• THE COWBOY ARTIST •

"I Rode Him" (detail), by C.M. Russell
Montana Historical Society

A View of Montana History

User Guide
Provided by The Montana Historical Society
Education Office
(406) 444-4789
www.montanahistoricalsociety.org

Funded by a Grant from the E.L. Wiegand Foundation

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Note to Educators:

Re: Use of language considered derogatory to any racial, ethnic, or religious group.

Charles M. Russell occasionally used terms such as “squaw” or “Half breed” in the titles of his sketches. These terms were widely used during Russell’s day. Although feeling about these words have changed in the past one hundred years, for historical accuracy, we have kept the titles as Russell gave them, but educators are encouraged to help students understand the difference between what acceptable language in Charles Russell’s time and what is acceptable now.

In recent years, Montana has taken great steps to promote racial respect. With the passage of House Bill 419 in 1999, Montana became the second state in the nation to remove the name “Squaw” from its mountains, streams, and other sites.

Inventory

Borrower: _____ Booking Period: _____

The borrower is responsible for the safe use of the footlocker and all its contents during the designated booking period. Replacement and/or repair for any lost item and/or damage (other than normal wear and tear) to the footlocker and its contents while in the borrower's care will be charged to the borrower's school. **Please have an adult compete the footlocker inventory checklist below, both when you receive the footlocker and when you repack it for shipping, to ensure that all of the contents are intact.** After you inventory the footlocker for shipping to the next location, please mail or fax this completed form to the Education Office.

ITEM	BEFORE USE	AFTER USE	CONDITION OF ITEM	MHS USE
Folder #1: Russell on Life in the West				
Innocent Allies				
Jerk Line, The				
Joe Kipp's Trading Post				
Man's Weapons are Useless				
Meat's Not Meat Till It's in the Pan				
Men of the Open Range				
Peacfulvally Saloon				
Tenderfoot, The				
Utica				
Warning Shadows				
When the Land Belonged to God				
Folder #2: Russell on Indians				
Ambush, The				
Indian Hunters Return				
Last Stand, The				

(continued)

ITEM	BEFORE USE	AFTER USE	CONDITION OF ITEM	MHS USE
Three Generations				
Wagons Westward				
Folder #3: Russell on Cowboys				
A Tight Dally and A Loose Latigo				
Bronc in a Cow Camp				
Bronc to Breakfast				
Camp Cook's Trouble				
Cowboy Roping a Steer				
Laugh Kills Lonesome				
OH Cowboys Roping a Steer				
Roundup, The				
When Horses Talk War				
Waiting for a Chinook				
Folder #4: Russell on Lewis and Clark				
Capt. Clark of the Lewis and Clark Indians Discovering Lewis and Clark				
Lewis and Clark Meeting the Indians at Ross Hole				
Lewis and Clark on the Lower Columbia				
York				
Indians Discovering Lewis & Clark				
Folder #5: Russell on Portraits & Words				
CM Russell and His Friends				

(continued)

Inventory *(continued)*

ITEM	BEFORE USE	AFTER USE	CONDITION OF ITEM	MHS USE
Free Trapper				
Keeoma #3				
Letter to Percy from New York				
Sketch collections #1-15				
1 Slide Show				
1 Enamelware Plate				
1 Enamelware Cup				
1 Metis Sash				
1 Tape of Cowboy Songs				
Book: *The Journals of Lewis and Clark, by Bernard De Voto*				
Book: *Coyote Stories of the Montana Salish Indians*				
Book: *Owl's Eyes and Seeking a Spirit: Kootenai Indian Stories*				
User Guide				
1 Padlock				

Inventory Completed By _____ Date _____

Education Office, Montana Historical Society, PO Box 201201, Helena, MT 59620-1201
406-444-4789, Fax: 406-444-2696, jkeenan@state.mt.us

Footlocker Contents

Left:
Metis Sash, Enamelware Plate and Cup

Right:
Slide Show, Tape of Cowboy Songs, *Owl's Eyes*, *Coyote Stories*, *The Journals of Lewis and Clark*

Left:
Russell on Life in the West

Right:
Russell on Indians

(continued)

Left:
Russell on Cowboys

Right:
Russell on Lewis and Clark

Left:
Russell on Portraits
and Words

Footlocker Use–Some Advice for Instructors

How do I make the best use of the footlocker?

In this User Guide you will find many tools for teaching with objects and primary sources. We have included teacher and student level narratives, as well as a classroom outline, to provide you with background knowledge on the topic. In section one there are introductory worksheets on how to look at/read maps, primary documents, photographs, and artifacts. These will provide you and your students valuable tools for future study. Section three contains lesson plans for exploration of the topic in your classroom—these lessons utilize the objects, photographs, and documents in the footlocker. The "Resources and Reference Materials" section contains short activities and further exploration activities, as well as bibliographies.

What do I do when I receive the footlocker?

IMMEDIATELY upon receiving the footlocker, take an inventory form from the envelope inside and inventory the contents in the "before use" column. Save the form for your "after use" inventory. This helps us keep track of the items in the footlockers, and enables us to trace back and find where an item might have been lost.

What do I do when it is time to send the footlocker on to the next person?

Carefully inventory all of the items again as you put them in the footlocker. If any items show up missing or broken at the next site, your school will be charged for the item(s). Send the inventory form back to:

Education Office, Montana Historical Society, Box 201201, Helena, MT 59620-1201 or fax at (406) 444-2696.

Who do I send the footlocker to?

At the beginning of the month you received a confirmation form from the Education Office. On that form you will find information about to whom to send the footlocker, with a mailing label to affix to the top of the footlocker. Please insure the footlocker for $1000 with UPS (we recommend UPS, as they are easier and more reliable then the US Postal Service) when you mail it. This makes certain that if the footlocker is lost on its way to the next school, UPS will pay for it and not your school.

What do I do if something is missing or broken when the footlocker arrives, or is missing or broken when it leaves my classroom?

If an item is missing or broken when you initially inventory the footlocker, **CONTACT US IMMEDIATELY** (406-444-4789), in addition to sending us the completed (before and after use) inventory form. This allows us to track down the missing item. It may also release your school from the responsibility of paying to replace a missing item. If something is broken during its time in your classroom, please call us and let us know so that we can have you send us the item for repair. If an item turns up missing when you inventory before sending it on, please search your classroom. If you cannot find it, your school will be charged for the missing item.

Footlocker Evaluation Form

Evaluator's Name _____ Footlocker Name _____

School Name _____ Phone _____

Address _____ City _____ Zip Code _____

1. How did you use the material? (choose all that apply)

☐ School-wide exhibit ☐ Classroom exhibit ☐ "Hands-on" classroom discussion

☐ Supplement to curriculum ☐ Other_____

2. How would you describe the audience/viewer? (choose all that apply)

☐ Pre-school students ☐ Grade school—Grade____ ☐ High school—Grade____

☐ College students ☐ Seniors ☐ Mixed groups ☐ Special interest

☐ Other_____

2a. How many people viewed/used the footlocker?_____

3. Which of the footlocker materials were most engaging?

☐ Artifacts ☐ Documents ☐ Photographs ☐ Lessons ☐ Video

☐ Audio Cassette ☐ Books ☐ Slides ☐ Other_____

4. Which of the User Guide materials were most useful?

☐ Narratives ☐ Lessons ☐ Resource Materials ☐ Biographies/Vocabulary
☐ Other_____

5. How many class periods did you devote to using the footlocker?

☐ 1-3 ☐ 4-6 ☐ More than 6 ☐ Other_____

6. What activities or materials would you like to see added to this footlocker?

_____

_____

(continued)

7. Would you request this footlocker again? If not, why?

_____

_____

_____

_____

8. What subject areas do you think should be addressed in future footlockers?

_____

_____

_____

_____

_____

9. What were the least useful aspects of the footlocker/User Guide?

_____

_____

_____

_____

_____

10. Other comments.

_____

_____

_____

_____

_____

Montana Historical Society Educational Resources Footlockers, Slides, and Videos

Footlockers

Architecture: It's All Around You—Explores the different architectural styles and elements of buildings, urban and rural, plus ways in which we can preserve buildings for future generations. *

Cavalry and Infantry: The U.S. Military on the Montana Frontier—Illustrates the function of the U.S. military and the life of an enlisted man on Montana's frontier, 1860 to 1890. *

Coming to Montana: Immigrants from Around the World—Showcases the culture, countries, traditions, and foodways of Montana's immigrants through reproduction clothing, toys, and activities. *

Daily Life on the Plains: 1820-1900—Includes items used by American Indians, such as a painted deerskin robe, parfleche, war regalia case, shield, Indian games, and an educational curriculum.

Discover the Corps of Discovery: The Lewis and Clark Expedition in Montana—Traces the Corps' journey through Montana and their encounters with American Indians. Includes bison hide, trade goods, books, and more! *

East Meets West: The Chinese Experience in Montana—Explores the lives of the Chinese who came to Montana, the customs that they brought with them to America, how they contributed to Montana communities, and why they left. *

From Traps to Caps: The Montana Fur Trade—Gives students a glimpse at how fur traders, lived and made their living along the creeks and valleys of Montana, 1810-1860. *

Gold, Silver, and Coal-Oh My!: Mining Montana's Wealth—Chronicles the discoveries that drew people to Montana in the late 19th century and how the mining industry developed and declined. *

Inside and Outside the Home: Homesteading in Montana 1900-1920—Focuses on the thousands of people who came to Montana's plains in the early 20th century in hope of make a living through dry-land farming. *

Lifeways of Montana's First People—Emphasizes the tribal lifeways of the people who utilized the land we now know as Montana in the years around 1800. *

(continued)

Montana Indians: Yesterday and Today—Emphasize the renaissance of Montana's Indian cultures and their effort to maintain their identity and traditions. *

Prehistoric Life in Montana—Exposes Montana prehistory (10,000-12,000 years ago) and archaeology through a study of the Pictograph Cave prehistoric site. *

Stones and Bones: Prehistoric Tools from Montana's Past—Uncovers Montana's prehistory and archaeology through a study of reproduction stone and bone tools. Contains casts and reproductions from the Anzick collection found in Wilsall, Montana.

The Cowboy Artist: A View of Montana History—Presents over 40 Charles M. Russell prints and hands-on artifacts as a window into Montana history by discussing Russell's art and how he interpreted aspects of Montana history.

The Home Fires: Montana and World War II—Describes Montana life during the 1941-1945 transformation years. Illustrates aspects of everyday life, as well as military projects such as the Fort Missoula Alien Detention Center. +

The Treasure Chest: A Look at the Montana State Symbols—Provides hands-on educational activities that foster a greater appreciation of our state's symbols and their meanings.

Tools of the Trade: Montana Industry and Technology—Surveys the evolution of tools and technology in Montana from late 1700s to the present. *

Woolies and Whinnies: The Sheep and Cattle Industry in Montana—Reveals the fascinating stories of cattle, horse, and sheep ranching in Montana, 1870 to 1920. *

* Funding for these footlockers was provided by the E.L. Wiegand Foundation of Reno, Nevada.
+ Funding for this footlocker was provided by U.S. Bank, Montana.

(continued)

SLIDE UNITS

Children in Montana—Presents life in Montana through images of children.

Fight for Statehood and Montana's Capital—Outlines how Montana struggled to become a state and to select its capital city.

Frontier Towns—Illustrates the development, character, and design of early Montana communities.

Jeannette Rankin: Woman of Peace—Portrays the life and political influence of the first woman elected to Congress.

Native Americans Lose Their Lands—Examines the painful transition for native peoples to reservations.

Power Politics in Montana—Covers the period when the copper industry influenced state politics.

The Depression in Montana—Examines the Depression and federal project successes in Montana.

The Energy Industry—Discusses the history and future of the energy industry in Montana.

Transportation—Describes the development and influence of transportation in the state.

(continued)

VIDEOS

Bella Vista—Reveals the story of 1,000 Italian detainees at Fort Missoula's Alien Detention Center between 1941 and 1945.

Hands-On History!—Teaches how history can be fun through the experiences of ten Montana kids as they pan for gold, go on an architectural scavenger hunt, and commune with former residents in Virginia City. Accompanied by lesson plans.

"I'll ride that horse!" Montana Women Bronc Riders—Captures the exciting skills and daring exploits of Montana's rich tradition of women bronc riders who learned to rope, break, and ride wild horses, told in their own words.

Montana: 1492—Describes the lifeways of Montana's first people through the words of their descendants.

Montana Defined by Images: An Artist's Impression—Surveys Montana's artistic landscape over the last 30 years and looks at the work of contemporary Montana artists and the ways in which they explore issues of transition and conflicting needs in a changing physical and cultural landscape.

Montana State Capitol Restoration—Captures the history, art, and architecture of Montana's State Capitol prior to the 1999 restoration. Created by students at Capital High School in Helena.

People of the Hearth—Features the role of the hearth in the lives of southwestern Montana's Paleoindians.

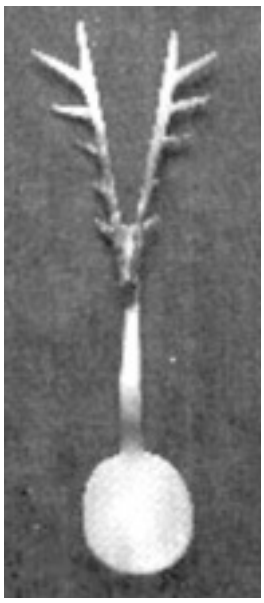
Russell and His Work—Depicts the life and art of Montana's cowboy artist, Charles M. Russell.

The Sheepeaters: Keepers of the Past—Documents the lifeways of a group of reclusive Shoshone-speaking Indians known as the Sheepeaters. Modern archaeology and anthropology, along with firsthand accounts of trappers and explorers, help to tell their story.

Sacagawea of the Northern Shoshoni—Traces the amazing life story of Sacagawea and her experiences with Lewis and Clark Expedition. Created by students at Sacajawea Middle School in Bozeman.

Primary Sources and How to Use Them

The Montana Historical Society Education Office has prepared a series of worksheets to introduce you and your students to the techniques of investigating historical items: artifacts, documents, maps, and photographs. The worksheets introduce students to the common practice of using artifacts, documents, maps, and photographs to reveal historical information. Through the use of these worksheets, students will acquire skills that will help them better understand the lessons in the User Guide. Students will also be able to take these skills with them to future learning, i.e. research and museum visits. These worksheets help unveil the secrets of artifacts, documents, maps, and photographs.



MONTANA HISTORICAL SOCIETY

See the examples below for insight into using these worksheets.

Artifacts

Pictured at left is an elk-handled spoon, one of 50,000 artifacts preserved by the Montana Historical Society Museum. Here are some things we can decipher just by observing it: It was hand-carved from an animal horn. It looks very delicate.

From these observations, we might conclude that the spoon was probably not for everyday use, but for special occasions. Further research has told us that it was made by a Sioux Indian around 1900. This artifact tells us that the Sioux people carved ornamental items, they used spoons, and they had a spiritual relationship with elk.

Photographs

This photograph is one of 350,000 in the Montana Historical Society Photographic Archives. After looking at the photograph, some of the small "secrets" that we can find in it include: the shadow of the photographer, the rough fence in the background, the belt on the woman's skirt, and the English-style riding saddle.

Questions that might be asked of the woman in the photo are: Does it take a lot of balance to stand on a horse, is it hard? Was it a hot day? Why are you using an English-style riding saddle?

MONTANA HISTORICAL SOCIETY

(continued)

MONTANA HISTORICAL SOCIETY

Documents

This document is part of the Montana Historical Society's archival collection. Reading the document can give us a lot of information: It is an oath pledging to catch thieves. It was signed by 23 men in December of 1863. It mentions secrecy, so obviously this document was only meant to be read by the signers.

Further investigation tell us that this is the original Vigilante Oath signed by the Virginia City Vigilantes in 1863. The two things this document tell us about life in Montana in the 1860s are: there were lots of thieves in Virginia City and that traditional law enforcement was not enough, so citizens took to vigilance to clean up their community.

Maps

This map is part of the map collection of the Library of Congress. Information that can be gathered from observing the map includes: The subject of the map is the northwestern region of the United States—west of the Mississippi River. The map is dated 1810 and was drawn by William Clark. The three things that are important about this map are: it shows that there is no all-water route to the Pacific Ocean, it documents the Rocky Mountains, and it shows the many tributaries of the Missouri River.

LIBRARY OF CONGRESS

How to Look at an Artifact

(Adapted from the National Archives and Records Administration Artifact Analysis Worksheet.)

Artifact: An object produced or shaped by human workmanship of archaeological or historical interest.

1. What materials were used to make this artifact?

☐ Bone	☐ Wood	☐ Glass	☐ Cotton
☐ Pottery	☐ Stone	☐ Paper	☐ Plastic
☐ Metal	☐ Leather	☐ Cardboard	☐ Other_____

2. Describe how it looks and feels:

Shape _____

Color _____

Texture _____

Size _____

Weight _____

Moveable Parts _____

Anything written, printed, or stamped on it

_____

Draw and color pictures of the object from the top, bottom, and side views.

Top	Bottom	Side

(continued)

3. Uses of the Artifacts.

A. How was this artifact used? _____

B. Who might have used it? _____

C. When might it have been used? _____

D. Can you name a similar item used today? _____

4. Sketch the object you listed in question 3.D.

5. Classroom Discussion

A. What does the artifact tell us about technology of the time in which it was made and used?

_____

_____

B. What does the artifact tell us about the life and times of the people who made and used it?

_____

_____

How to Look at a Photograph

(Adapted from the National Archives and Records Administration Photograph Analysis Worksheet.)

Photograph: an image recorded by a camera and reproduced on a photosensitive surface.

1. **Spend some time looking at the whole photograph. Now look at the smallest thing in the photograph that you can find.**

   What secrets do you see? _____

   _____

   _____

2. **Can you find people, objects, or activities in the photograph? List them below.**

   People _____

   _____

   Objects _____

   _____

   Activities _____

   _____

3. **What questions would you like to ask of one of the people in the photograph?**

   _____

   _____

4. **Where could you find the answers to your questions?**

   _____

   _____

How to Look at a Written Document

(Adapted from the National Archives and Records Administration Written Analysis Worksheet.)

Document: A written paper bearing the original, official, or legal form of something and which can be used to furnish decisive evidence or information.

1. Type of document:

☐ Newspaper ☐ Journal ☐ Press Release ☐ Diary
☐ Letter ☐ Map ☐ Advertisement ☐ Census Record
☐ Patent ☐ Telegram ☐ Other_____

2. Which of the following is on the document:

☐ Letterhead ☐ Typed Letters ☐ Stamps
☐ Handwriting ☐ Seal ☐ Other _____

3. Date or dates of document:_____

4. Author or creator:_____

5. Who was supposed to read the document? _____

_____

6. List two things the author said that you think are important:

1. _____

2. _____

7. List two things this document tells you about life in Montana at the time it was written:

1. _____

2. _____

8. Write a question to the author left unanswered by the document:

_____

_____

How to Look at a Map

(Adapted from the National Archives and Records Administration Map Analysis Worksheet.)

Map: A representation of a region of the earth or stars.

1. What is the subject of the map?

☐ River ☐ Stars/Sky ☐ Mountains
☐ Prairie ☐ Town ☐ Other _____

2. Which of the following items is on the map?

☐ Compass ☐ Scale ☐ Name of mapmaker
☐ Date ☐ Key ☐ Other _____
☐ Notes ☐ Title

3. Date of map: _____

4. Mapmaker: _____

5. Where was the map made: _____

6. List three things on this map that you think are important: _____

_____

_____

_____

7. Why do you think this map was drawn? _____

_____

8. Write a question to the mapmaker that is left unanswered by the map.

_____

Art Viewing Skills

Why Teach Art?

Excerpted from the "Heroes of the Old West,"
produced by the Sid Richardson Collection of Western Art, Fort Worth, TX.

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 achievement 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 people who share the 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 in fundamental to student' 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.

(continued)

Visual Thinking Strategies

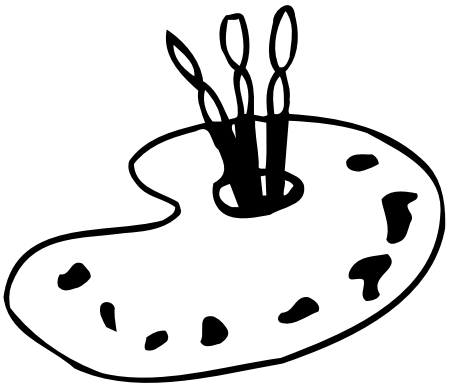
Excerpted from the "Heroes of the Old West,"
produced by the Sid Richardson Collection of Western Art, Fort Worth, TX.

To facilitate discussion, teachers should: 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

These 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? What is happening here? What do we see here? What about this picture?
>
> What else can you find? 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? How do you know that from the picture? Where do you see that? How can you tell?
>
> Can anyone add to that comment? Who has another idea? Does someone think something different? Does anyone 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 are 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." Remember: **art is subjective!**

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.

(continued)

Art Viewing Warm-ups

Excerpted from the "Heroes of the Old West,"
produced by the Sid Richardson Collection of Western Art, Fort Worth, TX.

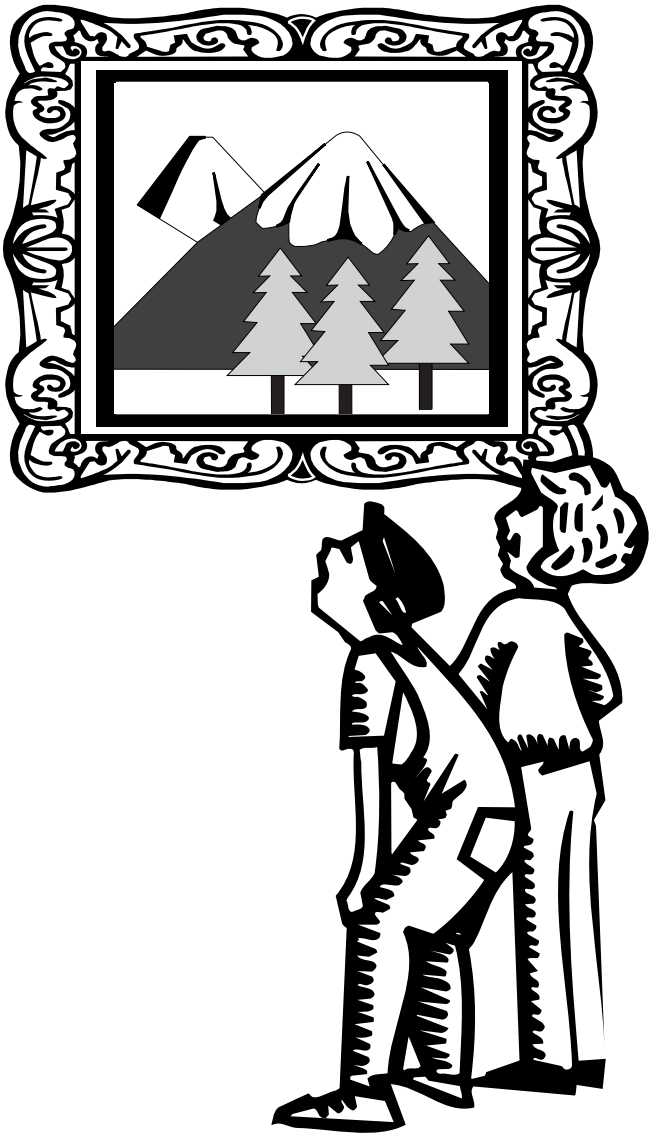
THREE CHANGES: Group leader asks for a volunteer, who will strike a pose for the group. Leader has the group turn away and makes three changes to the pose of the volunteer. Group turns back to face the volunteer and tries to guess the changes that were made. How does memory trick us?

TURN AROUND: The group is allowed one minute to study a painting, and then the members 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… middle ground… 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. Students create the sound associated with the object. How does sound 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" the 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?

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



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Standards and Skills

State 4th Grade Social Studies Standards

Lesson Number:	**1**	**2**	**3**	**4**	**5**	**6**
Students access, synthesize, and evaluate information to communicate and apply social studies knowledge to real world situations.	✔	✔	✔	✔	✔	✔
Students analyze how people create and change structures of power, authority, and governance to understand the operation of government and to demonstrate civic responsibility.						
Students apply geographic knowledge and skill (e.g., location, place, human/environment interactions, movement, and regions).	✔	✔	✔	✔	✔	✔
Students demonstrate an understanding of the effects of time, continuity, and change on historical and future perspectives and relationships.	✔	✔	✔	✔	✔	✔
Students make informed decisions based on an understanding of the economic principles of production, distribution, exchange, and consumption.						
Students demonstrate an understanding of the impact of human interaction and cultural diversity on societies.	✔	✔	✔	✔	✔	✔

(continued)

Skill Areas

Lesson Number:	**1**	**2**	**3**	**4**	**5**	**6**
Using primary documents	✔			✔	✔	✔
Using objects	✔			✔		
Using photographs	✔					
Art	✔	✔	✔	✔	✔	✔
Science						
Math						
Reading/writing	✔	✔	✔	✔	✔	✔
Map Skills						
Drama, performance, re-creation				✔	✔	
Group work		✔				✔
Research						
Music				✔		
Bodily/Kinesthetic						
Field Trip					✔	

Background Information for Instructors

In this footlocker, over 40 Charles M. Russell prints from the Montana Historical Society and other museums, a slide show, cowboy songs, and hands-on artifacts are used as a window into Montana history. The lessons discuss Russell's art and how he interpreted aspects of Montana history, including the Lewis and Clark Expedition, cowboy and western life, and Montana's Indians. Students will learn art-appreciation skills and how to interpret paintings, in addition to hands-on activities that will lead to a greater understanding of art and Montana history.

Included in the User Guide are six lessons that integrate Charlie's art and Montana history, as well as additional fun art activities. The second section of the User Guide contains information that you can share with your students on how to acquire art-viewing skills. This is a good place to begin for those who do not have a lot of experience looking at art. The six lessons provide step-by-step instructions, in addition to answer keys for the student worksheets. The last section in the User Guide contains more activities and a bibliography that you may want to reference for further information on Russell's life and art.

The heart of the Montana Historical Society's collection of Russell art is the Mackay collection. When the Montana Historical Society's building was constructed in 1952, the Society did not have enough Russell paintings to fill in one corner of a gallery. Fortunately, the Mackay collection—consisting of 12 oils, 5 watercolors, 14 pen and ink drawings, and 7 bronzes—was acquired before the museum opened to the public in 1953.

Malcolm Mackay was born in New Jersey and later became part owner of a ranch near Red Lodge. He met Charlie Russell at an exhibit in New York around 1911 and the two men became friends. Mackay commissioned "The Round-up," bought several works directly from Nancy Russell, and continued collecting until his death in 1940. His family felt the collection should reside in Montana. It was on display in the Northern Hotel in Billings until 1952 when the Society acquired it for $50,000. Even in 1952, two of the larger oils could have been sold for that price, so the fact that this collection is at the Society is due to the generosity of the Mackay family.

Montana has lost out on acquiring several other collections of Russell works. The Mint Collection, from the bar of the same name in Great Falls, was offered at bargain prices to the state, but funds could not be raised. The Mint Collection was purchased by the Amon Carter Museum in Fort Worth, Texas. The Cole Collection was offered free to the state with the provision it be "housed" (exhibited) although it did not specify a gallery. Since there was no place to house the collection it was sold to Tom Gilcrease of Tulsa, Oklahoma.

Amazing Montanans—Biographies

Charles Marion Russell

A sculptor, a painter, and always a storyteller of great reputation, Charles Marion Russell (1864-1926) achieved fame during his lifetime as a leading artist of the American West. His depictions of Native Americans, cowboys, the frontier, and the wilderness were assembled from his own experience and his romantic view of the West. His observations of western life took the form of watercolors, drawings, paintings, sculpture, illustrated letters, and endless tall tales and stories. Without the aid of formal artistic training, Russell was influenced in his art by the environment around him; he was a keen observer of life.

Born and raised in St. Louis, Missouri, Russell knew the thrill and excitement of living in a city that served as the gateway to the western frontier for adventurers, explorers, and artists. Although he progressed rapidly in his artwork, winning blue ribbons in two consecutive years, 1876 and 1877, for artwork submitted to the St. Louis Agricultural and Mechanical Fair, his family could not persuade Charlie—as his closest friends ever knew him—to pursue formal artistic training. His artistic skill was recognized and encouraged by his parents. His mother was an artist, his maternal grandfather a silversmith, and several of his siblings displayed artistic talent.

Shortly before his sixteenth birthday, Russell ventured to the Montana Territory, where he would spend the rest of his life. Inspired by dime-novel adventures, actual accounts of life in the West, a love of horses, and with his artistic aptitude and determination to overcome the shortfalls of modern civilization, Russell felt equipped for this endeavor. Within a few years, he was working as a cowhand on the open range, and he became widely known for his ability to model life-like figures of men and animals. "I remember he used to keep the fingernail on his right hand little finger longer than the rest and with this he would carve out the necessary lines on the animals he was modeling," an early rancher recalled.

MONTANA HISTORICAL SOCIETY

Charlie painting "When the Land Belonged to God."

Indeed, Russell became so skilled as an artist/observer that he regularly amazed onlookers by casually modeling a realistic figure behind his back or in his pocket, without looking at it. A naturally gifted sculptor, he had powers of observation that were as much tactile as visual, and he inherently understood objects in three dimensions. His innate ability as a sculptor allowed Russell to develop his skills as a painter. Russell would carefully arrange small-modeled figures in controlled light in order to transfer the effects to a two-dimensional canvas.

Charlie met his wife Nancy at the home of his friends Ben Roberts. Both Nancy and Charlie were natural flirts. They courted and, much to the dismay of Charlie's cowboy-bachelor friends, married on September 9, 1895. In order to ensure that food remained on the table, Nancy took charge of the business end of Charlie's artwork and began exhibiting his works in galleries. Through her tenacity, his work became more well known and sold for high prices.

Shortly after Russell's death in 1926, his good friend, the cowboy humorist and stage performer Will Rogers, wrote: "He was the greatest artist the West has ever produced.... He didn't go there to study the West, just to paint it. He loved it, lived it, and painted it because he loved it."*

* Excerpted from the Amon Carter Museum's Teacher's Guide to Charles M. Russell.

Time Line*

1864 Born in Oak Hill, Missouri on March 19, to Charles Silas Russell and Mary Elizabeth Meade Russell

1872 Father gives Charlie "Gyp", his first pony.

1876 Wins first place at St. Louis Agricultural and Mechanical Fair for clay bas-relief.

1878 Attends boarding school in Burlington, New Jersey.

1880 Travels west to Montana with Wallis (Pike) Miller to work on sheep ranch in the Judith Basin.

1881-82 Lives and works with Jake Hoover, a trapper and contact hunter.

1882-93 Works on seasonal cattle roundups in Judith Basin and Milk River Country, mostly as a night wrangler.

1885 Obtains first "real" oil painting supplies; one of first efforts, "Breaking Camp" is sent to St. Louis exhibition to be shown the following year.

1887 Watercolor, "Waiting for a Chinook," is reproduced in newspapers as far away as London, England.

1888 Observes Blackfeet Indians from three branches—Blackfoot, Blood, and Piegan during a trip to Alberta, Canada.

1892 Charlie exhibits several paintings in the Montana pavilion at the World's Columbian Exposition in Chicago.

1896 Marries Nancy Cooper whom he met the previous year. They reside in Cascade.

1900 Builds house in Great Falls.

1903 First bronze sculpture, "Smoking Up."

1904 Visits Louisiana Purchase Exposition in St. Louis; sees more than 1,000 sculptures by contemporaries.

1906 Begins to spend summers at Lake McDonald, in what will become Glacier National Park in 1910.

1911 Major one-man exhibition, "The West That Has Passed," opens in New York at the Folsom Galleries.

1914 Travels to London for exhibition of his work at the Dore Galleries.

1916 Adopts infants son; christens him Jack Cooper Russell.

1921 Sells painting, "The Salute to the Robe Trade," for $10,000 to a California collector; Russell considers this amount "dead man's prices."

1925 Receives honorary Doctor of Law degree from University of Montana

1926 Dies in Great Falls on October 24; Nancy Russell continues to supervise casting of Russell's bronzes.

1927 Nancy Russell oversees publishing of "Trails Plowed Under," anthology of Russell's "Rawhide Rawlins" stories with illustrations by the artist.

1929 Nancy oversees publishing of "Good Medicine," first collection of the artist's illustrated letters.

1940 Nancy Russell dies on May 24.

* Excerpted from the Amon Carter Museum's Teacher's Guide to Charles M. Russell.

Vocabulary List

Asymmetry—a type of balance in which the two sides of a design are not alike, yet have equal visual weight.

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.

Balance—the arrangement of elements in a work of art. There are three kinds of balance: symmetrical (formal), asymmetrical (informal), and radial (from the center).

Composition—the arrangement of elements in an artwork to make it an effective expression of the artist's ideas.

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

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.

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

Focal point—the center of interest in an artwork.

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

Gouache—an opaque paint that can be dissolved in water.

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

Medium—the material an artist uses, such as acrylic, oil, or watercolor. The plural of medium is media.

Middle ground—the part of the artwork that lies between the foreground and the background.

Monochrome—an artwork done in variations of a single color, made by combining black or white with the basic color to create its shades and tints.

Narrative art—art that suggests or tells a story.

Naturalism—artwork in which objects are represented as they are observed, rather than in a stylized manner.

Negative space—the "empty" space that surrounds the shapes or forms in a work of art.

Nocturne—a painting of a night scene.

Oil painting—slow drying paint made by mixing pigments in oil usually used on canvas.

Parfleche—a container made of rectangular pieces of rawhide used by Plains Indians.

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

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

Portrait—a work of art depicting a person, persons, or an animal. Portraits usually show just the face, but can include part or all of the body.

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Repetition—repeating elements of designs or patterns in an artwork.

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

Sketch—a quick, simple drawing without much detail that captures the main features of an object or scene and may be used as a reference for later work.

Studio—an artist's workplace.

Symbol—a visual image that stands for something else, especially a letter, figure or a sign that represents a real object or idea.

Texture—the way an object feels when touched, i.e. rough or smooth, or the illusion of such roughness or smoothness.

Viewpoint—the position or place from which an artist views his or her subject to be represented.

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

Lesson 1: Introduction to Charlie's Life and Works

Objectives

At the conclusion of the lesson students will be able to:

- Identify important influences on young Charlie's life.
- Apply their art viewing skills in future lessons.

Time

One 45-50 minute class.

Materials

- Footlocker Materials: *When the Land Belonged to God*, slide show, Assumption sash
- User Guide Materials: slide show script, information about the Metis sash, "Dad Lane's Buffalo Yarn"
- Teacher Provided Materials: slide projector

Pre-Lesson Preparation

To prepare for the lesson, read Charlie's biography with the class and discuss.

Procedure

1. Have students look around the room and identify all kinds of red that they see—light reds, dark reds, orange reds, violet reds, etc. Repeat the exercise with blues and yellows. List the colors on the blackboard and have the students label each color with an adjective. Encourage them to use their imagination.
2. Have students look at Charlie's *When the Land Belonged to God*. As a class, answer the discussion questions about the painting.
3. Show the slide show.
4. Pass around the Assumption Sash and read the accompanying description so that students understand why he wore it.
5. After the slide show, have students complete worksheet #1.

Discussion Questions

1. What is going on in the painting?
2. Why did Charlie give it this title?
3. Can you identify the animals in the painting?
4. Identify the colors in the painting. Do they match the adjectives that you gave the colors from your classroom?
5. Take a pink "color journey" around the painting. Begin with the center bull and follow the pink back in to the right corner of the painting and across the river. Pick up the pink in the bluffs and follow it across the painting to the sunset in the left corner, and then back up to the cow/calf pair on the left.
6. Look closely at how Russell has made the water and dust.
7. Identify the triangular composition at the front of the painting. This is very common in many of his paintings. It serves as a device to focus your attention to the action, and move your eye around the painting.

Further Exploration

If you have time, read the story "Dad Lane's Buffalo Yarn" from Charlie Russell's *Trails Plowed Under*.

Trails Plowed Under

TALK had drifted into the days of the buffalo. "I run onto a head yesterday that the bone hunters must have overlooked," said Long Wilson. "It's kinda hid away under the rimrock on Lone Injun. 'Twas an old bull, with the horns gnawed down to the nubs by trade-rats an' there's a little wool on the forehead, bleached an' faded till it's almost white. 'Tain't long ago the country was covered with these relics, but since the bone hunters cleaned up you seldom see one. Down on the Missouri I've seen bunches of skeletons, runnin' from ten to sixty. You generally find 'em under a knoll or raise in the country, an' by scoutin' around a little you might find in a waller or behind a greasewood a pile of long, bottleneck shells. These are Sharp's ca'tridges, an' in number they'd count a few over the skulls. These skin hunters didn't waste much lead; they had killin' down to a fineness, goin' at it in a business way. They hunted afoot, an' most of 'em used glasses. When Mister Skin Hunter leaves camp he's loaded down with ammunition, an' packin' a gun that looks an' weighs like a crowbar. He prowls along the high country till he sights the herd; then gettin' the wind right he keeps the coulees till he sights the range, an' it don't have to be close, 'cause these old Sharp's pack lead a thousand yards. First he picks out a cow on the edge of the bunch, an' pullin' down on her he breaks her back. Of course she starts draggin' her hindquarters an' makin' all kinds of buffalo noise. Quicker than you'd bat your eye, her neighbors 're 'round her wantin' to know what's the matter.

"Buffalo 're like any other cow-brute; kill one, an'they don't notice it much or 're liable to quit the country; cripple one an'

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start the blood, an' it's pretty near a cinch they'll hang 'round. The hide hunters know this trick an' most of 'em use it. When the herd gets to millin', he goes to work pourin' lead into 'em as fast as he can work the lever on his breech-block. Whenever one tries to break out of the mill, there's a ball goes bustin' through its lungs, causin' it to belch blood, an' strangle, an' it ain't long till they quit tryin' to get away an' stand an' take their medicine. Then this cold-blooded proposition in the waller settles down to business, droppin' one at a time an' easin' up now an' agin to cool his gun, but never for long till he sees through the smoke the ground covered with still, brown spots. Then layin' down his hot weapon he straightens up an' signals the skinners that's comin' up behind. They've located him by the talk of his Sharp's.

"This is what hunters called 'gettin' a stand'; there's nothin' taken off the animal but the hide an' sometimes the tongue. The rest goes to the wolves. These hide hunters 're the gentlemen that cleaned up the buffalo, an' since the bone gatherers come there ain't nothin' left to show that there ever was any. I've seen a few buffalo myself, but the big herds was gettin' pretty seldom when I hit the country. I guess you've all heard them yarns about how they used to stop the boats on the Missouri, an' how wagon-trains would have to corral for days, lettin' a herd pass. The strongest yarn I ever heard of this kind was told by an old feller up on High River Springs. He's a Hudson Bay man, an's tellin' about comin' south from Edmonton with a Red River cart-train. They're just north of the Big Bow when they run into a herd; as near as he can figure there's a couple of million. It's spring an' the calves 're so plentiful they have to stop every little ways an' pry 'em from between the spokes; they keep blockin' the wheels."

"Buffalo?" says old Dad Lane. "I was here when they're thick as hair on a dog, but it's surprisin' how quick one of these big herds could quit a country. You'd travel for days in sight of 'em, an'

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wake up some mornin' an' it'd look like they'd disappeared from the face of the earth; you'd ride for ten days without seein' hide or hair of 'em. Whether they walked or run I never knowed, but from looks you'd swear they'd flew. This sudden disappearin' of buffalo comes pretty near causin' me to cash in once.

"I'VE SEEN BUFFALO MYSELF"

"It's back in '62. There's me, Jack Welch, Murphy, an' a feller called Whisky Brown, builds a tradin' post up near Writin' Stone. We're short of goods an' somebody's got to go to Benton; so me an' Joe Burke, an interpreter, knowin' the country, volunteers to make the trip. This Burke's a full-blooded Piegan, but bein' raised by a white man he's tuk his name. He's knowed amongst his people as 'Bad Meat.' Our outfit's made up of eight pack-ponies an' two Red River carts. We're drivin' these vehicles jerkneck, that is the trail pony's tied to the lead cart so one man can handle both.

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I'm teamster; the Injun's got the pack-train. The first couple of days it's smooth sailin'. It's August, the weather's fine, an' we're never out o' sight o' buffalo, so meat's always handy.

"The second mornin' when we're quittin' the blankets I notice the sun down on the skyline, lookin' like a red-hot stove lid, an' my nostrils fill with the smell of burnt grass, tellin' me the range is afire somewhere south of us. 'Tain't an hour till the sky's smoked up so the sun's hid, an' we've lost our timepiece an' compass. But it don't worry me none; I can see the Injun joggin' along ahead; all the smoke in hell couldn't lose him. There's one place where an Injun holds the edge on a white man—day or night you can't lose him.

"I remember askin' Bad Meat how it was that an Injun never loses his way. He tells me when a white man travels he looks one way, always straight ahead. Passin' a butte, he only sees one side of it, never lookin' back; so of course he don't savvy that butte on his return. The Injun looks all ways an' sees all sides of everythin'. There's somethin' in this, but that ain't all there is to it. Of course an Injun ain't got eyes for nothin', but it ain't all seein', 'cause I've been with savages nights so black that bats stayed to home; but it don't bother Mister Injun. He travels without hesitatin', like it's broad day. I don't know how he does it an' I doubt if the Injun can tell himself. These people 're only part human an' this is where the animal crops out.

"Well, we keep workin' along south through the smoke. Once in a while I can see a string o' buffalo, dim through the smoke like shadows. Sometimes they get right up on us before sightin' our outfit. Then swervin' from their course they go lopin' off an' 're soon lost from sight. Towards evenin' Bad Meat downs a young cow an' while we're takin' the back-meat he advises takin' the hams; but I say 'What's the use? It's only that much extra packin', an' we'll get meat to-morrow.'

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A FULL-BLOODED PIEGAN

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"'All the buffalo we see to-day is travelin',' says he. 'Maybe-so no meat to-morrow.'

"Since he spoke of it I notice that they are all travelin', an' not so slow either, but I've seen buffalo lope an' trot goin' to or leavin' water, an' didn't think nothin' of it. But takin' Bad Meat's hunch, we take the hams.

"'Bout noon the next day we strike the burnt country. As far as you can see she's black, with now an' then a smoulderin' buffalo chip that still holds the fire. It's a sorry sight; a few hours ago this country wore grass that'd whip a hoss on the knees, an' buffalo fed by thousands. Now she's lifeless, smoked an' charred till she looks like hell with the folks moved out. It's the same all day—black, without a livin' critter in sight. The outlook's bad for the cayuses, but towards evenin' we strike a creek that Bad Meat calls 'Wild Dog,' an' a little patch of grass the fire's gone 'round. The Injun's not for stoppin' except to eat a bite an' water the hosses; then push on into the night away from the fire. Injun-like, he's been houndin' the ground all day an' finds some tracks. He tells me he's seen the moccasin marks, as near as he can guess, of about eight men, an' there ain't no pony sign among 'em; they're all afoot. An' when the sun shows red like a bloody warshield, he says, it's 'bad medicine.'

"This savage superstition about the sun sounds foolish to me, an' I tell him it's the smoke causes it. 'Yes,' says he, 'but who built the fire? We're still in the country of the Piegans; do they burn their own grass?'

"Of course these tracks look bad, 'cause when you see Injuns walkin' in a country it's a cinch they ain't friendly. Walkin' makes all people dangerous. War parties generally travel this way an' by the time they, or anybody else, have walked a hundred miles or so they ain't to be trusted amongst hosses. Me an' Bad Meat talks it over an' decides by puttin' out the fire it'll be safe enough.

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Our hosses 're all good to stay, an' barrin' two we hobble an' our herd-hoss on a picket rope, they're all loose. It's been a tiresome day, an' I no more'n hit the blankets till I'm asleep.

"Along in the night sometime I'm awakened by a report of guns. It kind o' dazes me at first; then a ball spats agin a wheel spoke just above my head, an' I ain't slow changin' my bed-ground. Mister Injun had an idee where I'm sleepin' an' is feelin' for me with his gun. He's doin' good guessin' in the darkness an' comes within a foot of findin' me. I'm awake plenty now an' hear the hosses runnin'. By the way the noise is leavin' me I know they're pushin' the country behind 'em mighty rapid. I tell you, boys, it's tough layin' there listenin' to all you got leavin' you, but there ain't nothin' to do. In that country we're as good as blind men. It's the darkest night I ever see, an' the burnt ground don't help it none. I'm so damn mad I blaze away in the dark once at the noise an' think I hear a hoss bawl like he's hit, but I guess it's my imagination, for there's nothin' to show for it in the mornin'. I'm cussin' an' goin' on when I hear Bad Meat kind o' chucklin'. He calls to me from his blankets. 'I knowed it,' says he.

"'If you knowed,' says I, 'you're a little late breakin' the news. What's the cause of you holdin' out all this knowledge?' An' I cussed him up a batch. I'm in the wrong all right, but ain't in no humor to own up to it—'specially to an Injun.

"As I said before, we're helpless, but there ain't nothin' to do but wait for day. When it's light I'm surprised at Bad Meat's appearance. Up till now he's wearin' white man's clothes, but this mornin' he's back to the clout, skin leggin's, an' shirt. His fore-top's wrapped in otterskin an' from his hair to just below his eyes he's smeared with ochre. The rest of his face is black, with green stripes. He notices my surprise an' tells me it ain't good medicine for an Indian to die with white men's clothes. I ask him what's his reason for thinkin' about cashin' in. 'That war-party,' says he, 'is

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mighty successful in gettin' them hosses, but all Injuns love to get some little token to take back to their folks, such as hair.' This kind o' worries me; I ain't anxious to furnish no savages locks to trim leggin's with, an' I think Bad Meat feels the same way, 'cause he says it'll be a good idea to travel nights from here on, an' I second the motion.

"Bad Meat calls the turn when he says these Injuns ain't satisfied, for while we're eatin' breakfast there's a band of 'em looms up on a ridge. It's the same party that makes the night visit; I recognize the hosses. While we're lookin' 'em over, one buck slides from his pony, an' restin' his gun on his cross-sticks takes a crack at us. There's a little curl o' dust out on the prairie shows me that his old smooth-bore won't pack lead near that distance, but the way he's pintin' his weapon tells me it ain't no friendly salute, so me an' Bad Meat takes out the prairie. We don't no more'n reach the brush till they're all down off the ridge, yelpin' like a band o' coyotes. Bad Meat starts singin' his war-ditty. On hearin' his gun bark I look off on the prairie; there lays one still Injun. There's a loose pony lopin' off with nothin' on but a war-bridle. It's a good shot for an Injun, but Bad Meat's over average.

"This good shootin' don't seem to pacify these savages, an' the way they start pilin' lead in our direction makes us hug the brush; we don't leave it till dark. Barrin' a bundle o' robes Bad Meat grabs when we're quittin' the camp it's a Mexican stand-off, which means gettin' away alive. Of course we got our guns, but we're grubless, an' for three days we don't swaller nothin' more stimulatin' than water. The fourth mornin' we're out o' the burnt country. It's gettin' pretty light an' we're thinkin' about campin' when we see four old bulls about a mile off. The country's level as a table an' the chances of gettin' near enough for a shot looks slim. The Injun says he knows a way, an' unrollin' the robes he comes up with a couple o' wolf-skins. He tells me his granddad used

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to play wolf an' fool the buffalo. When we get our disguises tied on we find a shallow coulee that'll save a lot of crawlin'. On reachin' the raise we drop to all fours an' start playin' wolf. The Injun's a little ahead an' when he tops the draw I notice him pull a wisp o' grass an' toss it up. There's so little wind it's hard to tell the direction, but the grass falls just back of his shoulder. Bad Meat signs 'good,' an' we start crawlin'. I'm so hungry I feel like a wolf all right, but for looks I'm no good; my suit's too small an' I keep thinkin' that any buffalo that wouldn't tumble to me must be near-sighted or a damn fool. It's different with Bad Meat. A little way off in the grass he's actin' wolf mighty natural. Injun-like, he knows the animal an's got that side-wheelin' gait of the loafer wolf down fine.

"We ain't gone far when the nearest bull raises his head an' lifts nose, but the wind's wrong an' he don't find nothin'; so after lookin' us over, he goes grazin'. I'm within twenty-five yards when I pick out my bull. They're all old boys that's been whipped out of the main herd, but goin' on looks I draw down on the youngest. I'm half hid in the buckbrush an' he's standin' broadside. His heart's what I aim for, but bein' weak an' trembly from hunger I notice the sight wavin' when I pull the trigger, an' when I look under the smoke there stands the bull with his head up, an' tail kinked. There's a red blotch on his side, but it's too high an' fur back. The bull stands a few seconds lookin'. He can't see me 'cause I'm layin' flat as a snake; it's the damn smoke hangin' over me that tips my hand. I'm tryin' hard to re-load when he comes for me, snortin' an' gruntin'. When I raise to run, the wolf-skin slips down an' hobbles me, an' the next thing I know I'm amongst his horns.

"Lucky for me I get between 'em, an' grabbin' a horn in each hand I'm hangin' for all there's in me, while the bull's doin' his best to break my holt. But bein' shot through the lungs he's weak an'

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slowly bleedin' to death. I'm playin' my strength agin his'n when I hear the bark of Bad Meat's gun. The bull goes over, an' the fight's mine. Maybe you think that old Injun don't look good standin' there with his old muzzle-loader.

"Barrin' bein' covered with blood an' the bark peeled off me in places where Mister Bull drags me, I'm all right. This bull-meat's pretty strong an' tough, but it's fillin' an' takes us to Benton."

"I'M HANGIN' ON FOR ALL THERE IS IN ME"

The Metis Sash

(Also called the Voyageur Sash
and the Assumption Sash.)

From his earliest days in Montana, Charlie Russell wore a multicolored woven sash instead of a belt, and this Metis (pronounced "may-tee") sash came to be identified with Charlie. They only known reason for him wearing it, is simply because he liked the sash. Over the years, he had several variations of it made. However, the history of the Metis sash began long before Russell. For example, the Hudson Bay Company was the first to sell these sashes; the name "Assumption Sash" derives from the town of L'Assumption in Quebec, Canada where the sashes were made for trading with the Indians. The name "Voyageur" refers to the early French explorers who often traveled the Canadian waterways by canoe and commonly wore these sashes. The term "Metis" is a French word for "mixed-blood," meaning people of French Canadian and American Indian ancestry. The name was given to the people living along the Red River on the Canadian/Minnesota border, and these people wore a sash to identify themselves as Metis.

Charlie said about his wearing of a sash (The spelling and grammar errors are the way Charlie wrote it.), "I have all ways worn one and like them better than a belt. I believe they keep me from having a big belly all breeds us to ware them Mex french lots of people in Quebeck ware them I saw men in france waring them all that I saw [were] all sick Italions ware."

MONTANA HISTORICAL SOCIETY

A young Charlie wearing his trademark Metis sash.

* From the C.M. Russell Museum website: www.cmrussell.org/meet

WORKSHEET—Introduction

Name: _____ Date: _____

1. What were some of the early influences on Charlie's life?

2. What was Charlie's first job as a cowboy?

3. Who served as the model for Charlie's painting *Keeoma #3*?

4. Name the titles of the paintings discussed in the slide show that depict the Lewis and Clark Expedition.

5. Name one painting in which Charlie included himself.

ANSWER KEY—Introduction

Name: _____ Date: _____

1. What were some of the early influences on Charlie's life?

Artist Carl Wimar

Pulp-fiction, dime novels

Experience with Pike Miller in the Judith Basin

2. What was Charlie's first job as a cowboy?

A night wrangler during the Judith roundup

3. Who served as the model for Charlie's painting *Keeoma #3*?

His wife Nancy.

4. Name the titles of the paintings discussed in the slide show that depict the Lewis and Clark Expedition.

York, Indians Discovering Lewis and Clark, Lewis and Clark Meeting Indians at Ross' Hole

5. Name one painting in which Charlie included himself.

Bronc to Breakfast, Charles M. Russell and his Friends, Laugh Kills Lonesome

CMR: The Man and The Artist
Slide Show

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Story: "Charley Russell and the Tenderfoots" by Thomas Polly of Billings from An Ornery Bunch

"I worked for a while on a ranch in the Judith Basin country. There's where I met and worked with Charley Russell, the artist. After a roundup, a bucking contest, branding, or most anything that happened on the range, you would see Charley in the bunkhouse that evening with some wrapping paper and a pencil a-drawing what took place. Most everybody remarked when they observed his drawings that they were true to life.

What I wanted to tell you was what a jobber Charley was. There was a tenderfoot came to the ranch one day, and he was crazy to learn to ride horses. He took to Charley right away. Russell took great care in explaining everything about the West to the novice from the East. The principle worry to the tenderfoot was if he should get bucked off, what could he do to stick to the saddle.

'Well,' drawls Charley, 'We have a method we always use for you fellas and it works everytime.'

'What is it?' eagerly asked the tenderfoot.

'We generally use molasses. Smear some on the saddle seat. You know, it'll hold you in the saddle when the horse wants to throw you out.'

'Where can I get some?'

'Oh, from the cook at the chuck wagon. But I think he's about out of it. Better run over and see.'

With that the tenderfoot would be off like a flash. I and the rest of the boys were wise to Charley's tricks and knew he'd put something over on the newcomer sooner or later. We'd work right along with him. Of course it was all we could do to keep from laughing right out loud.

The tenderfoot came back with the can of molasses and went through the prescribed course. Naturally, he'd get throwed. Sometimes we would substitute Charley's best saddle for the old one he had on the horse. This was jobbing Charley, and if he caught it in time, he would suddenly order the tenderfoot not to use molasses for it wasn't so good after all."
(Slide: *Would you know me Bill?*)

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Charles Marion Russell was born in 1864 in St. Louis, Missouri to a well-connected, financially comfortable family. He's said to have received his knack of art from his mother and his love of literature from his father. Charlie insisted that he never would have learned to read if it had not been for "yaller-back novels," such as the Ned Buntline adventures and others with titles like "The Scalp Hunters," "The Rifle Rangers," and "The Boy Hunters." He was often truant and gave a poor academic performance at school.
(Slide: photograph of young Charlie)

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Even though he read voraciously, he did have a learning disability. His problems came with writing and grammar, which were symptoms of Dysgraphia. His later fascination and facility with Indian sign language can be seen in light of his Dysgraphia. Sign language has no spelling, verb tenses, or punctuation, so it is much easier than writing for someone with Dysgraphia to learn. As a child, Charlie was exposed to the works of Carl Wimar, a German born artist who was an early painter of the West and created popular imagery in magazines, and other artists.
(Slide: Illustrated letter to George Farr)

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In mid-March 1880, after a failed attempt at military school, Charlie boarded a train for a summer of "hard labor on a ranch that would shatter [his parents' hoped] Charlie's dime-novel fantasy of the West." He and Pike Miller arrived in Helena by train and then bought a team and wagon and headed overland to Miller's sheep ranch in the Judith Basin. "Kid Russell" held many different ranch jobs and eventually became a night wrangler during the annual Judith roundup. *No Ketchem*—1892—This painting depicts a cowboy chasing a bison calf. The setting is believed to be the Judith Basin. At the time when he painted this, the last of the bison herds were disappearing.
(Slide: *No Ketchem*)

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Charlie fell deeply in love with a girl named Laura "Lollie" Edgar, whose father had a sheep ranch in the Judith. Their romance lasted off and on for three years. Her parents tried to keep them apart. The romance eventually faded and her family moved back to St. Louis. This painting was completed in 1892, eight years after they parted. The style of the painting is very unusual for Charlie.
(Slide: *Lolly*)

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He rarely painted woman (only about 300 images of 4,000-5,000 images throughout his career), and even more rarely white women. This image is called *Woman and Horse*, painted probably around the same time as "Lolly," and the subject is most likely Laura Edgar.
(Slide: *Woman and Horse*)

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Some of Charlie's favorite subjects at this time of his life were tempestuous camp scenes. He had a front row seat to all of the action during the Judith roundup and recorded many of the happenings on canvas. That's Charlie to the right of the cook wearing the red bandana. *Bronc to Breakfast*—1908—What is happening? What are some of the emotions being expressed? What do you hear? What do you smell? The Pillsbury Company commissioned Charlie to paint an identical painting with the cook's apron right side up so that the word "Pillsbury" would show. The resulting work was destroyed in a fire at the Pillsbury headquarters.
(Slide: *Bronc to Breakfast*)

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Waiting for a Chinook—During the winter of 1886-1887, Charlie was wintering near Utica with Jesse Phelps (owner of the OH ranch). They were looking after a herd belonging to Louis Stadler and Louis Kaufman, both Helena butchers who were partners for 50 years. They were running about 5,000 head with the "Bar R" brand on the right hip. Kaufman wrote to Phelps and asked how the cattle were faring the horrible winter conditions. As Phelps was composing his reply, Charlie asked if he could include the post card (was painted on the bottom of a box of paper collars) size watercolor he had done. Phelps took one look at the painting and said, "Hell, he don't need a letter; this

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will be enough." Charlie vouched that when Kaufman received the picture "he got drunk on the strength of the bad news." The watercolor got passed around Helena, and eventually someone added the second caption "Last of Five Thousand." By the end of 1887, Charlie had developed quite a following in the Helena-Great Falls area.
(Slide: *Waiting for a Chinook*)

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During 1888, Charlie lived near, not with as has sometimes been reported, the Stoney, Sarcee, Blackfeet, Piegan, and Blood reserves. He learned much about Indian customs and traditions. He also began to amass his collection of Indian objects that he would use in the future in his studio as subjects for his paintings.
(Slide: Photograph of Charlie dressed as an Indian)

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At the 1892 World's Colombian Exposition in Chicago, Charlie was exhibited in the Montana pavilion. The fair brochure said, "Russell, 'the cowboy artist,' entirely self-taught, has several subjects selected from incidents of his life, [such] as *The Bucking Broncho*, *The Buffalo Hunt*, and *The Indian Tepee*." *OH Cowboys Roping a Steer*— 1892— reportedly one of the paintings that was on display at the Expo. This painting is an example of Charlie's romantic depiction of the West. At the time when he painted this, his work was beginning to get national exposure. His paintings help feed the popular image of the West as a rugged place for cowboys and Indians.
(Slide: *OH Cowboys Roping a Steer*)

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Nancy Bates Cooper was born on May 4, 1878. Her father left before she was born. She was raised in Helena where she worked to support her mother and half-sister. When mother died in 1894 and her stepfather took her half-sister away, Nancy was sent to live in Cascade with Ben and Lela Roberts. Nancy, or Mamie as she was often called, was described as "coy, kittenish, buttery, bitchy, obsequious, and obdurate." Charlie was a friend of the Roberts and would often come to visit. Both Nancy and Charlie were natural flirts. They courted and, much to the dismay of Charlie's cowboy-bachelor friends, married on September 9, 1895. They moved into a one-room shack behind the Roberts.
(Slide: Photograph of Nancy and Charlie)

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Charlie would occasionally dress-up and use the mirror in his studio to assist him with certain aspects of the painting he was working on, like facial expressions and body posture. This is a common technique that is still used by many artists. This photograph was taken in Cascade in 1897.
(Slide: Photograph of Charlie dressed as an Indian smoking a pipe)

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On occasion, Charlie would have Nancy dress up as an Indian and he would paint her as an Indian odalisque, leaning against a willow backrest in front of a painted buffalo robe. Contrary to what his cowboy mates might have thought, marriage did not stifle Charlie's bawdiness.
(Slide: Photograph of Nancy dressed as an Indian)

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The great majority of his "provocative paintings" were of Indian women, as is the case with *Keeoma #3*. This, we believe, is based on the photograph of Nancy.
(Slide: *Keeoma #3*)

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Charlie turned all his business affairs over to Nancy, and he always pretended to be

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embarrassed by his ever-escalating prices. He claimed that the amount was too high whether it was $100.00 or $10,000. Charlie once said, "The worst fight [Nancy and I] ever had was in 1897 when she asked $75.00 for a canvas, which I thought highway robbery—and got it. I was willing to sell it for $5.00, but she insisted we had to eat." He was proud of her business sense and was happy to turn those duties over to her.
(Slide: Photograph of Charlie holding a palette)

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During the summer of 1900 Charlie and Nancy moved in to their own house in Great Falls. His log cabin studio was built in 1903. He furnished it with relics of his past cowboy days. In this photograph you can see pieces of Charlie's collection of Indian artifacts hanging on the wall. In later years he would entertain in his studio. He would cook camp food in the big stone fireplace, then sit back on his heals, roll a cigarette, and tell stories and jokes from the days "when there were very few, if any, white women in Montana."
(Slide: Photograph of Charlie painting in his studio)

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As Charlie's long faithful mount Monte was on his last legs in 1901, an Indian friend named Young Boy, helped him acquire Neenah (translation: Chief). Charlie rode Neenah until 1919. Charlie is seen here on Neenah with his son Jack, whom he and Nancy adopted in 1916.
(Slide: Photograph of Charlie and Jack on Neenah)

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A 1903-1904 trip to New York gave Charlie a chance to watch professionally trained artists at work. After his trips East, "his colors began to snap to attention and his shadows grew less deadly." Charlie is pictured here with Helena artist Ralph DeCamp at a cabin in Helena's Dry Gulch in 1910. Charlie, Joseph Henry Sharp, Edgar Paxson, and DeCamp together formed the first true nucleus of Montana artists. DeCamp and Charlie had belonged to a sketch club in Helena during their early Montana days. Charlie said of DeCamp, "That boy can sure paint the wettest water of anybody I know. You can hear his rivers ripple."
(Slide: Photograph of Charlie with Ralph DeCamp)

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In 1914 the Montana Club, "Helena's bastion of male movers and shakers," commissioned Charlie to paint a picture for over the mantel in their reading room. The result was a 3' x 6' oil of a herd of buffalo emerging from the Missouri River at sundown. He controlled his use of light and color to create "a dramatic idealized representation of [a] once commonplace event." Frank Linderman said, "I saw him myself paint a dozen buffalo bulls into the picture. I feel certain that fifty bulls must have temporarily led that herd."
(Slide: Photograph of Charlie with *When the Land Belonged to God*)

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What does the title *When the Land Belonged to God* mean? Can you identify the animals and evidence of animals in the painting? Take a pink color journey. Look closely at the water dripping off the bison and how it reflects the sunset. The triangular composition at the center of the painting is also a common aspect of Charlie's paintings. It draws focus and attention to the action in the triangle. It also serves as a device to move the eye around the painting.
(Slide: *When the Land Belonged to God*)

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Indian Hunters' Return—1900—This painting reflects his domestication during the early years of his marriage. He often portrayed Indian life as he had observed it. This painting in particular is appreciated by anthropologists, as it shows how buffalo were butchered and packed to camp. The painting is also appreciated for its portrayal of an ideal setting for a Plains Indians winter camp—a cottonwood grove which provides water, shelter, and bark for horse feed when the grass gets short.
(Slide: *Indian Hunter's Return*)

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Inside the Lodge—1895—In this painting Charlie is demonstrates his ability to record and preserve the memory of this way of life through art. The background of *Inside the Lodge* is very similar to *Keeoma #3*. Although they were painted three years apart, it is very likely that he used some of the very same objects from his Indian collection as inspiration. The child is typically dressed or undressed as the case may be. Clothes were difficult to make and children did not wear them except with weather necessitated it.
(Slide: *Inside the Lodge*)

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York—1908—This painting interprets an episode from the expedition during the winter of 1804-1805 in the Mandan-Hidatsa villages. York was William Clark's slave. He was the first black man that many Indians had ever seen. Some thought that York was a "black white-man," an albino in reverse. Others thought that he had been painted black. This is depicted in the painting, as the Mandans are trying to rub off the color. Charlie relied on the popular myth that York was a tall, heroic, muscular figure. More contemporary research portrays him as a short, stout man. Whatever his stature, York was very popular with the Indians, especially the women, and is reputed to have sired many children along the journey.
(Slide: *York*)

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York shows Charlie's dependence on Karl Bodmer's *Interior of the Lodge of a Mandan Chief*. Charlie also depended on many other artists for reference, inspiration, and composition. Sometimes he outright stole elements from other artists' works, and he often borrowed elements from his own works when creating new ones.
(Slide: Photograph of Bodmer lithograph Interior of the *Lodge of a Mandan Chief*)

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Indians Discovering Lewis and Clark—1896—Charlie painted many episodes from the expedition, usually from the Indians' perspective. His Indians, no matter the historical period of the painting, are usually depicted in clothing and with accoutrements from the late 1800's, usually modeled from pieces in his collection. What is going on in this painting? Why do you think it is painted from the Indians' perspective? What are some of the emotions being expressed by the Indians? Look how Charlie has incorporated the emotions in to the bodies of the foremost rider and his horse.
(Slide: *Indians Discovering Lewis and Clark*)

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Montana Governor Norris wrote to Charlie inviting him to accept the Legislature's commission of a painting for the Montana State Capitol's new House of Representatives chamber. He was paid $5,000.00 for the commission, the biggest of his career. Charlie procrastinated, something that he was very good at, for about six months before beginning. The roof on his Great Falls studio had to be raised by four logs to accommodate the canvas that measured 24' 9" by 11' 5¼". Charlie painted this piece

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in reverse order of his traditional method of painting—first he painted the figures and the foreground and then he went to Sula to do sketches so that he could paint in the background.
(Slide: Photograph of Charlie painting *Lewis and Clark Meeting the Indians at Ross' Hole*)

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Lewis and Clark Meeting the Indians at Ross' Hole—1911—Ross' Hole is near Sula in the Bitterroots. The Indians are Salish. There are slight discrepancies in the painting, such as the blanket capotes and cloth leggings on the Indians, when Lewis and Clark did not observe cloth garments on the Salish. Charlie managed to count "subtle coup" on the entire state of Montana. From then on every one working in and entering the House would be reminded that Montana once belonged to someone else. Again notice how Charlie placed the Indians as the center focus, and painted from their perspective. Triangular composition can be seen in the front of the painting. Lewis and Clark, York, Sacagawea, and their interpreter Toby are pictured in the upper right hand corner of the painting.
(Slide: Photograph of the mural *Lewis and Clark Meeting the Indians at Ross' Hole* in the Montana State House of Representatives)

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The Roundup—1913—This painting is almost photographic, and is very reminiscent of photographer L.A. Huffman's panoramic views rather then Charlie's usual pictures of roping. The composition bears comparison to *Ross Hole* that was completed the previous year. Each painting is twice as long as it is high, creating a strong horizontal line broken by a V-shaped grouping left of center. Russell scholar Brian Dippie says, "Drama is purposely sacrificed to realism." Malcom Mackay commissioned this painting for $1,800. When he received it, Mackay sent the painting back to Nancy asking if Charlie would put his "Lazy EL" brand on one of the steer.
(Slide: *The Roundup*)

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Toll Collectors—1913—This painting has a well-developed background and fills in the foreground to create a three-dimensional impression. After 1905, Charlie began to feature a white horse (with rider) prominently in his paintings. Possibly the tactic might have been to draw focus to the rider. After receiving the patronage of several wealthy men like Mackay, Charlie turned out fewer sensitive scenes of Indian women and domestic life and more scenes of derring-do and machismo like *Toll Collectors*.
(Slide: *Toll Collectors*)

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When Horses Talk War There's Small Chance for Peace—1915—Features a cowboy and his horse. They cowboys in the background are smiling in anticipation of the following action. This painting is almost a prelude to the series
(Slide: *When Horses Talk War There's Small Chance for Peace*)

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Bronc in a Cow Camp (1897) from the Amon Carter Museum in Fort Worth, TX,
(Slide: *Bronc in a Cow Camp*)

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Camp Cook's Troubles (1912) from the Gilcrease Museum in Tulsa, OK,
(Slide: *Camp Cook's Troubles*)

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and *Bronc the Breakfast* (1908). This series of paintings depicts a rider and horse in a similar predicament. Each painting depicts the hapless rider and his ornery horse from a

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different view. Seen together these paintings show the pair making a full pivot before our eyes. They demonstrate how Charlie saw action in the round.
(Slide: *Bronc to Breakfast*)

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Charles M. Russell and His Friends—1922—This painting is an "exercise in unabashed nostalgia." Charlie painted it in memory of the rugged country between Great Falls and Cascade, depicting Square Butte (or Charlie's Butte). The scenery is "bathed in sunlight, unfenced, populated with hardriding cowboys and Indians." Charlie painted this as a Christmas gift for the Mackays. He called it a "poster," and rolled it up, popped it in a mailing tube, and sent it to the Mackays in New Jersey. The painting hung over the fireplace in their Russell room for many years. For the territorial bicentennial in 1964 and again for the state bicentennial in 1989, the United State's Postal Service was making commemorative postage stamps. The Montana Historical Society sent the Postal Service several Russell images to chose from. They chose this one, although they cut out the Indians in the final version angering many Montanans.
(Slide: *Charles M. Russell and His Friends*)

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Laugh Kills Lonesome—1925—This is Charlie at his most nostalgic. He has recreated the world that he once knew and loved. It's very circular and brings us back to Charlie's roots and the artistic influences in his works. His palate was at its brightest at the end of his life. What does the title mean in relation to the painting? In relation to Charlie's life? He is in the painting, which is his way of saying "I was there. This really happened." What do you hear? What do you smell?
(Slide: *Laugh Kills Lonesome*)

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Kootenai Camp on Swan Lake—1925-1926 unfinished—Charlie began this painting for Con Kelley, a friend of his and chairman of the Anaconda Company. It was intended for Kelley's hunting lodge on Swan Lake, formerly the site of a Kootenai Indian camp. Kelley acquired the incomplete work from Nancy after Charlie's death and hung it in its intended spot over the mantel in the lodge, where it obtained some smoke damage. This painting is a good example of how Charlie painted. He roughs in the entire surface and then goes back to add details. In the foreground, at the edge of the water, the shape of a canoe and two kneeling figures are beginning to emerge.
(Slide: *Kootenai Camp on Swan Lake*)

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Charlie died on October 24, 1926 in Great Falls.

Excerpt from: "A Few Words About Myself" from *More Rawhides* by Charles Russell

"The papers have been kind to me—many times more kind then true. Although I worked for many years on the range, I am not what the people think a cowboy should be. I was neither a good roper nor rider. I was a night wrangler. How good I was, I'll leave for the people I worked for to say—there are still a few of them living. In the spring I wrangled horses, in the fall I herded beef. I worked for the big outfits and always held my job.
(Slide: *I Rode Him*)

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I have many friends among cowmen and cowpunchers. I have always been what is called a good mixer—I had friends when I had nothing else. My friends were not always within the law, but I haven't said how law-abiding I was myself. I haven't been too bad nor too good to get along with.
(Slide: *Peace*)

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Life has never been too serious with me—I lived to play and I'm playing yet. Laughs and good judgement have saved me many a black eye, but I don't laugh at other's tears. I was a wild young man, but age had made me gentle. I drank, but never alone, and when I drank it was no secret. I am still friendly with drinking men.
(Slide: *Roping by Moonlight*)

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My friends are mixed—preachers, priests, and sinners. I belong to no church, but am friendly toward and respect all of them. I have always liked horses and since I was eight years old have always owned a few.
(Slide: *In the Mountains*)

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I am old-fashioned and peculiar in my dress. I am eccentric (that is the polite way of saying you're crazy). I believe in luck and have had lots of it.
(Slide: *Buffalo Bull*)

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To have talent is no credit to its owner; what man can't help he should get neither credit nor blame for—it's not his fault. I am an illustrator. There are lots better ones, but some worse. Any man that can make a living doing what he likes is lucky and I'm that. Any time I cash in now, I win."
(Slide: Photograph of Charlie, "His Last Portrait")

Lesson 2: Russell on Life in the West

Objectives

At the conclusion of the lesson, students will be able to:

- Explain how Charlie's paintings reflected life in the American West.

Time

One 45-50 minute class.

Materials

- Footlocker Materials: paintings from "Russell on Life in the West" folder
- User Guide Materials: worksheet master, answer keys
- Teacher Provided Materials: copies of worksheet

MONTANA HISTORICAL SOCIETY

Charlie on his horse Monte.

Pre-Lesson Preparation

Copy worksheets for groups.

Procedure

1. Divide students into five groups. Distribute the following pairs of posters—1 pair per group. Have students work together in groups to answer questions on worksheet.

   Joe Kipp's Trading Post and *Warning Shadows*

   Innocent Allies and *Peacfulvally Saloon*

   Man's Weapons are Useless When Nature Goes Armed and *Men of the Open Range*

   The Tenderfoot and *The Jerk Line*

   Utica and Meat's Not Meat Til Its in the Pan

2. Have groups share the answers for the group's favorite painting.

Discussion Questions

See worksheet

WORKSHEET—Russell on Life in the West

Name: _____ Date: _____

Title of Painting #1: _____

1.) What story is being told in the painting? _____

_____

2.) Answer the following questions about the story.

a. Who is/are the main character/s? _____

b. What just happened—prior to the moment captured in the painting?_____

_____

c. What will happen next—if you were to paint the next scene? _____

_____

d. What time of year is it?_____

_____

e. What is the temperature?_____

_____

3.) Why did Charlie give it that title? Can you think of a more appropriate title?

_____

_____

4.) Imagine you are "walking into" the painting.

a. How would you enter the work? _____

_____

b. Is it easy or difficult? Why? _____

_____

5.) What aspect of Montana history does this painting represent?_____

_____

(continued)

Title of Painting #2: _____

6.) What story is being told in the painting? _____

_____

_____

7.) Answer the following questions about the story.

a. Who is/are the main character/s? _____

_____

b. What just happened—prior to the moment captured in the painting?_____

_____

c. What will happen next—if you were to paint the next scene? _____

_____

d. What time of year is it?_____

_____

e. What is the temperature? _____

_____

8.) Why did Charlie give it that title? Can you think of a more appropriate title?

_____

_____

9.) Imagine you are "walking into" the painting.

a. How would you enter the work? _____

_____

b. Is it easy or difficult? Why? _____

_____

10.) What aspect of Montana history does this painting represent?_____

_____

_____

ANSWER SHEET—Russell on Life in the West

Name: _____ Date: _____

Title of Painting #1: *Joe Kipp's Trading Post*

1.) What story is being told in the painting?
The Indian is trading furs with the man behind the counter.

2.) Answer the following questions about the story.

a) Who is/are the main character/s?
The Indian in the center and the man in the blue shirt behind the counter.

b) What just happened—prior to the moment captured in the painting?
The Indians walked in to the trading post.

c) What will happen next—if you were to paint the next scene?
Subjective

d) What time of year is it?
The weather is probably cool—spring, fall, as some men have capote and blankets on, although the featured Indian is bare-chested.

e) What is the temperature?
Probably cool.

3.) Why did Charlie give it that title? Can you think of a more appropriate title?
Subjective

4.) Imagine you are "walking into" the painting.

a) How would you enter the work?
Subjective

b) Is it easy or difficult? Why?
Subjective

5.) What aspect of Montana history does this painting represent?
It represents the time when trading posts were key players in the West's economics. Indians and whites used them to trade furs for goods.

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Title of Painting #2: *Warning Shadows*

6.) What story is being told in the painting?
The white men in the foreground of the painting are trying to quiet their horses because they see the shadows of Indians riding above them.

7.) Answer the following questions about the story.

a) Who is/are the main character/s?
The two cowboys and their horses.

b) What just happened—prior to the moment captured in the painting?
The cowboys were riding along and noticed the shadows on the bluff across the canyon, or maybe they heard the Indians' horses.

c) What will happen next—if you were to paint the next scene?
This answer is subjective. Students should use their imagination.

d) What time of year is it?
Hard to tell. Maybe summer, due to the strong shadows cast by the sun.

e) What is the temperature?
Hard to tell. Probably warm due to the sun and the light clothing worn by the cowboys.

8.) Why did Charlie give it that title? Can you think of a more appropriate title?
This answer is subjective.

9.) Imagine you are "walking into" the painting.

a) How would you enter the work?
Subjective.

b) Is it easy or difficult? Why?
Subjective.

10.) What aspect of Montana history does this painting represent?

It represents a time in Montana history when relations between Indians and white men were strained.

ANSWER SHEET—Russell on Life in the West

Name: _____ Date: _____

Title of Painting #1: *Innocent Allies*

1.) What story is being told in the painting?
The horses in the foreground are watching as their riders' hold-up a stagecoach.

2.) Answer the following questions about the story.

a) Who is/are the main character/s?
The horses in the foreground.

b) What just happened—prior to the moment captured in the painting?
The robbers emerged from their hiding places and stopped the stagecoach.

c) What will happen next—if you were to paint the next scene?
Subjective.

d) What time of year is it?
No direct evidence provided.

e) What is the temperature?
No direct evidence provided.

3.) Why did Charlie give it that title? Can you think of a more appropriate title?
The horses are "innocent allies" to their riders, or unknowingly participating in a crime.

4.) Imagine you are "walking into" the painting.

a) How would you enter the work?
Subjective.

b) Is it easy or difficult? Why?
Subjective.

5.) What aspect of Montana history does this painting represent?
Criminal activity that took place during the stagecoach era.

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Title of Painting #2: *Peacfulvally Saloon*

6.) What story is being told in the painting?
Two men were playing cards in the saloon, one man cheated and the other pulled a gun on him. The men at the bar are watching them.

7.) Answer the following questions about the story.

a) Who is/are the main character/s?
The two men at the table.

b) What just happened—prior to the moment captured in the painting?
The man on the right noticed that the man on the left was cheating.

c) What will happen next—if you were to paint the next scene?
Subjective.

d) What time of year is it?
No evidence.

e) What is the temperature?
No evidence.

8.) Why did Charlie give it that title? Can you think of a more appropriate title?
"Peacfulvally" is a play on words with the "violent" action taking place in the painting.

9.) Imagine you are "walking into" the painting.

a) How would you enter the work?
Subjective.

b) Is it easy or difficult? Why?
Subjective.

10.) What aspect of Montana history does this painting represent?
Late 1800s when saloons were the gathering place for men and drawing a gun was a way to settle an argument.

ANSWER SHEET—Russell on Life in the West

Name: _____ Date: _____

Title of Painting #1: *Man's Weapons are Useless When Nature Goes Armed*

1.) What story is being told in the painting?
Two men are returning from hunting to find their camp being raided by skunks.

2.) Answer the following questions about the story.

a) Who is/are the main character/s?
The skunks

b) What just happened—prior to the moment captured in the painting?
The skunks discovered the campsite and started ransacking it in search of food.

c) What will happen next—if you were to paint the next scene?
Subjective.

d) What time of year is it?
Late summer/fall.

e) What is the temperature?
Warm—as the men are not wear jackets.

3.) Why did Charlie give it that title? Can you think of a more appropriate title?
He is referring to the powerful weapon of a skunk's scent glands. Russell is making a joke that they are more powerful than the hunters' guns.

4.) Imagine you are "walking into" the painting.

a) How would you enter the work?
Subjective.

b) Is it easy or difficult? Why?
Subjective.

5.) What aspect of Montana history does this painting represent?
Late 1800s when hunting and trapping was a way of life.

(continued)

Title of Painting #2: *Men of the Open Range*

6.) What story is being told in the painting?
Cowboys are riding across the prairie, representing a time gone by.

7.) Answer the following questions about the story.

a) Who is/are the main character/s?
The cowboys.

b) What just happened—prior to the moment captured in the painting?
The men in the front came riding over the ridge.

c) What will happen next—if you were to paint the next scene?
Subjective.

d) What time of year is it?
Late fall or early spring.

e) What is the temperature?
Might be a bit cold, as the men are wearing coats.

8.) Why did Charlie give it that title? Can you think of a more appropriate title?
Charlie called this *Men of the Open Range* because it represents a time when cowboys rode the unfenced range.

9.) Imagine you are "walking into" the painting.

a) How would you enter the work?
Subjective.

b) Is it easy or difficult? Why?
Subjective.

10.) What aspect of Montana history does this painting represent?
The time when there was free range in the state.

ANSWER SHEET—Russell on Life in the West

Name: _____ Date: _____

Title of Painting #1: *The Tenderfoot*

1.) What story is being told in the painting?
The cowboy on the right is shooting at the feet of the "tenderfoot" or newcomer. Others are standing around laughing.

2.) Answer the following questions about the story.

a) Who is/are the main character/s?
The man with the gun and the tenderfoot.

b) What just happened—prior to the moment captured in the painting?
Subjective.

c) What will happen next—if you were to paint the next scene?
Subjective.

d) What time of year is it?
Summer.

e) What is the temperature?
Warm—as the men are not wear jackets.

3.) Why did Charlie give it that title? Can you think of a more appropriate title?
Charlie is referring to the inexperienced cowboy, the newcomer, or the "tenderfoot". It is also a play on words with the fact that the man is "making him dance" by firing bullets at his "tender feet."

4) Imagine you are "walking into" the painting.

a) How would you enter the work?
Subjective.

b) Is it easy or difficult? Why?
Subjective.

5.) What aspect of Montana history does this painting represent?
Late 1800s. The era of the cowboy.

(continued)

Title of Painting #2: *The Jerk Line*

6.) What story is being told in the painting?
The man on the right is driving a team of horses that are towing three wagons.

7.) Answer the following questions about the story.

a) Who is/are the main character/s?
The man with the whip and the white horse (left horse of lead pair).

b) What just happened—prior to the moment captured in the painting?
The white horse wasn't pulling his weight.

c) What will happen next—if you were to paint the next scene?
Subjective.

d) What time of year is it?
Summer.

e) What is the temperature?
Hot.

8.) Why did Charlie give it that title? Can you think of a more appropriate title?
A jerk line is the line connected to the lead horse's bridle that is being held by the man driving the wagons on the far right.

9.) Imagine you are "walking into" the painting.

a) How would you enter the work?
Subjective.

b) Is it easy or difficult? Why?
Subjective.

10.) What aspect of Montana history does this painting represent?
The era when horse teams were used to haul freight across the prairie.

ANSWER SHEET—Russell on Life in the West

Name: _____ Date: _____

Title of Painting #1: *Utica*

1.) What story is being told in the painting?
The horse in the center of the painting is going wild.

2.) Answer the following questions about the story.

a) Who is/are the main character/s?
The man and the horse in the center foreground.

b) What just happened—prior to the moment captured in the painting?
Subjective.

c) What will happen next—if you were to paint the next scene?
Subjective.

d) What time of year is it?
Summer.

e) What is the temperature?
Warm—as the men are not wearing jackets.

3.) Why did Charlie give it that title? Can you think of a more appropriate title?
Utica is the name of the town.

4.) Imagine you are "walking into" the painting.

a) How would you enter the work?
Subjective.

b) Is it easy or difficult? Why?
Subjective.

5.) What aspect of Montana history does this painting represent?
Late 1800s. The era of the cowboy.

(continued)

Title of Painting #2: *Meat's Not Meat Til Its in the Pan*

6.) What story is being told in the painting?
The hunter has just shot the mountain sheep and it is falling off the cliff.

7.) Answer the following questions about the story.

a) Who is/are the main character/s?
The hunter and the mountain sheep.

b) What just happened—prior to the moment captured in the painting?
He shot the mountain sheep.

c) What will happen next—if you were to paint the next scene?
Subjective.

d) What time of year is it?
Winter.

e) What is the temperature?
Cold.

8.) Why did Charlie give it that title? Can you think of a more appropriate title?
Charlie gave it this humorous title because man has lost his fresh kill, and he doesn't get to eat it. In other words, he doesn't get to eat the meat until it's in the pan.

9.) Imagine you are "walking into" the painting.

a) How would you enter the work?
Subjective.

b) Is it easy or difficult? Why?
Subjective.

10.) What aspect of Montana history does this painting represent?
Hunting for own food.

Lesson 3: Russell on Indians

Objectives

At the conclusion of the lesson, students will be able to:

- Explain Charlie's relationship with and attitude toward Indians.
- Express their understanding of a story by creating their own painting.
- Identify the difference between "fact" and "fiction" when considering stereotypes of Indians.

Time

One 45-50 minute class.

Materials

- Footlocker Materials: paintings from the "Russell on Indians" folder, *Coyote Stories* and *Owl's Eyes* books
- User Guide Materials: none
- Teacher Provided Materials: watercolors or oil paints, paper, brushes

Pre-Lesson Preparation

Stereotype—A conventional, formulaic, and usually oversimplified conception, opinion, or belief. A person, group, event, or issue considered to typify or conform to an unvarying pattern or manner, lacking any individuality.

For centuries American Indians have been stereotyped as a group of people, instead of being recognized for their individual cultures. This lesson explores the harsh reality of Indian stereotypes and how Russell used them and defied them in his work.

Gather paints, paper, and brushes if you decided to do the Further Exploration activity.

Procedure

1. Write the word "Indian" on the blackboard. Have students generate a list of words/phrases that come to mind that are associated with the word "Indian."
2. Once the listing has been completed, have students look back over the list and identify which words/phrases are fact and which are fiction/promote at stereotype.
3. Place around the room the five "Russell on Indians" paintings: *The Ambush*, *The Last Stand*, *Indian Hunters Return*, *Wagons Westward*, and *Three Generations*. Charlie often painted from the Indians' point of view. Ask the student's which one of these five paintings is not from the Indians' point of view. Identify in each painting whose point of view is being shown and what that person/s might be thinking.
4. Have the students look at the paintings and compare them to their list of "facts and fictions" about Indians. Which of their words/phrases you listed can be found in the paintings?

Discussion Questions

1. How did Charlie use/propagate Indian stereotypes in his paintings? Was he right or wrong in doing this?
2. How did Charlie defy Indian stereotypes in his paintings?

Further Exploration

Read a story from *Coyote Stories of the Montana Salish Indians* or *Owl's Eyes* and *Seeking a Spirit: Kootenai Indian Stories*. Have students create a painting, watercolor or oil, from the story that you read.

Lesson 4: Russell on Cowboys

Objectives

At the conclusion of the lesson, students will be able to:

- Apply their art analysis skills to the composition of poetry.

Time

One 45-50 minute class.

Materials

- Footlocker Materials: paintings from the "Russell on Cowboys" folder, tin plate and cup
- User Guide Materials: "Laugh Kills Lonesome" poem
- Teacher Provided Materials: none

Pre-Lesson Preparation

Read the poem "Laugh Kills Lonesome."

Procedure

1. Display the Cowboy paintings around the room: *A Tight Dally and A Loose Latigo*, *Camp Cook's Trouble*, *Bronc to Breakfast*, *Bronc in a Cow Camp*, *Cowboy Roping a Steer*, *OH Cowboys Roping a Steer*, *Laugh Kills Lonesome*, *The Roundup*, *When Horses Talk War There's Small Chance for Peace*, and *Waiting for a Chinook*.
2. Have students look at the painting *Laugh Kills Lonesome* and answer the discussion questions aloud.
3. Pass around the tin plate and cup and talk about what relevance they would have had to a cowboy's life.
4. Now read Mike Logan's poem titled "Laugh Kill's Lonesome." Discuss how Mike derived a poem from the painting.
5. Assign each student to one of the paintings listed above, with the exception of *Laugh Kills Lonesome* and have them complete the worksheet.
6. Have students share their poems with the class.

Discussion Questions

1. What story is being told in the painting?
2. What does the title mean and how does it relate to the story being told?
3. What do you think the cowboys are talking about?
4. What noises do you hear in the painting?
5. What do you smell in the painting?
6. Can you find Charlie in the painting?

Further Exploration

Complete the "How to Look at an Artifact" worksheet for the tin plate and cup.

Laugh Kills Lonesome

By Mike Logan

He called it *Laugh Kills Lonesome*.
Shows old friends around the fire
An' them boys is swappin' windys
Long before they savvied wire.

Charlie stands there in the firelight.
He's the nighthawk who's rode in.
He, mostly, talked to hosses.
Sang nightsongs to the wind.

That paintin' shows another time
When men rode all alone
An' yarnin' by the cookfire
Made a wagon seem like home.

MONTANA HISTORICAL SOCIETY

Laugh Kills Lonesome

You can feel ol' Charlie mournin'.
He'd 'a give up wealth an' fame
To ride back down them old trails
Before the land was tame.

Laugh Kills Lonesome, Charlie loved it,
That time now long ago,
When the wind still blew, unfettered,
From the Milk to Mexico.

WORKSHEET—Russell on Cowboys

Name: _____ Date: _____

Title of Painting: _____

Answer the following questions about your painting.

What story is being told in the painting? _____

_____

What does the title mean and how does it relate to the story being told? _____

_____

List the colors in the painting. Put the colors on the appropriate line:

Cold: _____

Warm: _____

What noises do you hear in the painting? _____

_____

What do you smell in the painting? _____

_____

Using your imagination and the insight you gained from the questions above, in the space below or on the back of this sheet, compose a poem about your painting.

Lesson 5: Russell on Lewis and Clark

Objectives

At the conclusion of the lesson, students will be able to:

- Discuss episodes from the Lewis and Clark Expedition and how Russell portrayed them in his artwork.

Time

One 45-50 minute class.

Materials

- Footlocker Materials: paintings from the "Russell on Lewis and Clark" folder, *The Journals of Lewis and Clark* by De Voto
- User Guide Materials: painting descriptions
- Teacher Provided Materials: copies of journal entries listed under procedure number six, watercolors, brushes, paper, pen & ink

Pre-Lesson Preparation

This lesson combines the use of the De Voto edition of the Lewis and Clark journals with Charlie's paintings. Review the selected passages from the journals and the painting descriptions.

Procedure

1. The first painting to be discussed is *Captain William Clark of the Lewis and Clark Expedition Meeting with the Indians of the Northwest*. Show the painting and read aloud the description of the painting. Next read the journal entry written by William Clark (page 55) on October 26, 1804. Discuss.
2. The next painting is *York*. Show the painting and read aloud the description, followed by the journal entry of October 28, 1804 (pg. 59). Discuss.
3. The third painting is *Indians Discovering Lewis and Clark*. Read the description of the painting and the journal entry of May 3, 1805 (pg. 104). Look closely at the three Indians in the center of the painting. What emotions are their bodies portraying? What do you think they are thinking?
4. The fourth painting is *Lewis and Clark Meeting Indians at Ross' Hole*. Read the description and the multiple journal entries of Clark, Whitehouse and Ordway of September 5, 1805. Discuss.
5. The final painting is *Lewis and Clark on the Lower Columbia*. Read the description and Clark's journal entry of November 5, 1805. Discuss.
6. Give each student a copy of one of the four journal entries listed below. Have students create a pen and ink sketch or a watercolor depicting an event/happening/scene from their entry. Have them share the journal entry and the painting with the class.
   a. Page 138-141, Lewis' encounter with the Grizzly Bear
   b. Page 189-194, Lewis' encounter with Indians
   c. Page 260-263, Two entries about descending the Columbia
   d. Page 457-459, Leaving the Mandans

Discussion Questions

1. Why do you think Charlie painted from the Indians point of view?
2. How accurately do the paintings illustrate the episodes from the journals?

Further Exploration

Visit the Montana Historical Society and see the collection of Russell paintings that portray the expedition.

Painting descriptions from *The Grand Expedition of Lewis and Clark as seen by C.M. Russell*, by Elizabeth Dear.

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

Russell chose to portray only Clark meeting with the Mandans in this work, with both York and Charbonneau standing prominently alongside of the Captain. It is a dramatic yet somewhat stiff composition, but includes many of the elements that Russell was to use in later Indian paintings, such as the old crone and the wolf-dog. Here, too, the event is seen from the Indian vantage as the viewer looks over the shoulders of the Indian mother and the young boy in the foreground. This painting provides a good example of Russell using paraphernalia he was familiar with rather than what the Mandans and Corps may have actually worn in 1804. Most notably, Russell does not include the earth lodges, as housing particular to the Mandans and Hidatsa as well as the Arikara, but rather the more picturesque tipis. Also, the cradleboard, capote, and clothing styles are typical of a later period.

York

During the winter at Fort Mandan, York, Clark's manservant and companion since they were both young, was a subject of intense interest by the Indians. A black man with a large physique and kinky hair was a human being different from any ever seen by these Indians. Le Borgne, one of the chiefs of the Hidatsa, stayed away from the Corps all winter but his curiosity about this black man got the best of him and on March 9, 1805, he paid a visit to see him for himself. He spit on his finger and attempted to rub the blackness off but to no avail. When York uncovered his hair, Le Borgne was convinced he held "big medicine." York accompanied Clark on many of his adventures during the course of the trek west and, based on journal entries, was considered an equal by other Corps members. He was the first black man to carry a firearm west of the Mississippi and was allowed to vote as to where the winter quarters were to be established at the mouth of the Columbia River.

This painting gives a vivid and detailed look at the interior of an earth lodge, a practical arrangement where even favorite horses could be kept inside during stormy weather.

Indians Discovering Lewis and Clark

On April 7, 1805, the Corps turned six canoes and two pirogues against the current of the icy, muddy Missouri and left their winter encampment at fort Mandan. They party included 31 men, Sacagawea, the infant "Pomp," and Seaman, the Newfoundland dog. They did not see an Indian again until August when they were at the Continental Divide, near Lemhi Pass, on what is now the Montana-Idaho border—but the Indians saw the explorers. Evidence of recent campfires, game kills and similar findings make this sighting by the Indians more that plausible.

Russell presents the event from the vantage point of the Indians—the Indians seeing Lewis and Clark, but not vice versa. The watercraft on the river are small and distant, but the Indians loom large in the foreground and the viewer is looking over the shoulders of the Indians, drawn into the painting and becoming a part of their experience.

(continued)

Lewis and Clark Meeting the Indians at Ross' Hole

Lewis and Clark departed the Shoshone and went over the mountainous terrain, dropping down into the upper reaches of the Bitterroot Valley, where they met the Flathead (Salish) Indians. The Corps needed more horses than they had obtained from the Shoshones, and after trading for additional horses, they were ready to move down the valley to Lolo Creek and Traveler's Rest. Here, they rested for several days before beginning the most arduous trek of the entire journey—going over the Bitterroot Mountains with non-existent trails, deep snow, and no game for food.

They were reluctant to leave the Salish, whom they found to be intelligent and peaceful, and even gave some thought that they might be the long lost Welsh Indians, followers of the legendary Modoc. They were somewhat light-skinned and spoke a language with a strange guttural sound different from what they had experienced before.

This mural is the largest canvas ever painted by Russell; he even had to raise the roof of his log studio to get the job done. The landscape, sketched just east of Sula, Montana, is as realistic as you can find in any of his art pieces.

Lewis and Clark on the Lower Columbia

The Corps of Discovery arrived at their ultimate goal, the mouth of the Columbia River, in early November 1805. After surveying the country on both sides of the river, they voted as to where they should establish their winter fort, deciding on the south side of the river. They built Fort Clatsop and spent most of the winter visiting with various Indian tribes while the captains worked on the journals and Clark, in particular, on his maps. From the time of their arrival until they departed, it rained every day but twelve, leaving them wet and cold, with the clothes literally rotting off their backs. They ate tainted salmon, spoiled elk and dog meat. When March 23, 1806 approached, they were ready to depart and head back to St. Louis.

It is highly unlikely that the explorers saw Indians dressed in such ceremonial clothing, and Russell probably took the costumes and canoe details from photographs of the Northwest Coast Indians of a later date. However, the atmosphere and mood of the painting are skillfully executed, and the details and watercolor techniques are superb.

Lesson 6: Russell on Portraits and Words

Objectives

At the conclusion of the lesson, students will be able to:

- Identify several aspects of portraiture.
- Compose a piece of "letter art" describing what they have learned during the unit.

Time

One-two classes.

Materials

- Footlocker Materials: paintings from "Russell on Portraits and Words" folder
- User Guide Materials: none
- Teacher Provided Materials: paper, colored pencils

Pre-Lesson Preparation

Self-portrait—a rendering of the artist's own likeness.
Portrait—a work of art depicting a person, persons, or animal. Portraits usually show just the face, but can include part or all of the body.

Procedure

Part I

1. Discuss what a self-portrait is and how it differs from a portrait. Answer the discussion questions 1-3.
2. Examine the Russell Portraits: *C.M. Russell and His Friends*, *Free Trapper*, *Keeoma #3*, and *Sketches 1-15*.
3. Split the class into 5 groups and hand out three of the 15 sketches to each group. Have them answer discussion questions 4-7 about the portraits.
4. Have each student pick one of the sketches and have them write a one paragraph biographical sketch on the subject.

Part II

1. In addition to painting and sculpting, Charlie also wrote a lot of letters decorated with "letter art."
2. Read the *Letter to Percy from New York* and discuss as a class the value of hand-written letters vs. other forms of communication.
3. As a culminating activity to the lesson, have the students write a letter to their parents. The letter should summarize the learning activities of the unit, and should contain their own piece of "letter art" that represents an experience from the unit.

Discussion Questions

1. Why do we have portraits?
2. What do we do with them?
3. Why would an artist paint a self-portrait?
4. What does the artist want us to know about the subject?
5. What is s/he wearing?
6. Do you think s/he is happy or sad?
7. How old do you think s/he is?

Further Exploration

Pair up the students and have them create pencil sketches or watercolor portraits of their partner. The portrait is not just a drawing of the person; they must—like Charlie—represent the person's personality, hobbies, occupation, etc....

Live On The Scene Reporting From The Montana Historical Society

Excerpted from the "Heroes of the Old West" packet from the Sid Richardson Collection of Western Art

I am stepping in to _____.
(name of artist)

It was painted by _____.
(name of artist)

I am standing _____

_____.

From here I can see _____

_____.

If I could walk further into the painting _____

_____.

The colors I see in the painting are _____

_____.

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

_____

_____.

These parts of the painting are in bright light: _____

_____

_____.

One word that describes the mood of the painting is_____

_____.

I think it is interesting or important that _____

_____

_____.

Reporters name: _____

Curator for a Day

Excerpted from the "Heroes of the Old West," produced by the Sid Richardson Collection of Western Art, Fort Worth, TX.

You and your group have been chosen to put together a special exhibit that will travel to your school. Look at the prints from the footlocker. Choose one idea about the collection that you want to emphasize (A theme different from the ones presented in the footlocker.). Select four prints that will support your theme. The rest of the class will try to guess the theme of your exhibit. Each group will present their exhibition, explaining the theme and why the works were chosen.

Name of the exhibit: _____

Theme of the exhibit: _____

Title of Artwork: _____

Name of Artist: _____

Date: _____ **Medium:** _____

Title of Artwork: _____

Name of Artist: _____

Date: _____ **Medium:** _____

Title of Artwork: _____

Name of Artist: _____

Date: _____ **Medium:** _____

Title of Artwork: _____

Name of Artist: _____

Date: _____ **Medium:** _____

Telling a Painting's Story

Excerpted from the "Heroes of the Old West," produced by the Sid Richardson Collection of Western Art, Fort Worth, TX.

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

- Summarize into a few sentences, 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 in motion.
- Write the story of either what is happening in the work, what has just happened, or what is going to happen.

Cinquain Poem

Excerpted from the "Heroes of the Old West," produced by the Sid Richardson Collection of Western Art, Fort Worth, TX.

Choose a painting 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

_____

Line3: Three verbs—action or "ing" words

_____

Line 4: Four-word phrase—describe the noun

_____

Line 5: One noun—another word for the word on line 1

Thought Bubble

Excerpted from the "Heroes of the Old West," produced by the Sid Richardson Collection of Western Art, Fort Worth, TX.

Select a Russell painting and choose one of the characters in it. Imagine that you could read the thoughts of the character you chose. In the cartoon bubble below, write down the character's thoughts.

Make A Parfleche

Excerpted from the "Heroes of the Old West," produced by the Sid Richardson Collection of Western Art, Fort Worth, TX.

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

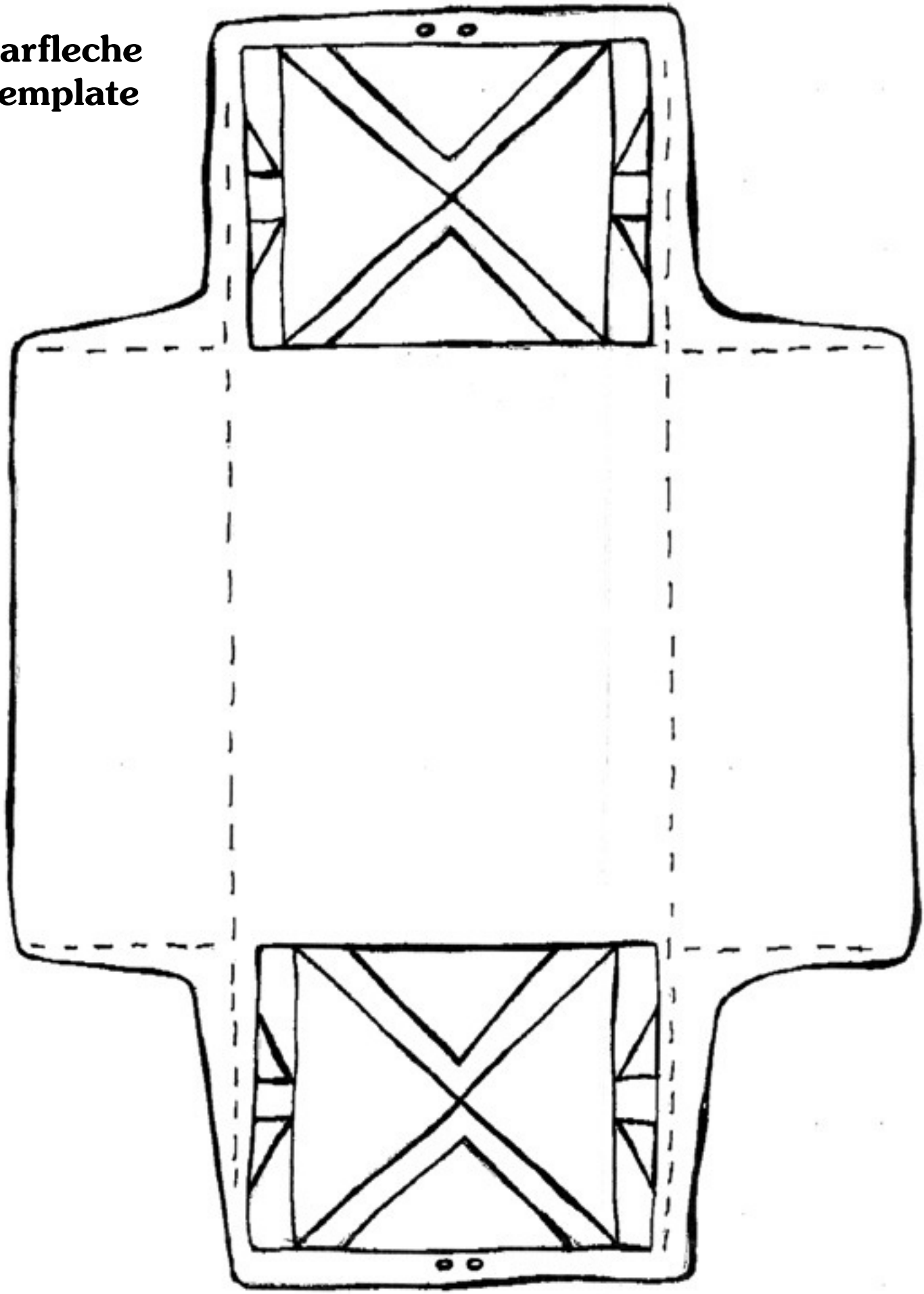
Materials: brown construction paper, pencil, crayons, and pieces of string.

Tools: ruler, scissors, hole punch.

Procedure:

Pass out the parfleche template copied onto brown paper to each student. Let students make and decorate their parfleche. Display all of the students' parfleches in the classroom.

Parfleche Template



Compare and Contrast

Excerpted from the "Heroes of the Old West," produced by the Sid Richardson Collection of Western Art, Fort Worth, TX.

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

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

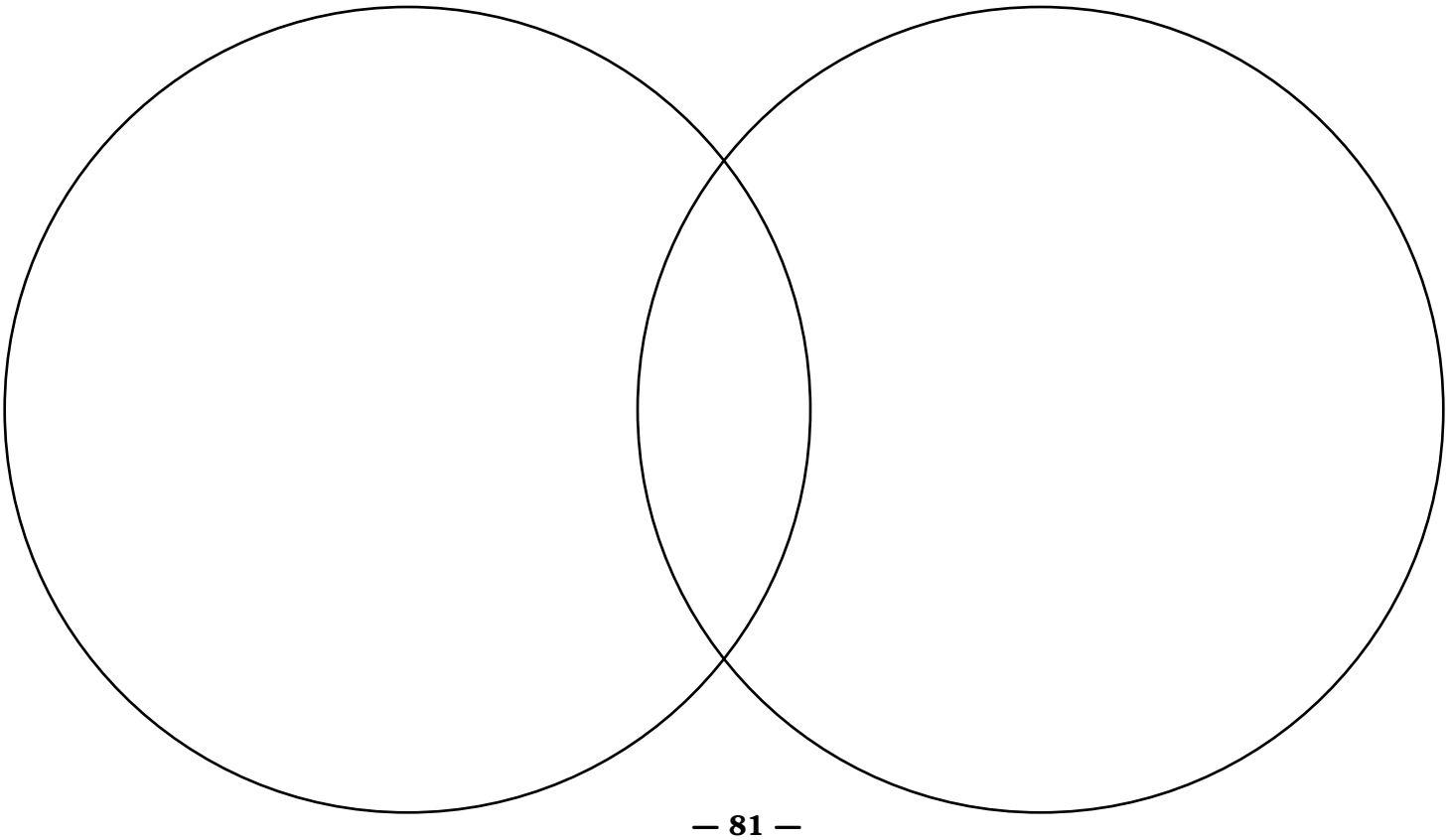
_____

_____

_____

_____

Artwork #1 **Shared Characteristics** **Artwork #2**



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