Frederic Remington
(1861-1909)
The Apache War—
Indian Scouts on
Geronimo’s Trail
Unknown process
Color laser reproduction
from original magazine.
“The Apache Trail.”
Harper’s Weekly,
January 9, 1886.
On loan from the Mary
and Mavis P. Kelsey
Americana Collection,
Cushing Memorial
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How to use this Teacher's Guide:
• Before your gallery visit, give students a preview of what they will see and learn.
• Incorporate this information into classroom lessons and activities before and after your visit.

This Teacher's Guide is intended for use by 8th grade and High School classrooms.

Go to forsyth.tamu.edu to download this guide or for more information on the exhibition and Forsyth programs and services.
Exhibition Summary

For almost as long as there have been images created to accompany the written word, there has been debate as to whether these illustrations may be considered fine art. Twenty-first century appreciators of art can look back on the many creators of these illustrations along with their concurrent or subsequent fine art paintings, drawings, sculptures and other works with the ability to see their full oeuvre. Their contemporaries, whether art historians, artists or collectors, did not have the ability, and perhaps even the desire, to do so. By comparing the works of renowned American artists held in the Bill and Irma Runyon Art Collection with their literary and journalistic illustrations held in the Kelsey Americana Collection at Texas A&M University's Cushing Memorial Library, we can observe the immense talent of these artists in many media and techniques, enabling us to continue the discussion: Should illustrations created for mass consumption be held in the same high esteem as fine art paintings?

Notable American artists who also worked as illustrators included in the Runyon Art Collection and the Kelsey Americana Collection include Impressionist Childe Hassam, Ash Can School practitioners Robert Henri, William Glackens and Everett Shinn; Hudson River School artists Albert Bierstadt and Thomas Moran, and Western history painters Frederic Remington and Henry Farny, among others. While most worked as both journalistic and literary illustrators, some chose to concentrate on one of these two fields, and a few, such as Henri, even worked as early-day graphic designers, creating letterhead and business cards during the beginning of their illustration careers.

In most cases, the newspaper and magazine illustrations created by these artists were the means of their introductions to the American public during their artistic careers. While most people did not have the means to collect fine art or visit museums or galleries, they were consumers of publications such as Harper's Weekly and Frank Leslie's Illustrated Newspaper. These publications kept readers abreast of current events, such as the Civil War, the Spanish-American War and the World's Columbian Exposition (Chicago World's Fair); and they also presented portraits of an American continent that most urban Easterners would never see—including Native Americans and their rapidly disappearing way of life, and the wide open, spectacular expanses of landscapes such as the Yosemite Valley in California and the Green River canyons of Utah, many of which are now part of America's treasured National Parks System.

This exhibition brings together two important Texas A&M University collections that highlight two very different types of work, while simultaneously showcasing the considerable diversity of a select group of accomplished American artists.
The Golden Age of Illustration in the 19th and 20th centuries

During the late nineteenth and early twentieth centuries, illustration in America was highly influenced by the rise of the illustrated periodical. Prior to this time, books had been the main medium for illustrations, but magazines very quickly replaced them. Publications such as Frank Leslie’s Illustrated Newspaper and Harper’s Weekly stimulated and satisfied the public’s desire for news as well as for leisure reading.

The outbreak of the Civil War (1861-1865) and the Spanish-American War (1898) led to an instantaneous need for an illustrated periodical, as people wanted to keep up with news and happenings of the wars and expected images to accompany them. A handful of illustrators, including Winslow Homer, began their careers as special artists -- those who were sent into the battlefield to record the war firsthand.

The increased production of illustrated periodicals was the product of recent advances in printing technology. The development of high-speed presses and improvements in wood engraving techniques allowed publication companies to create products in large quantities at low costs. Mass-circulation of graphic material by the publication companies allowed most illustrators to receive their earnings largely from magazine work. Many illustrators gained fame and fortune during this period and were able to kick start their artistic careers through the work they created and the relationships they formed.

Not only important for reporting details of wars, illustrators were hired to create artworks that defined life in America. While some ventured west to record frontier life, many stayed in the East to chronicle the events and details of urban dwellers. Accurate as well as fictional accounts of various activities filled countless pages in publications, abundantly illustrated by the likes of Frederic Remington, Thomas Moran and Joseph Henry Sharp, to name a few. Their illustrations shared details across the country as well as with the rest of the world about modern America.
Illustration as Art Form?

Popular illustration was an established art form during the nineteenth century. Illustrators in this period were still appreciated as fine artists, but that connotation would soon change. Despite the fact that many illustrators found fame and fortune during the Golden Age of illustration, some were dissatisfied with their status and aspired to higher artistic goals, while others openly criticized the profession. Much of the hostility that exists between illustration and the rest of the art world was instigated during this time from within its own ranks.

Attitudes toward illustration changed in the twentieth century, and many began to consider it a second-rate art form. This is because an illustrator worked for a client (advertiser, publisher, author or art editor) and the client was mainly the chief authority in determining the audience and the method of reproduction, setting a deadline, and taking an active part in the creative process. The client’s goal was commercially oriented: this was not for art’s sake; this was to make a profit. They were selling something, usually a product of some sort, for mass consumption, making the profession a commercial and collaborative one; thus setting the illustrator a notch or two below other artists. The fine artist creates art for its own sake; the illustrator, so the stereotype goes, “creates for the sake of the marketplace.”

The process of printing an illustration also didn’t help in solidifying the illustrators as an artist. During the printing process, the illustrator would submit a sketch to the publication firm that they were working for, and then the sketch would be re-drawn into the wood block by a craftsman or engraver for the book or periodical. The scene in the illustration was not actually created by the illustrator, it is a re-creation of his work. For this, critics labeled the illustrator’s work as less pure or less worthy that that of their ‘fine art’ colleagues.

However, many of the illustrators of the period created art outside of the illustration medium. Winslow Homer, for example, worked in two different media for separate audiences--creating easel paintings for the elite and wood-engraved magazine illustrations for the middle-class readers of Harper's Weekly. Frederic Remington was greatly recognized as a painter and sculptor. Though they were artists of various mediums, many found their calling in the art world by first honing their skills as an illustrator.
Wood Engraving

Wood engraving was developed as an artistic technique in the late eighteenth century by English artist, Thomas Bewick. The process of cutting and printing from woodblocks laid the technological groundwork for illustration and quickly became the most used form in publications during the nineteenth century. It was quick and inexpensive and highly appreciated for the ease of use in the printing press. Wood engraving was favored over copper plating, because primarily, wood was cheap and the image could be replicated over and over.

The engraving process was much quicker than painting on canvas and the worked in relief, meaning the image would be reversed when printed. Wood engraving involves the cutting of an image in relief on a hard, end-grain block of wood with a tool called a burin or graver. The engraver cuts away the parts of the block that correspond to the areas in the drawing which are to remain white or un-inked. The uncut, raised area receives the ink when the block is run through the press and thus appears black in the finished print. The woodblock image could be set up in the press and printed with the text. This eliminated the cost and labor of operating one press for the text and another for the illustrations.

Through the work of skilled artisans, wood engravings could be used to effectively reproduce just about any work of art including artistic sketches, paintings and photographs. Its use for mass reproduction in printing died out with the advent of advanced photomechanical (photography) processes.

For more information about the printing process, visit http://www.sul.stanford.edu/depts/dp/pennies/print.html
Albert Bierstadt (1830-1902)
Albert Bierstadt went on to become one of the greatest American painters of the American West. His first trip west was in 1859, when he accompanied General F.W. Lander on an expedition to improve the wagon route from Fort Laramie to California. The expedition offered Bierstadt an opportunity to see America’s fabled mountains and to encounter Native Americans in their natural setting. Along the way, he sketched and photographed Native Americans and emigrants, some bound for Pike's Peak but others returning discouraged.

The woodcut illustrations published in *Harper's Weekly* in 1859 are among the very limited of Bierstadt’s images that portrayed subjects of emigrants, animals and wagons on The Oregon Trail. Bierstadt described scenes from the trail in his letters: "The wagons are covered with white cloth; each is drawn by four to six pairs of mules or oxen; and the trains of them stretch frequently from one-quarter to one-third of a mile each. As they move along in the distance, they remind one of the caravans described in the Bible and other Eastern books.” There may have been a degree of nostalgia for this particular account of the pioneer experience soon to disappear in fact, but to persist in myth for over a century as one of the iconic images of America’s expansion westward.
The name Thomas Moran comes to mind when one thinks of the "Great American Landscape." He immigrated with his family from England to New York, where he sought work as an artist. In the 1860’s, he was appointed chief illustrator of *Scribner’s Monthly*, landing the position which would allow him access to a prosperous future as one of the premier painters of the American landscape. Though thought more as a painter than an illustrator, Moran produced some two thousand illustrations for such publications as *Scribner’s Monthly*, *Harper's Weekly*, and *The Century* during his lifetime. As a result of the powerful images created from his travels with what are now known as "The Great Surveys"-- Yellowstone, The Grand Canyon, Yosemite Valley, and The Mountain of the Holy Cross in Colorado--Moran would earn the nickname "Father of the National Park System" because of the tremendous influence his paintings had on the emergence of Western tourism and on the members of Congress who resolved to set aside vast areas of the West as National Parks. Stephen Tyng Mather, a Director of the Park Service in the 1920's, said of Moran upon his death that he, "more than any other artist has made us acquainted with the Great West..." He made Americans see the beauties of their national heritage and prove "that one did not have to leave their native shores to look on something more wonderful than the Alps." Throughout his life, he continually contributed to the field of illustration. Moran never denied the roots of his craft, noting that his fine art was never diminished by creating illustrations for the printed page.
Frederic Remington (1861-1909)

The portrayal of the West of the late nineteenth century by Frederic Remington is an enduring page in American History. His sketches of the cowboy’s daily life and the Indian’s dress and manner are a permanent record of an era that would otherwise have been lost. Remington learned the ways of the West firsthand and called upon his sketches and excellent memory throughout his career to create his illustrations and artworks.

By 1888, Remington’s work was high demand, as writers such as Owen Wister and Theodore Roosevelt were composing stories of cowboys and Indians and the Wild West. Over 177 of Remington’s illustrations were published that year in Outing, Harper’s, The Century and Youth’s Companion. One of his premiere assignments was “Ranch Life and the Hunting Trail” by Theodore Roosevelt for The Century. His friendship with the future President led to an assignment as correspondent and illustrator of the major scenes in Cuba during the Spanish-American War. The dramatic paintings of the Roughriders not only helped Remington declare his spot in history, but also enhanced the approval rate and reputation of Roosevelt. Roosevelt wrote: “I regard Frederic Remington as one of the Americans who has done real work for the country; and we all owe him a debt of gratitude.”
Curriculum Standards
Arts Education Content Standards, as aligned with Texas Essential Knowledge and Skills for Fine Arts, Texas Administrative Code, Title 19, Part II
Chapter 117
Subchapter B. Middle School
Art, Grade 8; 117.38:
By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.

Strand I. Perception
The students develop and organize ideas from the environment.

Strand III. Historical/cultural heritage
The students demonstrate an understanding of art history and culture as records of human achievement.
(a) Students will analyze ways in which electronic media/technologies have influenced art
(b) Students will identify cultural ideas expressed in artworks relating to social, political, and environmental themes

Subchapter C. High School
Art, High School, Level I; 117.52:
By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.

Strand III. Historical/cultural heritage
The students demonstrate an understanding of art history and culture as records of human achievement.
(a) Students will compare and contrast historical and contemporary styles, identifying general themes and trends.
(b) Students will describe general characteristics in artworks from a variety of cultures.

Social Studies
Chapter 113
Subchapter B. Middle School
Social Studies, Grade 8; 113.20:
(6) History. The students understand westward expansion and its effects on the political, economic, and social development of the nation.
(c) Students will analyze the relationship between the concept of Manifest Destiny and the westward growth of the nation
(26) Culture. The students understand the relationship between the arts and the times during which they were created.
(b) Students will identify examples of American art, music, and literature that reflect society in different eras
(c) Students will analyze the relationship between fine arts and continuity and change in the American way of life.

**Subchapter C. High School**

**High School: United States History Studies Since 1877; 113.41:**

(2) History. The students understand traditional historical points of reference in U.S. history from 1877 to the present.

(a) Students will identify the major characteristics that define an historical era;
(b) Students will identify the major eras in U.S. history from 1877 to the present and describe their defining characteristics;
(c) Students will apply absolute and relative chronology through the sequencing of significant individuals, events, and time periods; and
(d) Students will explain the significance of the following years as turning points: 1898 (Spanish-American War).

(3) History. The students understand the political, economic, and social changes in the United States from 1877 to 1898.

(12) Geography. The students understand the impact of geographic factors on major events.

(25) Culture. The students understand the relationship between the arts and the times during which they were created.

(a) Students will describe how the characteristics and issues in U.S. history have been reflected in various genres of art, music, film, and literature.

(28) Science, technology, and society. The students understand the influence of scientific discoveries, technological innovations, and the free enterprise system on the standard of living in the United States.

(a) Students will analyze how scientific discoveries, technological innovations, and the application of these by the free enterprise system, including those in transportation and communication, improve the standard of living in the United States.

(29) Social studies skills. The students apply critical-thinking skills to organize and use information acquired from a variety of valid sources, including electronic technology.

(c) Students will understand how historians interpret the past (historiography) and how their interpretations of history may change over time.
Discussion Questions and Classroom Activities

Use the following questions to:

- have students share their museum observations in classroom discussions
- make connections between the exhibition and classroom studies

In the Museum:

Note: Have students bring notebooks for journaling and sketching.

1. Select a painting in the exhibition. What is the subject matter of the painting? Who is the artist? What style is it painted in?

   The main artistic styles showcased in this exhibit are Impressionism, Realism, Naturalism and Western.

   Impressionist painters used short, broken brushstrokes and really emphasized the effects of light. Realists painted images of life, usually from a darker palette, and preferred broad, calligraphic forms, which they could render “on the run,” meaning from memory – a skill most learned as illustrators for newspapers and magazines. Naturalists were usually formally trained painters, who portrayed scenic and monumental landscapes characterized by dramatic forms and vigorous technique. Western painters during this period portrayed subject matters that offered an accurate, almost nostalgic account of the American West-land west of the Mississippi River--that was rapidly disappearing. These usually included images of cowboys, Native Americans, cavalrmen and scouts or the natural landscape.

2. What is the difference between naturalism and realism and can you locate a painting that portrays each style?

3. Locate the illustration panel, The Apache War—Indian Scouts on Geronimo’s Trail and the Modern Comanche painting, both by Frederic Remington. How are the Native Americans portrayed in these two works? Why do you think Remington depicted them this way?

   In 1867 the largest treaty-making gathering in U.S. history, between U.S. and the Cheyenne and Arapaho Nations, resulted in the removal of the two tribes to a reservation in Indian Territory (modern day Oklahoma). Their reservation was created out of lands taken from the Five Civilized Tribes who had been forced to give them up because of their support
for the South during the Civil War. Crow, Comanche, Kiowa, Lakota, Apache and dozens of other tribes were represented. The Apache Scouts were part of the United States Army Indian Scouts, most of their service was during the Apache Wars up to 1886. They helped the U.S. Cavalry locate Geronimo, an Apache warrior, after he escaped from various reservations. Upon his surrender, Geronimo’s tribe was sent to reservations in Florida where they were educated and taught to live the “White Man’s” ways.

More than the west inspiring Remington’s paintings, Remington, with his bold sense of color, light and his focus on the cowboy and Native American conflict, created America’s popular vision of who and what America represented—bravery, adventure, man against man, and man against nature. Remington’s attitudes and personal beliefs aligned with that of other Americans during the late 1800s and early 1900s. His views were reflective of his time and sympathetic to the American Cowboy, not to Native Americans or so-called “foreigners.”

In the Classroom:

4. Reflecting back on Remington’s depictions of Native Americans in his paintings and illustrations, how have views of Native Americans changed from the nineteenth century to now in 2013? Can you think of any current art that depicts images of Native Americans? How is it different than that of Remington’s?

5. How did advances in technology effect the production of publications, including newspapers, magazines and books?

6. If you were to create an illustration of a current event, what would it be? What details would you include?
Art Activity: Relief Printing

LESSON OVERVIEW: Students plan and execute a relief print that attempts to portray current American life. They should focus on effective definition of shape, use of symbols, and impact on their intended viewers.

OBJECTIVES:
Students learn that relief prints reverse the image from the block to the print. (Students must take care in reversing any letters or words as they plan their block.)

Students learn how to plan a print that describes an event or occurrence of modern life in America.

Students learn how to execute the steps in a relief printmaking technique (linoleum block, cardboard relief, or woodcut).

Students learn how to use symbols to communicate ideas to their viewers.

Students learn how to define shapes within a print.

Students learn how to use negative, as well as positive shapes, effectively in their prints.

Students learn how to formulate and share responses to classmates' artwork.

Imagine you are an illustrator for a publication like Harper's. What images would you illustrate to address current national topics and social trends? How are current topics and trends similar to those during the late nineteenth and early twentieth centuries (1860s -1920s)? How are they different? Sketch out an image for your illustration and then copy it onto a foam board for printing. Keep in mind that this will be a relief print, so your image will need to be drawn backward.
Art Activity: Relief Printing (continued)

Notes:
Encourage students to draw a rough design to work their print from. Tell them to keep these roughs and use them as part of the assessment. Also encourage them to take their time, and enjoy the designing process.
Students are often at a loss as to what to design for their first print experience. Encourage them to use an image from their own cultural background in their design.

Materials Needed for this Activity:
Pencil and paper for rough designing
Foam board or Styrofoam trays for the printing plate
Hard rubber brayers
Printing ink (various colors)
Plastic inking plates (small pieces of thick mylar or 1/32 or 1/16 inch thick plastic)
Paper for the prints
Large tablespoons
Aprons

Procedure:
*Keep in mind that the print will be the reverse of the plate, so if letters are used they are to be pressed into the foam backwards.
*Keep in mind the inking plate and printing plate are two different things.
*Also encourage trading of the inked up brayers. Keeping the colors separate and pristine is nearly impossible so use that to the advantage. This reduces the need for washing the ink off which wastes much ink. It can also produce some very colorful prints.
Reserve a large place for drying prints. They will take about 30 minutes to dry.
Before starting this activity precut the foam (9x12) into quarters or sixths. Have Students fit their design onto this size. Cut the printing paper at least 1/2 inch bigger all round for easy handling and a margin.
Make the printing plate by simply pressing into the foam board surface with a tool such as a pencil or pen or stick, etc.
Have a brayer, an inking plate, good paper and spoon at hand.
Deposit two or three pea--size dollops of ink onto the inking plate.
Roll out the ink with the brayer on the inking plate until the ink becomes sticky sounding and the texture looks like that of the skin of an orange. Ink the surface of the printing plate (which is the foam) by rolling the brayer onto the surface depositing the ink. The ink may need to be replenished by rolling it onto the inking plate again to pick up more ink. Cover the whole foam surface. Carefully lay a sheet of the good paper over the inked foam surface and rub with the back of the spoon. Slowly and carefully peel off the print. Let dry completely. Sign the print.

**Extensions and Adaptations:**
Multicolor can be achieved by applying additional color onto the printing plate with the fingers or a brayer of another color. Also continuing to roll on other colors without washing the brayer or plate can yield very exciting results. Discuss the merits of being a printmaker for a living. Is the print less valuable because there are many? Should each print be exactly the same? Discuss hand coloring to make each print a bit different.
Gallery Information
Forsyth Gallery is located on the second floor of the Memorial Student Center; Suite 2440. Memorial Student Center: 275 Joe Routt Blvd., College Station, TX 77844
Parking: Bus can let students off in front of the Memorial Student Center on Joe Routt. School bus parking is on Throckmorton Street, in front of the Vice President's House.

1. Memorial Student Center
2. Rudder Conference and Events Center (Rudder Tower)
3. John J. Koldus Student Services Building
4. All Faiths Chapel
5. Outdoor facilities at Rudder Fountain Plaza, Sul Ross Plaza, and West Campus Plaza
Resources


