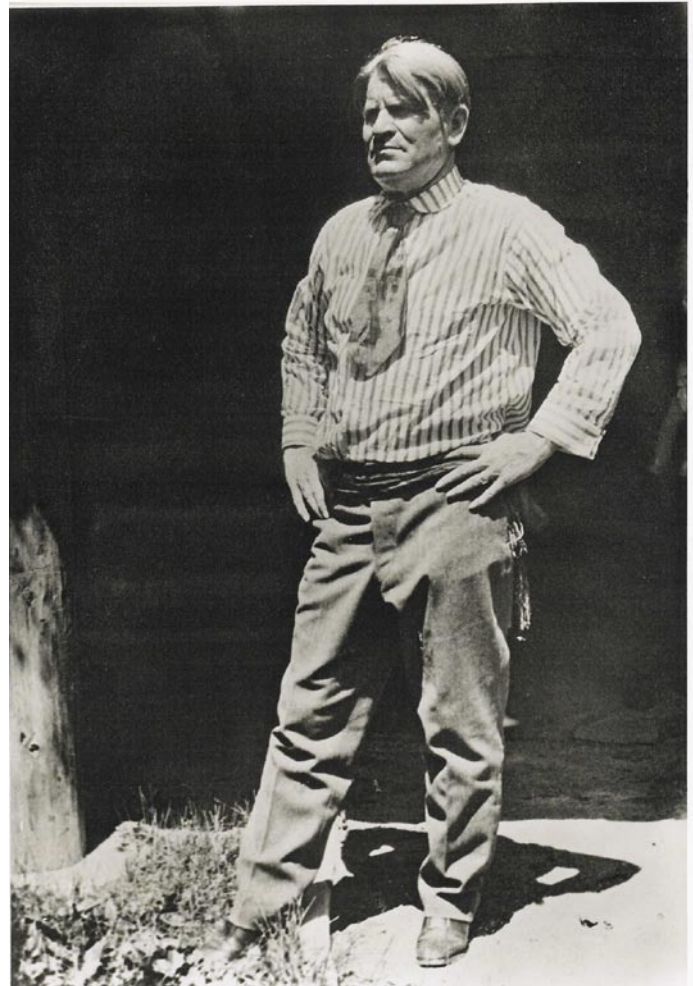
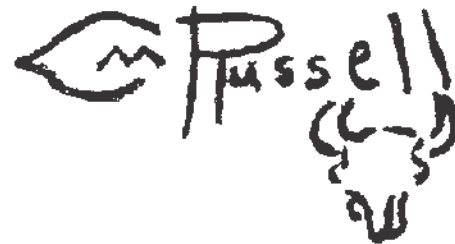


Photo attributed to North D. Stark, *Untitled photograph of Charles Russell*
© Sid Richardson Museum



Pathways
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

<p>Texas secedes from the Union and joins the Confederacy in the Civil War.</p>	<p>President Lincoln signs Homestead Act, giving settlers 160-acre parcels of land for free once they have settled 5 years.</p>	<p>Painter Albert Bierstadt goes to Yosemite Valley.</p> <p>Lincoln issues Emancipation Proclamation, freeing slaves in seceding states.</p>	<p>George Pullman begins building the first railroad car designed for sleeping.</p>	<p>Civil War Ends.</p> <p>Lincoln is assassinated by John Wilkes Booth.</p>
<p>First transcontinental telegraph line is completed, putting the Pony Express out of business.</p>	<p>Lincoln signs Pacific Railway Act, providing financing for a transcontinental railroad.</p>			<p>Thirteenth Amendment is ratified. Slavery is abolished.</p>
<p>1861</p>	<p>1862</p>	<p>1863</p>	<p>1864</p>	<p>1865</p> <p>Texas slaves freed on June 19.</p>

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>1866</p>	<p>Congress ratifies treaty to buy Alaska from Russia.</p> <p>William "Buffalo Bill" Cody is hired by Kansas-Pacific Railroad to kill buffalo that block train travel.</p> <p>Great cattle drives from Texas to Abilene, Kansas begin.</p> <p>1867</p>	<p>15th Amendment gives black males the right to vote.</p> <p>James Oliver patents chilled-iron plow, which breaks through tough prairie soil.</p> <p>Union Pacific and Central Pacific railroads meet in Utah, the first transcontinental railroad.</p> <p>1868</p>	<p>Wyoming Territory passes first law in U.S. giving women right to vote.</p> <p>Population of Fort Worth reaches nearly 600.</p> <p>1869</p>	<p>Wyoming Territory passes first law in U.S. giving women right to vote.</p> <p>Population of Fort Worth reaches nearly 600.</p> <p>1870</p>	<p>U.S. & TEXAS</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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Sid Richardson Museum

F.S. REMINGTON

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

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

Remington attends Highland Military Academy in Worcester, Massachusetts.

Remington attends School of Fine Arts, Yale.

The Artists

U.S. & TEXAS

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

Duel between Buffalo Bill and Yellowhand.

First phone call made.

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

1876

Edison invents the phonograph.

First Fort Worth phone installed.

1877

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

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

1878

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.

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.



Pathways
Sid Richardson Museum

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



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



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



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

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

F.S. REMINGTON

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

Geronimo's Apaches surrender to U.S.

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

1886

Blizzards kill thousands of open range cattle.

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

A gunfight erupts outside the White Elephant Saloon.

1887

Philip Pratt demonstrates first electric automobile.

Football League founded.

George Eastman perfects Kodak box camera.

Remington visits Fort Worth. Stays at Ellis Hotel.

1888

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

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

Electric street car line begins operation in Fort Worth.

1889

Troops kill 200 Sioux at Wounded Knee.

Census states American frontier officially closed.

Nt'l Women's Suffrage Association formed.

Spring Palace burns.

Fort Worth's population reaches 23,076.

1890

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*.



Pathways
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.

U.S. coal strike takes place.

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

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.

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

1901

1902

1903

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.



Pathways
Sid Richardson Museum

F.S. REMINGTON

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



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



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



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

U.S. troops occupy Cuba.

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

1906

Boy Scouts founded.

Immigration to U.S. restricted.

Mother's Day designated.

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

1907

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

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

1908

Geronimo, Chiricahua Apache chief dies.

Robert Perry reaches the North Pole.

W.E.B. DuBois founds the NAACP.

The Great Southside Fire destroys 300 buildings in Fort Worth.

1909

1910

U.S. & TEXAS

The Artists

C.M. RUSSELL

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



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



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



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



Artist Timeline

F.S. REMINGTON

U.S. & TEXAS

C.M. RUSSELL

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



Pathways
Sid Richardson Museum

F.S. REMINGTON

The Artists

U.S. & TEXAS

C.M. RUSSELL

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

<p>Unknown Solider is buried at Arlington National Cemetery.</p> <p>KDKA in Pittsburgh transmits first regular U.S. radio program.</p> <p>Oil drops to \$1 a barrel, and Richardson is wiped out.</p>	<p>Mr./Mrs. Dewitt Wallace found <i>Reader's Digest</i>.</p> <p>Fort Worth is home to 22 oil refineries.</p>	<p>"Yes, We Have No Bananas" is a popular song.</p> <p>The Stockyards is annexed by the City of Fort Worth.</p>		<p>Charleston dance is the rage.</p> <p>F. Scott Fitzgerald pens <i>The Great Gatsby</i>.</p> <p>Tarrant County's first airmail delivery arrives.</p>	<p>Kodak makes first 16mm movie film.</p> <p><i>Winnie the Pooh</i> is written.</p>	
1921	1922	1923	1924	1925	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.



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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

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Sid Richardson Museum Interior, color photograph

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Charles M. Russell
1897

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

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

p. 32-33



Charles M. Russell
1908

First Wagon Trail

Pencil, watercolor, and gouache on paper,
18 1/4 x 27"

p. 34-35



Charles M. Russell
1893

Plunder on the Horizon (Indians Discover Prospectors)

Oil on canvas, 24 x 36"

p. 36-37



Charles M. Russell
1893

*Trouble on the Horizon (Prospectors Discover an Indian
Camp)*

Oil on canvas, 26 1/8 x 34"

p. 38-39





Oscar E. Beminghamus
Before 1942

The Forty-Niners

Oil on canvas, 26 1/4 x 36 1/4”

p. 40-41



William Robinson Leigh
1904

Bears in the Path

Oil on canvas, 21 1/8 x 33 1/8”

p. 42-43



Charles M. Russell
1891

Seeking New Hunting Grounds – Breaking Camp; Indian Women and Children on the Trail

Oil on canvas, 23 3/4 x 35 7/8”

p. 44-45



Frederic S. Remington
1891

The Courier [sic] du Bois and the Savage

Oil on canvas, 23 7/8 x 35 3/4”

p. 46-47



Frederic S. Remington
1906

A Taint on the Wind

Oil on canvas, 27 1/8 x 40”

p. 48-49



Charles M. Russell
1922

When White Men Turn Red

Oil on canvas, 24 x 36 1/4”

p. 50-51



Charles M. Russell
1897

The Snow Trail

Oil on canvas, 18 x 25 3/8”

p. 52-53



Lesson Plans

Captain William Clark of the Lewis & Clark Expedition Meeting with the Indians of the Northwest

Charles M. Russell

1897

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

CONCEPT

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

TEKS

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

VOCABULARY

- **Background** - the parts of an artwork which appear to be farthest away from the viewer and lie behind objects in the foreground and middle ground.
- **Composition** - the arrangement of elements of an artwork to make it an effective expression of the artist's ideas.
- **Viewpoint** - the position or place from which an artist views his or her subject to be represented.



DESCRIBE

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

INQUIRE

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

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

SUPPOSE

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



Pathways
Sid Richardson Museum

INFORM

The Lewis and Clark Expedition took place from 1804-1806. Russell painted this subject many times during his lifetime (including the mural for the Montana State Capital). He was so fascinated by the subject that he took a boat trip down the Missouri between Fort Benton and Fort Clagett at the mouth of the Judith River in 1913 to retrace a portion of Lewis and Clark's journey. Russell occasionally read from a copy of their journals along the way.

This rendition shows only William Clark stepping forward to shake hands with the Indian headman, while Charbonneau, husband of Sacagawea (who is not shown), interprets.

York, Clark's African-American body slave, observes. "*In Search of York*," written by Robert B. Betts in 1985, explains that York was Clark's body servant since childhood. York was the first known black man to cross the continent north of Mexico. He played a significant role in one of the most notable explorations in history. Lewis cited York as the principle reason they were able to continue at a critical point in their journey. When Lewis and Clark were in search of the Shoshones, an Indian tribe whose horses were necessary to cross the Rockies, the suspicious Shoshones showed signs of running away until word of the black man reached them.

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

The specific event Russell intended to depict is unclear. The painting was initially published as *Lewis and Clark Meeting the Mandan Indians*. The Corps first reached the Mandan

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

EXTEND

See pg. 54

What is the significance of this event to the development of the western United States? Research the Lewis and Clark Expedition, tracing the men's path. Read journal excerpts.

Locate the Missouri and the Marias River. Study the Mandan Indians, learning about clothing and shelter appropriate to this time and place.

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

A work of art can have different meanings for different people. Imagine you are a tribe member who witnessed this event. Imagine the conversation among the key figures and write an account of the historic meeting. Or, imagine you are York, and write of his feelings about the reactions of the Shoshones.

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



Lesson Plans

First Wagon Trail

Charles M. Russell

1908

Pencil, watercolor and gouache on paper

18 1/4 x 27"

CONCEPT

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

TEKS

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VOCABULARY

- **Focal point** - the center of interest in an artwork.
- **Gouache** - an opaque paint that can be dissolved in water.
- **Narrative art** - art which suggests or tells a story.
- **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 in this scene? What clues has the artist given you that might tell you about the mission of these men? (lances, shields, daggers, bows and arrows, paint on horses and men) Why have they paused? Where do the men seem to be looking? (the ground) What are their eyes focused upon? (tracks, both wagon and hoof) Mimic the postures and gestures of the three men in the lower left section of the painting. What clues do their gestures give about what the men might be thinking? (buffalo horn symbol, thinking, questioning) Could a buffalo make those long, continuous ruts in the ground?

Where is the scene set? Does this area look settled/ developed? How far out into space can you see? Why might wagon tracks be puzzling to these men? (imagine if you had never seen a wheel or wagon)

INQUIRE

Is there one part of the painting that your eyes keep coming back to? What imaginary shape, formed by the three Native Americans on the left, draws our eyes to the puzzling wagon tracks? (a triangle)



Pathways
Sid Richardson Museum

SUPPOSE

Do you think the men are concerned, or confused? What emotions might they be feeling?

INFORM

The scene is said to be set in the 1840s, when wagon trails heading for Oregon first cut paths across the plains. The Indians seem puzzled over what has left the ruts made by the wagon wheels. Could the man on the left be making the sign for the word “buffalo”? Russell portrays this scene from the Indian perspective, in which the white man’s ways appear unfamiliar.

The media used to create this work was pencil, watercolor, and gouache (an opaque water based paint) on paper.

EXTEND

Write a play that expresses the main idea of this scene. Use dialogue you imagine is taking place among these men. Enact a living painting.

If you could step back in time to talk with these men, how would you explain to them what a wagon was? Study a Native American sign language. Create a sign language message to help them understand. Draw a picture to help you explain.

Locate a map that traces the path of the Oregon Trail. Read poems and stories, and listen to songs, about the experiences of those settlers who first traveled the trail. Characterize the settlers’ experiences with the indigenous peoples of the land. How did the westward expansion of the settlers’ impact Indian tribes?

WESTERN WAGONS

By Rosemary and Stephen Vincent Benet

*They went with axe and rifle, when the trail was still to blaze
They went with wife and children,
in the prairie-schooner days
With banjo and with frying pan - Susanna, don't you cry!
For I'm off to California to get rich out there or die!*

*We've broken land and cleared it,
but we're tired of where we are.*

*They say that wild Nebraska is a better place by far.
There's gold in far Wyoming, there's black earth in loway,
So pack up the kids and blankets,
for we're moving out today.*

*The cowards never started and the weak died on the road,
And all across the continent the endless campfires glowed
We'd taken land and settled - but a traveler passed by -
And we're going West tomorrow - Lordy, never ask us why!*

*We're going West tomorrow, where the promises can't fail.
O'er the hills in legions, boys, and crowd the dusty trail!
We shall starve and freeze and suffer. We shall die, and
tame the lands.*

*But we're going West tomorrow,
with our fortune in our hands.*



Lesson Plans

Plunder on the Horizon (Indians Discover Prospectors)

Charles M. Russell

1893

Oil on canvas, 24 x 36"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists, through portrayal of characters, events, and action, can tell a story as seen from a particular point of view.

TEKS

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

VOCABULARY

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



INTRODUCTION

Ask half of your class to view *Plunder on the Horizon*, and complete the Point of View worksheet. Ask the remainder of the class to complete the same worksheet after viewing *Trouble on the Horizon*.

DESCRIBE

What is the story of this painting? What action is taking place? Describe the central figure (pose, clothing). Where is he looking? Describe the three figures on the left (pose, clothing). What are they carrying in their hands? Where are the guns pointing? Does the position of the guns make the Native Americans seem threatening? Describe the setting.

Can you determine the time of day? How has the artist created this effect? Are there people in the valley? What are they doing? (prospectors panning for gold) How has the artist created a sense of space? Where is the darkest part of the painting? Where is the lightest part?



Pathways
Sid Richardson Museum

Describe the log in the foreground. To what or whom does it point? Fallen trees serve as aids to perspective in many of Russell's early works, such as *Attack on the Mule Train*, *Big Nose George and the Road Agents*, and *The Ambush*. The fallen trees in *Plunder on the Horizon* and *Trouble on the Horizon* create a sense of height and depth, while visually separating the prospectors from the Native Americans.

INQUIRE

Why would the Native Americans hide from the figures in the valley? What do you think the Native Americans are planning to do? Does the dark part of the painting emphasize the "undercover" activities of the Native Americans as they walk up this mountain bluff? Think of some synonyms for the word "walk" that fit this picture, i.e., slink, sneak, crawl, skulk, and slide.

SUPPOSE

What does the word "plunder" mean? Think about the title that the artist gave to the painting, and the way that the Native Americans are portrayed. At the time this artwork was painted, how do you think Russell might have felt about Native Americans? Discuss the artist's right to express his/her point of view in his/her work of art.

INFORM

Plunder on the Horizon is part of a matched set; its companion piece is *Trouble on the Horizon*.

Historian Brian Dippie explains that in Russell's later works, Native Americans were "restored to their pre-reservation vigor, free-roaming and proud. They symbolized the fate of the West he loved...."

EXTEND

 See pg. 55, 58

Write a persuasive paragraph which portrays this scene as either sympathetic to or against the actions of the Native Americans.

Write a paragraph comparing and contrasting the points of view represented in this painting and its companion painting, *Trouble on the Horizon*.



Lesson Plans

Trouble on the Horizon (Prospectors Discover an Indian Camp)

Charles M. Russell

1893

Oil on canvas, 26 1/8 x 34"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists, through portrayal of characters, events, and action, can tell a story as seen from a particular point of view.

TEKS

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

VOCABULARY

- **Perspective** - method used (linear or atmospheric) to depict the illusion of depth on a two-dimensional surface.



INTRODUCTION

Ask half of your class to view *Trouble on the Horizon*, and complete the Point of View worksheet. Ask the remainder of the class to complete the same worksheet after viewing *Plunder on the Horizon*.

DESCRIBE

What is the story of this painting? What action is taking place? How has the artist arranged his composition to draw your eyes to the men in the center of the painting (focal point)? Look closely at the two central figures. Describe the person on the left. Where is he pointing? What is in his hand? Describe the man next to him. What is in his hand? Where are the men's guns pointing? Does this make the men seem wary or relaxed? What items are being carried on the horse's back? How do these men earn their living? Describe the setting. What is in the background? Are there other figures in view? Where are they? Who might they be? Are there any clues? (tips) What is in the foreground? Is there an illusion of space? How was it created?



Pathways
Sid Richardson Museum

INQUIRE

Do the prospectors seem concerned? Are they trying to hide from view? Are the Native Americans aware of the prospectors? How could the presence of the Native Americans affect the plans of the prospectors?

In comparison to the Indians in *Plunder on the Horizon*, these prospectors are shown in full view. Why? Would the meaning change if the prospectors were only seen in half-view? How?

SUPPOSE

What might the prospectors be saying? What will they do next?

Fallen trees serve as aids to perspective in many of Russell's early works, such as *Attack on the Mule Train*, *Big Nose George and the Road Agents*, and *The Ambush*. The fallen trees in *Plunder on the Horizon* and *Trouble on the Horizon* create a sense of height and depth, while separating the prospectors from the Native Americans. The large log separates the Native Americans from the prospectors. What other types of things (beliefs, traditions, misconceptions) separate people of different cultures?

INFORM

Plunder on the Horizon and *Trouble on the Horizon* are companion paintings. Companion pieces are meant to be displayed together. According to historian Brian Dippie, the subject matter and presentation for the two companion pieces were suggested by Russell's patron Robert Vaughn, a Montana pioneer.

EXTEND

 See pg. 55, 57-8, 60

Compare *Plunder on the Horizon* and *Trouble on the Horizon*. How are the compositions similar? How are they different? Find prints or postcards of *The Ambush* and *Big Nose George and the Road Agents*. Point out similarities in compositions.

Write a front-page newspaper article describing the events of an imaginary interaction that took place between the prospectors and the Native Americans in this painting.

Write a paragraph that describes the important details in this painting and explain how those details contribute to the meaning of the work.

Write a conversation between the two prospectors in this painting.



Lesson Plans

The Forty-Niners

Oscar E. Berninghaus (1874-1952)

Before 1942

Oil on canvas, 26 ¼ x 36 ¼”

CONCEPT

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

TEKS

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

VOCABULARY

- **Foreground** - the part of an artwork that appears to be closest to the viewer.



DESCRIBE

Describe the action taking place in this scene. How many wagons do you see? What types of animals are pulling the wagons? What types of animals are pulling the stagecoach? Look carefully at the sky. What kind of weather are the travelers leaving behind? Look at the two men in the foreground. Describe the condition of their clothing. Are the men rich or poor? Locate and describe the tools the men are using, and what those tools might be used for. What is their means of transportation? In what direction are these two men looking?

INQUIRE

Do you think the land depicted in this painting would be easy to cross? Look at the dust flying up around the feet of the horses and the wagon wheels. What does this tell you about the land?



SUPPOSE

Where do you think the people in the covered wagons and stagecoach are headed? Why do you think they are making the trip? What happened in the American West in 1849? Is the trip the people are making a long or a short one? Who do you think will get to their destination first? Why?

INFORM

Oscar E. Berninghaus was an established commercial artist in St. Louis, but when he first visited Taos, New Mexico in 1899, he loved it. He became a member of the famous Taos artist colony in 1912, and in 1925 he made Taos his permanent home. Berninghaus is known for his ability to accurately depict locations, and painted many western historical pictures. *The Forty-niners* is a tribute to the great number of people who traveled to California in 1849 in search of gold. It was one of the first paintings Sid Richardson acquired.

EXTEND See pg. 58

Write a paragraph that compares and contrasts the circumstances of two of the three groups of travelers in this painting. Use supporting details.

Read an account of someone who made the journey during the California Gold Rush. Create your own interpretation of one of the events described in his/her account in a drawing or a painting.



Lesson Plans

Bears in the Path

William Robinson Leigh (1866-1955)

1904

Oil on canvas, 21 1/8 x 33 1/8"

CONCEPT

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

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.
- **Proportion** - the relation of one object to another in size, quantity, or degree.



DESCRIBE

Describe the setting that the man and his horse are situated in. Do they appear to be close to the mountain's edge? How does color help you understand this? What colors create the illusion of the mountain in the distance? Compare them to the colors of the path and boulders that appear closer to us. Describe the ground underfoot.

Where does the man appear to be looking? How has the artist drawn our attention to the bears? Are all the bears the same size? Why is one standing? If the man and upright bear were standing side by side, who would be taller?



Pathways
Sid Richardson Museum

INQUIRE

From whose point of view do we observe the scene? How does the placement of the figures in the setting accentuate the drama of this scene?

SUPPOSE

What is on the horse's back? What do you think is inside his bundle? Is the man ready to respond to the bears? How can you tell? (stance, position of arms) Who will move first, man or bears? What do you think is about to happen?

INFORM

Leigh was one of the most highly trained painters of the American West. Before starting a painting, he made many detailed drawings of each element to be included. His works are noted for brilliant color and sense of make-believe. Leigh loved dramatic subjects and knew that the West could provide him with plenty. Like many Western artists, including Charles Russell, Leigh especially liked to paint scenes with bears. This work was painted before Leigh ever traveled to the West.

EXTEND See pg. 60

Imagine you could "unfreeze" this moment. Write a paragraph that describes what you think might happen next in this painting.



Lesson Plans

Seeking New Hunting Grounds - Breaking Camp; Indian Women and Children on the Trail

Charles M. Russell

1891

Oil on canvas, 23 3/4 x 35 7/8"



CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists, through detailed depiction of characters, action, and setting, can create a narrative painting that records aspects of the lifestyles of a culture.

TEKS

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

VOCABULARY

- **Travois** - a frame slung between trailing poles and pulled by a dog or a horse, formerly used by Plains Indians to carry their belongings.
- **Martingale** - a breast strap that connects the girth to the noseband and is designed to prevent a horse from throwing back its head.

DESCRIBE

Look carefully at the people and the animals represented in the painting. Describe the people on the horse that appears closest to us. Where are they facing? Describe the clothes they are wearing. What is the horse carrying? Look closely at the bundle on the back of the travois. What is inside the bundle? What other figures do you see in the painting? Are they male or female, adults or children? How has the artist used the distance and colors to emphasize the women's path (i.e., the beacon of light on the horizon)? What is the time of day? Where is the light coming from? Where are the lightest and darkest areas?



INQUIRE

What is happening in this painting? Where might these women and children be going? Do you think they will reach their destination before nightfall?

The travois is made of lodge poles and secured to the woman's saddle, held in place by the martingale and crupper. According to historian Brian W. Dippie, associate professor of history at the University of Victoria, British Columbia, a Blackfoot family on the move would use three packhorses in moving their tipi. Ideally, two horses would be used to pull the lodge poles, and the third to carry the lodge cover. Russell shows that adjustments sometimes had to be made, as one packhorse is doing triple duty in this painting. Why do you think the women might have only one packhorse instead of three?

SUPPOSE

Why are only women and children depicted in this work of art? Where are the men? What might this painting tell you about the customs of the Plains Indian people?

INFORM

An artist's experiences are often reflected in his/her choice of subject matter. Russell spent the summer of 1888 on a ranch near High River, Alberta, having daily contact with Blood and Piegan Indians. The experience impacted his work. Russell had witnessed the roles of Blackfoot men and women, and by 1890 he was as well known for his work representing Indians as for his work representing cowboys. Before 1900, moving camp was one of Russell's favorite themes. According to Dippie, "Russell's earliest studies of Indian and cowboy life compensated for their artistic deficiencies with a freshness of observation that gives them a documentary quality lacking in his later, more polished work."

EXTEND

Find out what these terms mean: martingale and crupper. Locate these objects in the painting.

Choose one of the following subject titles which make you recall a similar important event in your life: The day the moving van pulled up in front of our house; The day I packed my suitcase to move to our new home; or, My first day in the new school. Illustrate this event in a painting.

Read about the roles and responsibilities of Blackfoot women and children. Learn how the Blackfoot women assembled and disassembled their tipis.



Lesson Plans

The Courier [sic] du Bois and the Savage

Frederic Remington
1891

Oil on canvas, 23 7/8 x 35 3/4"

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.



DESCRIBE

Describe the setting. How many people do you see? Where are the figures located? Describe differences in the men's clothing. What do the differences tell you about them? Why do you think two men are shaking hands?

INQUIRE

The title of the painting is *The Courier [sic] du Bois and the Savage*. Courier [sic] du bois means "runner of the woods" in French. Which figure(s) does this describe? What does the man on the right hold in his hand? Does he carry any other weapons? What do you think his job is? (hunter/trapper) What kind of boat do the men have? What does the Native American carry on his back? Does he look like a "savage"? Why or why not?



SUPPOSE

Do you think the men just arrived or that they are about to leave?

Why do you think the painting was done in black and white? Imagine this scene painted in the colors of “real” life. Which version would you like better? Why?

INFORM

Remington created this picture to illustrate an article by Julian Ralph, a friend who was writing about the early history of the Hudson’s Bay Company in the Canadian Northwest. The fact that it was to serve as a black and white illustration might explain why Remington painted it with these paint colors. The work depicts the partnership of the Native American and white man in the fur trade. Ralph describes the “runners of the woods” as follows:

They were of hardy, adventurous stock, and they loved the free-roving life of the trapper and hunter. Fitted out by the merchants of Canada, they would pursue the waterways which there cut up the wilderness in every direction, their canoes laden with goods to tempt the savages, and their guns or traps forming part of their burden. They would be gone the greater part of a year, and always returned with a store of furs to be converted into money, which was, in turn dissipated in the cities with devil-may-care jollity.

How do the words used by Ralph reflect the times in which they were written?

EXTEND

Write a conversation between the two men who are shaking hands.



Lesson Plans

A Taint on the Wind

Frederic Remington

1906

Oil on canvas, 27 1/8 x 40"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists use color and contrast to imply time of day and to evoke mood.

TEKS

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

VOCABULARY

- **Nocturne** - a painting of a night scene.



DESCRIBE

Describe what is happening. Does the action take place during the day or at night? How many horses are there? (six) In what part of the picture plane do they seem to be looking? Are they at rest? What are the horses pulling? (stagecoach) How many human figures can you see? Are you able to see their facial expressions? If not, can you imagine their expressions? What are the light sources? (moon, stars, lanterns) What are the main colors used to create the impression that the scene takes place at night? Where are the darkest darks of the painting? Where are the lightest lights? How did the artist use colors to create the effects of light and shadow? Describe the foreground. Are the edges of the shapes hard or soft? How do the soft edges of the shapes reinforce the impression that this scene takes place at night?

INQUIRE

The title of this painting is *A Taint on the Wind*. What does the word "taint" mean? Can you imagine what may have startled the horses? (animal? person?)



Pathways
Sid Richardson Museum

SUPPOSE

What might be inside the stagecoach? People and/or cargo? If you were in the stagecoach, what sounds would you hear? Smells? What will happen next? Who, or what, might emerge from the lower right hand side of the picture plane?

INFORM

Remington, when he chose, could be adamant about accuracy of details in his artworks. However, as historian Brian Dippie explains, in the later years of his career:

He broke away from the literal and gave his imagination free rein....He abandoned the illustrator's concern with form, precision of line, sharp tonal contrast, and accuracy of detail to concentrate on light and color in his painting.

Rather than providing the viewer with the cause of the startled horses, Remington leaves the source of the unseen danger to our imagination.

Dippie states that nocturnes (night paintings) made up approximately half of the artist's output during the later years of his career. "His study of nighttime light convinced him that the appropriate color range was browns and black on a field of greens - jades, mints, no tone was too daring."

EXTEND See pg. 59, 61

Write a poem that captures the mood of this painting.

Imagine that you were on the stagecoach when this event occurred. Write a letter or postcard back home to someone, describing what or who emerged from the sagebrush in the lower right hand corner of the painting. Paint a picture to illustrate what or whom you described.



Lesson Plans

When White Men Turn Red

Charles M. Russell

1922

Oil on canvas, 24 x 36 1/4"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists, through depiction of select characters, action, and setting, can represent developments in a culture.

TEKS

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

VOCABULARY

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



DESCRIBE

What is the subject of this painting? Describe the person who appears closest to us. How is he dressed? What color is his hair? Describe the people behind him. What is the color of their hair? Do all of these people appear to be of Native American origin? Describe the destination of this group. How has the artist implied that their destination is in the distance? What is in the background? Describe the difference between the colors of the foreground and the colors of the background. Find the bright yellow, gold and orange colors in the painting. What do these colors tell us about the time of day? Where in the painting can you find the most light? How does the artist's use of light emphasize the three people in the painting?



Pathways
Sid Richardson Museum

INQUIRE

This painting is entitled *When White Men Turn Red*. What does this title mean to you? How has the white man “turned red”? Does knowing the title affect the way you look at, and think about the meaning of the painting?

SUPPOSE

Why might this man have chosen to become a part of the Native American family? What challenges would he face in becoming part of a Native American tribe?

INFORM

When White Men Turn Red is the latest of Russell’s works in the Sid Richardson Museum. Its vivid colors contrast with the colors in his earlier works, and are typical of the artist’s palette after the year 1919. According to historian Brian Dippie, some critics questioned Russell’s color sense during this period, and Russell himself “expressed an interest in the vivid hues of Maxfield Parrish and may have felt at this late juncture in his career that he could experiment freely with his own color range.”

Dippie also suggests that Russell’s awareness of old age, along with his longing for the old West, may be embodied in the vibrant hues of the works of his later years.

Russell contemplated the cultural differences that existed between America’s indigenous people and people of European descent. In Russell’s own words, from the story “How Lindsay Turned Indian,” he explains that:

In early times...these wild women...looked mighty enticin’, but to stand in with a squaw you had to turn Injun. She’d ask were your relations all dead that you cut your hair? or was you afraid the enemy’d get a hold an’ lift it? ...The white man, if he liked the squaw, wouldn’t stand this joshin’ long till he throwed the shears away, an’ by the time the hair reached his shoulders he could live without salt. He ain’t long forgettin’ civilization.

EXTEND

How do the words from Russell’s story reflect the time and place in which he lived? Are these terms used today? Why or why not?

Search for journals or books written by people of Anglo descent who became a part of a Native American culture (or vice versa). Read about the challenges they encountered in making the transition. Make a journal of your own as if you had become part of a specific Native American tribe. Describe the similarities of and differences between your old and new cultures, including shelter, clothing, food and recreational activities.



Lesson Plans

The Snow Trail

Charles M. Russell

1897

Oil on canvas, 18 x 25 3/8"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists, through depiction of characters 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.
- **Quirt** - a riding whip with a short handle and a lash of braided rawhide.



DESCRIBE

Describe the setting, season and action of this painting. Describe the clothing of the figures in the foreground. Who do you think might be the most important person? Why? Note how the men's capotes (Hudson's Bay Company blanket coats) are drawn up around their faces to protect them from the wind.

What other details emphasize the winter season? (cool colors of sky and snow, wind pulling at the men's clothing, brown colors of the dry brush blowing in the wind, shaggy winter coat of the horses, deep drifts of snow under the horses' hooves and solemn expressions of the men). Do the men carry weapons? The men's rifles remain in their cases, indicating no trouble is expected.

Note the quirt (a riding whip with a short, thick wooden support/handle and a lash of braided leather) held by the leader to urge his horse forward through the snow. The quirting motion is typical of Plains Indian riders, in which they rhythmically raised and lowered their whips with every other jump of the horse.



Pathways
Sid Richardson Museum

Are other figures in view? Where are they? How has the artist created the illusion that these figures lag far behind the men in the foreground? (Compare the clear, bright colors of the foreground figures with the muted colors and small, indistinct shapes of the background).

INQUIRE

Do you think that figures in the foreground and background are traveling to the same place? Note the packhorses and the travois made of lodge poles resting upon one of the horses. When a band (usually made up of about 10-12 lodges) of Blackfeet Indians moved, all their belongings were packed and carried with them to the next camp.

People felt a strong affiliation to the bands they lived with for most of the year. A band was large enough to provide protection against enemies, yet small enough to ensure sufficient food supplies during harsh winters. Members pooled food and resources and accepted responsibility for one another's safety.

SUPPOSE

How far do you think this group has traveled? How much farther must they travel before they reach their next destination? Think about the responsibilities of the leader of this traveling band. Imagine you could read his thoughts and learn of his concerns. What might he be thinking?



F. Remington, *The Luckless Hunter*, 1909

INFORM

Historian Brian Dippie explains that Indian bands preferred winter in protected river bottoms away from blizzards sweeping the plains. They moved only when necessary, due to scarcity of game, wood for fuel or grass for horses.

Women prepared large amounts of pemmican by roasting meat and pounding it with a stone into a paste that was mixed with about the same amount of fat. A wintering band could survive for weeks on pemmican and buffalo jerky.

Leaders of the group were usually experienced older men known for wisdom, generosity and skill at settling disagreements. Social status was not determined by birth or fixed for life, so anyone could rise to a position of leadership.

EXTEND See pg. 56, 58

Imagine you are a member of this band. What would it be like to travel and live with several other families? Imagine having to find vegetable roots, berries and buffalo for food to eat. How would you feel about continually packing up your home and belongings and moving to a new site? What if you were told that you could only take three things with you? What three items would you take with you on your journey?

Using the Venn diagram, compare and contrast this snowy winter scene with the winter scene in Remington's *The Luckless Hunter*.

Find and view a copy of Charles Russell's 1887 watercolor, *Waiting for a Chinook*. Research the inspiration for this work, the bitter winter of 1886-7, in which thousands of cattle died.



POINT OF VIEW

Step One

Remove postcard from envelope. Lay it face up. Don't look at the back of the card! Take a minute to look at the picture.

Choose a person to write down the group's responses to the following questions. Be ready to share your responses with the rest of the class.

1. Where does this scene take place? Describe the setting.
2. Describe the people. How are they dressed? What are they doing?
3. What do the men carry in their hands? Where are their weapons pointed?
4. Look at the background. At what/whom are the main figures looking?
5. Imagine what might happen next. What do you think these men will do?
6. Write a title that you think tells the story and meaning of this picture.

Step Two

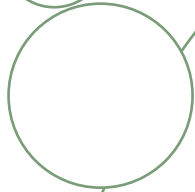
1. Turn the card over. Read the title and write it here.
2. Compare the titles. How are they alike? How are they different?



Student Activities

THOUGHT BUBBLE

Imagine you could read the leader's thoughts in *The Snow Trail*.



I am taking my people to _____.

I am their leader because _____

_____.

We are making the journey because _____

_____.

The season is _____. The weather is _____

_____.

The ground under the horses/ hooves is _____

_____.

The travois on the women's horses carry our _____

_____.

The men close behind me may be wondering _____

_____.

I am feeling _____ because our

journey has been _____.



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: _____

Student Activities



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.

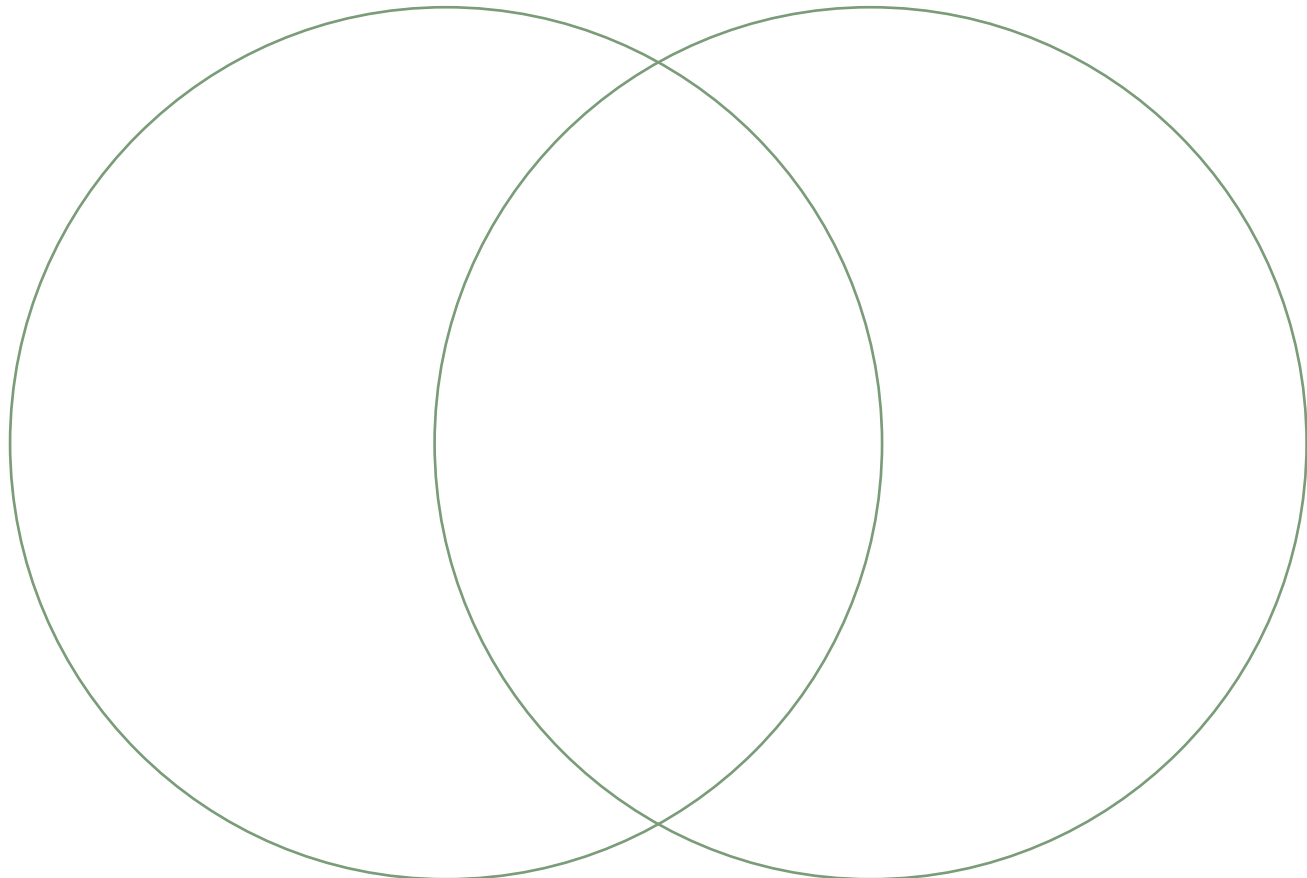
ARTWORK #1

unique characteristics

shared
characteristics

ARTWORK #2

unique characteristics



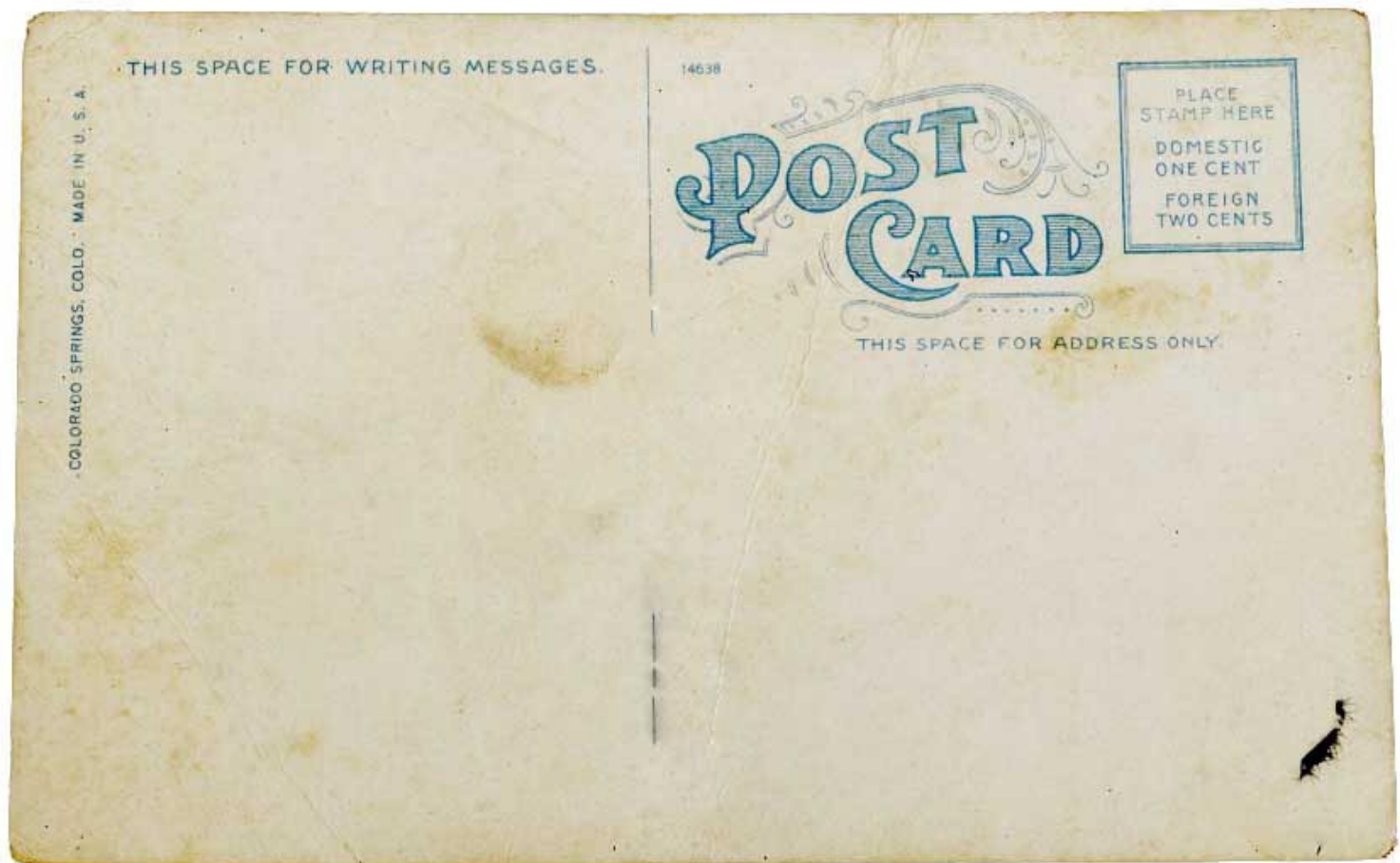
Using the words and phrases listed above, write a paragraph comparing and contrasting the two artworks.



Pathways
Sid Richardson Museum

WRITE A POSTCARD HOME

Write a postcard home. Tell your friends and family about what you see, what is happening, and how you feel. Use the back side if you need more space.



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.



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



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?



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.



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, Captain William Clark... (detail) 1897



F. Remington, A Taint on the Wind (detail) 1906



W.R. Leigh, Bears in the Path (detail) 1904