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The Role Of Western Art In Lewis And Clark County Fifth Grade Classrooms And The Instructional Potential Of The Art Of Tucker Smith

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THE ROLE OF WESTERN ART
IN LEWIS AND CLARK COUNTY FIFTH GRADE CLASSROOMS
AND THE INSTRUCTIONAL POTENTIAL OF THE ART OF TUCKER SMITH

by

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Submitted in Partial Fulfillment of the Requirements
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This thesis for honors recognition has been approved for the Department of Education.

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INTRODUCTION

People have widely different attitudes toward art. Some people enjoy all kinds of art, surround themselves with it, and make it very much a part of their lives. Others like only specific kinds of art. Still others see little use for any art. However, art functions in all our lives most of the time. Design in clothing, household goods, cities, buildings, televisions, movies, magazines, books, and advertising affects people constantly even if they never see a painting, a sculpture, a hand-woven fabric, or a hand-thrown ceramic pot... Art provides us with a record of our experience and a spring-board for new learnings.¹

June McFee and Rogena Degge, co-authors of *Art, Culture, and Environment*, feel that because of the significant role art plays in the daily aspects of our lives, it is important to understand as much about it as we are capable. If we are surrounded daily by various aspects of art, we should be able to profit by gaining deeper insights into at least those aspects that directly influence our daily lives, as well as our cultural heritage. McFee and Degge emphasize:

We must remember that a people's identity is developed in relation to their background, and that the art in it helped them learn and develop concepts of who and what they are... Teachers have the task of trying to understand their students' cultural backgrounds without letting stereotyped expectations get in the way of students' progress.²
In addition to better understanding our own cultural and historical richness, increased awareness of the nature of art and art history can help us to better understand people around us. If one of the many roles of an educational system is to instruct and encourage social interaction and awareness, then art is certainly one vehicle toward increased understanding:

Paintings, drawings, sculptures, and films are the reactions of the individual artist to life experiences. As we learn the languages of other people's art, we learn to understand their experiences and their ways of viewing the world. All people need basic understanding of art's communicative roles to understand our society and the many cultures that are part of it.

The purpose of this project was three-fold. The first was to determine the extent to which Western art is used in fifth grade classrooms in Lewis and Clark County. The second was to determine the possibility of expanded use of Western art as a tool for teaching art, art history, and Western history. And thirdly, the work of Tucker Smith was examined in detail as a representative artist of the American West for potential usefulness of this type of work as an aid in teaching art, art history and Western history.

In order to discuss the extent to which Western art does or may fit into a classroom, it is necessary to have a brief understanding of Western art itself; therefore, Chapter One defines this area of art in terms
of characteristic style, subject matter, regional identity and artistic commitment.

In Chapter Two, the historical origins of Western art will be discussed in terms of significant contributions by outstanding artists in the field and stylistic trends over the decades. In Chapter Three, the current status of Western art will be discussed by examining modern trends as they differ from the traditional notion of what Western art is. This has been done by looking at a few of the more outstanding contemporary Western artists and concluding with a regional examination of the work of Tucker Smith.

In order to determine the level of fine art, art history and Western art taught in Lewis and Clark County classrooms, a brief poll was conducted of fifth grade classroom teachers. This poll served as an aid and point of departure in discussing the potential usefulness of Western art. Along with this poll, a review was made of each social studies text used in the polled population to determine how much, if any, Western art or Western history is covered in the textbooks.

Chapter Four includes a description of the textbook review and information found by this search. Chapter Five includes a discussion of the survey question, and Chapter Six describes the results. Chapter
Seven evaluates the survey results by pointing out the general consensus among instructors in the polled population regarding: 1) what is actually taught and 2) what they see in the way of potential for increased discussion of Western art in the classroom. These two items are compared in Chapter Seven and discussed in terms of identifiable differences between what is actually being done and what the respondents believe could be done. Identification of the current standing of Western art's role in the classroom and any indicated areas of possible expanded use will be made.

In Chapter Eight the art of Tucker Smith and other selected artists will be examined for their potential usefulness as instructional aids in areas where the research indicates a place or a need exists. (After a brief examination of local Western artists, the work of Tucker Smith was chosen as a representative sample of contemporary Western art because of his local impact in this particular region and his reputation as a well-known Western artist).
ENDNOTES


2 Ibid., p. 10.


4 McFee and Degge, pp. 7-8.
PART I. WESTERN ART
CHAPTER 1
DEFINITION OF WESTERN ART

In trying to succinctly define "Western Art," several criteria must be examined. Western art can be defined in terms of subject matter: earthy cowboys, dusty cattle drives, "noble savages," endless herds of buffalo and brawling saloons. Or perhaps it can be defined in terms of the Western landscape as subject matter without the evidence of human presence: majestic snow-capped peaks, sagebrush and rolling plains. Writer and critic, Richard Blodgett, has examined the question of defining Western art:

... as much as by its subject matter, Western art is defined by its representational style and heroic manner, exemplified by Remington's spirited pictures of riders sweeping across the plains.1

Aside from the subject matter, there are other factors to be considered in defining the exact nature of Western art. Subject matter is certainly a prime consideration in defining Western art, but geographical locations are also a consideration. Where, exactly, is
the West? Its boundaries have changed over the years from the Appalachians, to the Mississippi River, to the Rocky Mountains, to Alaska. Artists interpreting events of Western life have a rich repertoire that includes such early works by George Caleb Bingham as "Daniel Boone Escorting Settlers Through the Cumberland Gap," (1851), and "Fur Traders Descending the Missouri," (1845) or Albert Bierstadt's magnificent works such as "Thunderstorm in the Rocky Mountains," (1859) or "The Wreck of the 'Ancon', Loring Bay, Alaska," (1889) which depict the American wilderness regions where subject matter and physical location both play a role in defining this form of art.

Besides subject matter and physical boundaries, the West can be defined in another sense—that of an idea:

... the idea of radical differences in lifestyle and remote from the more comfortable ways of life. Because it was different and difficult to reach, the West provided scope for the minds and imaginations of men. In every age and place men have dreamed of worlds better than their own. Some looked back nostalgically to the lost innocence of the Garden of Eden or to a long-dead Golden Age; others dreamed of a perfectly ordered Utopia on some yet undiscovered island. The American looked to the West.

This idealistic view of the West, this searching for a grand Utopia, can be seen in the magnificent works by Thomas Moran and Albert Bierstadt. These works are
done in a traditional, romanticized European style, yet depict the rugged and unexplored American wilderness.

The artists' origins can also be a consideration. Western artists are often visualized as being of Western origins themselves—self-taught illustrators of a lifestyle with which they are intimately familiar. However, many artists of the American West are, and were, European or Easterners. Some of the earliest well-known artists of the West were the Swiss Karl Bodmer, the German Albert Bierstadt, the English Thomas Moran, and the Russian Nicholai Fechin. These and other early painters were mostly trained in the European style of the time in Paris, Rome and London, yet their homes and their life-works became the grandeur of the American West.

There is another aspect to consider in defining art of the West: authenticity, or a truthful representation of what the artist is painting. This accuracy means not just including every minute detail, but arranging and composing the larger elements that make up the subject matter and the theme of the painting. "Details of significance are what count, not merely details. Authenticity is a key word in Western art. It is the only criterion for some." Authenticity is seen as the accurate presentation of those particular chosen details that combine together in a significant way to give a work of art
meaning, purpose and vitality.\textsuperscript{10} The viewer's understanding of the particular subject involved depends on the level of authenticity. Some artists, however, do not care about authenticity, or attention to detail. Their only interest is the artistic dimension, the aesthetic elements: is it a good painting or not? Does it "work"?

Finally, there is artistic style to consider. For a long period, Western art was ignored as a valid artistic style. The general public considered it to be mere illustration. This point is disputed even now among experts in the field of fine art. But Western art is considered by many to be "part of American history and significant works of art in their own right."\textsuperscript{11} Even today one can look at a large variety of styles from well-known artists in the field: consider the photorealism of James Bama and M. C. Poulsen, the surrealism of Georgia O'Keefe and the Luminism of Thomas Moran and Albert Bierstadt, or the impressionistic realism of Charles Russell, Frederick Remington, Karl Bodmer, and Tucker Smith.

All of these factors can be taken into consideration in defining Western art. Rather than confusing the issue, they serve to broaden one's narrow idea of a form of art that has been neglected, overlooked, or dismissed.
as unsophisticated "illustrations" of a particular genre, and simply bad art:

Genre has usually been considered a minor form of aesthetic expression, probably because it has been associated with lower levels of taste and pejoratively with the "middle class." But genre and anecdotal art are capable of serious achievement, as witness Breugel, Caravaggio, Rembrandt, Vermeer, Hogarth, Goya, Daumier, and Degas. They require the same artistic attitudes and skills as does history painting, except that the latter deals with the heroic.12

In an interview with Dale Burk, Frank Hagel had this to say in response to public sentiment about illustrative art:

Charlie Russell was disparaged for being an "illustrator," as if that was a bad word and made him less of an artist. Of course, the people who make those remarks can't seem to realize that most of the great paintings of the past, Michelangelo's illustrations of passages from the Bible, for instance, are illustrations of some kind or other, and I'm sure the great paintings of the future will be, too.13

The reason for the poor reception of Western art in the past may seem hard to understand. Traditionally it was the only unique and outstanding form of art that America had produced. Many of the earliest popular depictions of Western life were illustrations for magazines such as Colliers and Saturday Evening Post. Artists such as N. C. Wyeth,14 W. H. D. Koerner15 and the "popular" hand-colored lithographs by the artists working with Currier and Ives,16 did much to preserve the history of the West and establish its image in the minds of
Eastern Americans.

However, this illustrative approach to art was not looked upon favorably by higher echelon critics of art. At the time, this artistic style was new, different and depicted a way of life known nowhere else in the world. One might have expected it to be a source of national pride. On the contrary, it was not originality that American art experts and connoisseurs were looking for, but a conformity to European trends and standards of the time. Therefore, the emphasis on subject matter in Western art was quite apart from those European styles which emphasized abstraction, and kinetic and tactile senses.

During the early 1900's when the abstract and so-called modern schools were so strong, the illustrators were the only ones that continued on with realistic painting... They kept the craft going. They kept their schools going, teaching other artists. If we didn't have them... there would be nothing to build on. Art has always been building on the past generation of arts... Art was built on a cumulative knowledge... so our art keeps advancing.

By 1960, however, those abstract trends faded and art returned to an emphasis on—or at least an acceptance of—subject matter. Today some critics contend that even in realistic illustration or photo-realism there is room for imaginative creativity. This illustrative approach is defended by some today as a valid artistic form, thus continuing the debate over Western art's place...
in the realm of fine art:

It [illustration] is created with the distinct intention to narrate a specific written passage or story in a factual, detail-oriented style that is supplemental to the written word. . . . Such strong narrative minimizes the interpretation of the object by the viewer, thus lessening for many its artistic content. The great illustrations transcend this presumed weakness, making a statement without a written document.22

Tucker Smith defines Western art, not in words, but visually through the Western art shows he attends such as the Cowboy Artists of America annual show in Phoenix, the Denver Rotary show and the Cowboy Hall of Fame in Oklahoma City. "It seems like everybody you talk to has a different definition . . . the National Academy of Western Art defines Western art as 'anything pertaining to the Western states'!"23

James Bama, whose photo-realistic style is highly subject-oriented, said:

To me, the West is merely a vehicle to say what I want about life, about old people and dignity, and hard work, which I happen to believe in. But I don't ever want to think my subject matter is what will make me a good or bad artist. That's the danger of what we call Western art.24

Finally, Peter Hasserick, in The Way West, uses Frederick Remington's "A Dash for the Timber," (1889) as a definitive example of one view of all that is western about Western art:

The painting is first recognizable as a narrative one. . . . Overtly masculine in temper, the painting
depicts man in contest with nature... presents a paramount... Detail in the picture is accurately and laboriously recounted... It is romantic... The painting symbolized the West, representing a nostalgic look over his shoulder into the past.  

However, this does not take into consideration those works that convey peace, grandeur, or harmony with nature. He again examines the same artist for stylistic clues that further expand the definition of what is "western" about Western art in "The Sign of Friendship," (1909):

No longer is man in conflict with man or with nature. Instead, a harmony has rested on the Western scene, euphoric and gracious in full measure... The objective quality of Remington's realism... has given way in "The Sign of Friendship" to a personal style of Impressionism.  

Hasserick concludes that Western art cannot be considered as separate from the mainstream of American art, but must be looked upon as an integral part of the developing art of the nation. He looks more to differences in character, personality, and motivation of the individual artists in classifying Western art as separate from the American mainstream.  

...
ENDNOTES


3Ibid., p. 87.

4Ibid., p. 123.

5Ibid., p. 129.


10Ibid., p. 91.


13Frank Hagel, quoted in Burk, p. 27.


17 Getlein, p. 7.

18 Ibid.

19 Interview with Tucker Smith, Clancy, MT, 28 February 1984.

20 Getlein, p. 7.


23 Interview, Tucker Smith.

24 Burk, p. 83.


26 Ibid.

27 Ibid., p. 10.
CHAPTER 2

ORIGINS OF WESTERN ART

What began as Western art and what it has become in modern times is the result of a complex interaction among artists, public tastes, critical evaluations, and historical events. That complexity and variety has resulted in an artistic style that has been the subject of disagreement and controversy—disagreement on its definition of style, and controversy over the value of its artistic statement and its place in the ranks of fine art.

To better understand the significance of today's Western art, the following pages examine the highlights of a rich cultural heritage of Western paintings and painters from a historical perspective. This is done by first looking at the earliest origins of the style in the artists of the east coast. Next, historical events that changed and shaped the trend into an identifiable style are discussed. And thirdly, evolution of those styles are looked at in terms of purpose, subject matter, approach and philosophy that led to today's concept of Western art.
Early Style

Artists of the early eighteenth-century east coast painted almost exclusively in portraiture. They remained close to populated areas where there was a demand for their work. For diversion and variety they would do a landscape or two, but these were decorative, idealized, and bore little resemblance to the world around them. 1

Early nineteenth century artists were showing more interest in landscape, but the style still resembled more picturesque English influences. The change in American taste toward scenic depictions of the untamed wilds was due in large part to early writers such as James Fenimore Cooper 2 and Washington Irving. 3 Their accounts of rustic life created a public eagerness for knowledge of life outside the cities. 4 People began to travel and experience the terrain west of their secure homes, creating a hunger for more and more knowledge of what lay beyond. Finally, an artist could profitably devote himself to accurate and descriptive landscape painting, knowing there was a new and growing market for that subject matter.

The Hudson River School

Many of the very finest painters of the American West originated in the so-called Hudson River School, which emerged in the 1820's and established an artistic
tradition of national landscape art. This school of painters was from the Hudson Valley, the Berkshires, the Adirondacks and the White Mountains. In true European style, most painted in their studios and produced idealized landscapes in a Romantic tradition. These paintings depicted majesty, grandeur, and the sublime effect of wild, untouched nature.

The Hudson River painters helped to create a change in the American attitude toward the wilderness. Instead of the menace it was previously thought to be, it became a place of romantic, mystical appeal. Although the artists of the Hudson River School were not directly involved in moving westward, they helped to pave the way for later Western artists by expanding the idea of acceptable art to include landscape and genre.

One of the first painters of significance from this school was Thomas Cole (1801-1848). Born in England, he moved to Philadelphia and studied drawing at the Pennsylvania Academy. Inspired by a trip up the Hudson River in 1825, he produced some very fine works and gained quite a reputation in the area. His West became the mountainous regions of New York. He settled in the town of Catskill and pursued moral and religious symbolism in his epic paintings.

Samuel F. B. Morse (1791-1872) inventor of the
telegraph, had a surprising artistic talent and was considered one of the best and most interesting painters of the American landscape in that period of the Hudson River School. 

**Artist as Explorer**

As the American West opened and expanded with government expeditions and scientific explorations, opportunities for artistic expansion grew as well. Some of the earliest Western artists, such as John Mix Stanley and Seth Eastman, were employed on government survey expeditions. The Army's Corp of Topographical Engineers recorded the Western terrain and wildlife for purposes of monitoring population migration, placement of strategic outposts and later railroad expansion.

Artists were often employed by independent parties for a variety of reasons. Titian Peale, in 1818, accompanied Major Stephen H. Long's expedition to the Rockies in the role of assistant naturalist. He returned with 122 sketches of animal and plant specimens. Also employed in this expedition as official artist was Samuel Seymore. His task was to document the landscape and Indian life.

The Swiss Karl Bodmer, at the age of 23, was asked by Prince Alexander Phillip Maximillian of Germany to accompany him to North America on a scientific expedition
in 1833 on the Missouri River. During the thirteen-month journey, Bodmer recorded accurate drawings and watercolors of Indian life as well as topographical landscapes. These paintings were of significant importance because they were the first ever done of the Missouri River regions.  

Alfred Jacob Miller, from Baltimore, was requested by a British Army captain, William Drummond Stewart, in 1837 to accompany him on a trek to the annual fur trapper's gathering in the Rocky Mountains. Miller was the first to paint Indians and scenery along the Oregon Trail.

These artists-explorers were among the very earliest to set a pattern and standard for artistic documentation of an otherwise unknown way of life. However, thus far, all were employed by others as a part of a larger whole—that of exploring and recording the entirety of the American Western wilderness.

**Independent Western Artists**

With the romantic view of the western landscape and the continued accessibility of the West came those students of human drama. They were self-motivated artists who explored the West with specific interest and intent. The most notable of these was George Catlin (1796-1872). Captivated by a group of costumed natives
in the streets of Philadelphia, he wrote:

In silent and stoic dignity these lords of the forest strutted about the city for a few days, wrapped in their pictured robes, with their brows plumed with the quills of the war eagle, attracting the gaze and admiration of all who beheld them. After this they took their departure for Washington City, and I was left to reflect and regret, which I did long and deeply, until I came to the following deductions and conclusion. . . . The history and culture of such a people, preserved by pictorial illustrations, are themes worthy of the lifetime of one man, and nothing short of the loss of my life shall prevent me from visiting their country and becoming their historian. 15

Catlin preceded Bodmer and Miller by beginning his lifework in 1830 when he painted Indians who came to St. Louis to confer with military leaders. Soon, he was out in the field, following his dream to record the culture and history of what he recognized as a dying race. He spent eight years with the Indians, the first artist to penetrate the Far West. In that time he accumulated nearly six hundred paintings which he assembled in a traveling "Indian Gallery." 16 He made up for lack of artistic training with a careful eye for detail and authenticity. His first-hand accounts became a valuable source for those who had never actually seen Indians. 17

Toward the mid-eighteen hundreds, reports from the West began to influence the Easterners. Accounts of cowboy life, scenic beauty, unusual wildlife, and other colorful descriptions tempted many to venture West. As westward migration continued, the narrative possibilities
for the artist broadened tremendously. Trappers, homesteaders, explorers, gold hunters, and traders provided a rich source of genre subjects. The creative possibilities for artists were greatly expanded by this increased activity on the frontier. As a result, the tastes of Easterners, hungry for information of the strange and foreign land, adapted to the artistic change from landscape to genre. 18

The last half of the nineteenth century was marked by a returning emphasis on landscape, with a pervading sense of Manifest Destiny. 19 The epic grandeur of German-born Albert Bierstadt's (1830-1902) melodramatic works, centered in the Yellowstone area of the Rockies, influenced a general trend toward inspirational, awe-inspiring landscape works. Bierstadt followed public taste for the panoramic view, oversized canvases and epic vision. 20 He was one of the first artists of the old tradition to venture first-hand into the last frontier of the wild American West. He studied painting in Germany and Rome, but returned to America to live and work.

Thomas Moran (1837-1926) was born in England. He signed on as official artist with a government expedition to Yellowstone in 1870. His watercolor sketches served as a basis for later works in oil, as he continued in the magnificent style established by Bierstadt. 21
The Nostalgic Artist

As "civilization" marched westward, bringing with it the miners, the railroads, the gold-seekers and the inevitable cities, another sense of record-keeping became important to artists like Frederick Remington and Charles Russell. Drawn by their romantic visions of life on the Western frontier, they stayed to record the last remnants of a dying era. Remington painted in the now well-established narrative style, but with a sense of the quiet passing of the frontier:

With the adaptation of Impressionist doctrines, Remington opened a new perspective for Western vision. . . . The Indian as a motif, for example, became a decorative rather than a historic model. Scenes of Indian life were removed from action, transformed into studies of mood and character. Nostalgia replace history; pattern and medley were gradually substituted for human drama.

These originators of the Western tradition had a wide mix of talent, experience, training, interests and style. But they are the roots of what we recognize today as Western art. As one critic aptly puts it:

There is no question that the West has spurred and will continue to spur vital artistic expression. Though some recent artists have failed to keep abreast of their times, many others have transformed the spirit, style and subject of past examples into evocative amalgamations of modern aesthetic and regional focus. . . . It is to these artists that the world will look to carry on the traditions and forces long established in the art of Western America.
ENDNOTES

1 Curry, p. 13.
3 Ibid., p. 27.
4 Ibid., p. 29.
5 Ibid., p. 14.
6 Getlein, p. 32.
7 Curry, p. 13.
9 Hassrick, p. 59.
10 Ibid., p. 54.
13 Hassrick, p. 53.
14 Getlein, p. 33.
15 Ibid., p. 49.
16 Ibid., p. 46.
17 Ibid., p. 78.
19 Flexner, p. 69.

20 Clark, p. 42.


23 Ibid., p. 23.

CHAPTER 3

MODERN TRENDS IN WESTERN ART

Following the close of the 19th century, artists were more and more inclined toward nostalgic representations of the dying frontier way of life. Russell, Remington and others were forced to look backward for continued inspiration on the themes to which they were accustomed to painting. The reality of an Indian's life on a reservation or the caging of the open plains was not, in their minds, suitable, desirable, or profitable subject matter. Nostalgia became a common theme.¹ Some of the works of Henry F. Farney (1847-1916) are an example of the type of pervading sentiment of the time. Works such as "Days of Long Ago" (1903)² put the Indian in an idealistic environment of a bygone era. Others, such as "The Song of the Talking Wire" (1904),³ emphasize the encroachment of civilization on the otherwise undisturbed life of the Indian.⁴

Artists from the East who were drawn by this sentimentality and made isolated trips to the West included N. C. Wyeth,⁵ Thomas Eakins,⁶ and Irving Bacon.⁷ Unlike Remington, Russell, and others, the lives of these Eastern artists were not immersed in the West.
But the power of its images and the strength of its past called to artists from many parts of the world and many schools of painterly philosophy.

The Taos School

As more artists made these pilgrimages to the West and the image of the frontier made its impact on the art world, waves of artists of a different breed began to settle in the Southwest in New Mexico and Arizona. In particular, Taos and Santa Fe became centers for artistic creativity. The pueblo dwellings, unchanged over the years by modernization and white influence, and the colorful, cooperative Indians were a picturesque source of subject matter for their work. This region also provided a more amenable environment than that of the poverty-ridden reservations of the North.

Because of differences in origin, training and artistic sensibilities, these artists approached their subject matter with a distinct difference in style and philosophy. Not motivated by illustrative or historical concerns, these artists were drawn by the possibilities of the physical environment. Shape, color, light, texture and space became the structural base of this new focus in Western art. The vastness of the plains, the expanse of the blue sky, the geometry of the landscape, pueblos and Indian decorative motifs, and the evanescent
quality of the prairie light were all of major concern to these intellectualized artists.10

By 1910 Taos was a well-established artistic colony with a wide mix of painterly styles. Some of the outstanding artists in the "Taos School," who were dedicated Western artists as well as highly-recognized Modern artists were Ernest Blumenschein, John Marin, Thomas Hart Benton's, Marsden Hartley, Martin Henning, and Georgia O'Keefe.11 Blumenschein was the creative leader of the school. Marin was well-known for his bold, staccato watercolors, Benton for his figurative abstracts, and Hartley for his "Cezannesque" still lifes. Henning's expressionistic and textural works are reminiscent of Van Gogh and Georgia O'Keefe established her bold "Immaculatistic" style. These contemporary, revolutionary, and innovative artists of the European and Eastern schools of artistic sophistication found inspiration and fulfillment in the same West of Remington, Moran, Bierstadt, and a lengthy roster of other.

Many of the Taos Society of Artists provided promotional art in a commercial advertising campaign run by the Atchison, Topeka and Santa Fe Railway. Thomas Moran was one of many hired by the railway "to extol the grandeur of the west" and to stimulate public interest in rail travel to the west.12
The influence of Southwestern artists is still with us, but is now in competition with a growing strength in the Northern Rockies which began in the 60's. There has been a return to the rugged mountain regions of Remington and Russell. The artistic foundations of the Northern Rockies are in the works of the "three R's": Remington for the military dimension and drama of conflict, Russell for the cowboy and the Indian, and Rungius for wildlife.

The emphasis, however, is no longer on nostalgia and sentimentality, but on authenticity and dedication to recording the immediacy of today's West. The artists of the Northern Rockies are, for the most part, students of the landscape, the wildlife and the lifestyles readily visible. They record the rodeo cowboy, the contemporary rancher and his herds, the ever-present landscape and the native wildlife.

While today there are still many historical painters, there is less melodramatic staging of events for pure effect, and more commitment to accuracy and authenticity in their work. The public emphasis on the historical heritage of the West lends its art a sense of the dual themes of contemporary Western life and a traditional commitment to the land. But the influence of
past giants like Russell and Remington is still felt and sometimes hampers artistic growth and creativity. The influence of Russell and Remington was tremendous and the popularity of their work often resulted in zealous imitators of poor quality. Because of their great appeal and national recognition, their style, technique and visual approach to the subject became the norm by which other Western artists were judged. Tucker Smith has said:

Not all of Russell's contributions to the region's art were positive, but because of his great talent and popularity, at least two subsequent generations of artists almost literally copied him. Every painting was judged by the public against his work. Today we seem to be coming out from under the shadow of Russell, and our art will be better because of that. 17

There is not such a wide variety of styles to be found in the Northern Rockies as there is in the Southwest of the early 20th century. In the Rockies there is a strong tendency toward illustrative realism. For instance, the photo-realism of the figures in the works of James Bama and M. C. Poulsen of Wyoming, 18 while distinctly Western in subject matter, is in contemporary step with the Eastern works of Chuck Close 19 and Richard Estes. 20 The painterly, yet realistic brushwork of Clyde Aspevig's Montana landscapes are a slight lean toward a more impressionistic style. And quiet illustrative insights into daily Western life in the
works of Tucker Smith are characteristic of a local regional identity.  

Today there is more acceptance of impressionistic techniques in Western art, and less of an emphasis on the photo-realistic approach.  

There is also a shift toward more contemporary themes in subject matter and away from the romantic notions of life in the West. "Art is nothing more than a conversation an artist has with himself or herself and what's out there." This philosophy will promote continual evolution of style and subject matter in keeping with contemporary themes. This creates a vitality and freshness in the field and encourages continual re-evaluation of the definition of Western art.

As one writer put it:

Western art is no longer the cowboy and Indian art which the Cowboy Artists of America fostered earlier. There's a whole new generation of young people involved.

The dedication of truly talented Western artists has done much to raise the level of awareness of contemporary artists to a true regional identity, conscious of the creative and artistic possibilities still to be found in Western art.

Local Identity

There are several geographic regions in the United States that support distinct local identities. The Southwest is the foremost region in Western art with the
strongest reputation. There are, however, many other areas with their own identities and growing forces of Western artists. Some of those regions more often noticed are Colorado, Wyoming, California, and Montana. A list of the more notable contemporary Western artists from the Rocky Mountain region includes are Clymer, Aspevig, Morgan, Bama, and Poulsen.

Looking at Montana alone, there is a large list of nationally-known Western artists, including Steve Seltzer from Great Falls, Bob Scriber from Browning, Fred Fellows and Elmer Sprunger from Bigfork, Gary Schildt and Tom Sander from Kalispell, J.K. Ralston from Billings, Robert Morgan from Helena, and Tucker Smith from Clancy.

The wealth of artistic talent in the Western United States is widespread, varied and increasingly complex. They can be grouped according to regional identity, choice of emphasis on subject matter, and stylistic techniques. Ginger Renner, a Western art critic from Arizona, sums up these issues in a modern context:

Today, no person, anywhere, looks down on Western art. They simply cannot afford to. We have, in short, arrived. And that is because, fortunately for us, these giants (Bodmer, Catlin, Russell, et al) have been followed by a new group of younger artists, most of them contemporary, who are well-grounded artistically as well as historically, in the spirit of the American West. They may draw their inspiration from the giants of the past, but they are dedicated to bringing to this great tradition their own individual styles and talents, their feelings, their personal experiences, their unique gifts of expression.
ENDNOTES

1 Ballinger and Gordon, p. 37.


3 Ibid., p. 196-197.

4 Ibid.

5 Duff, p. 33.


7 Ibid., p. 203.


9 Ibid.

10 Ibid., p. 216.

11 Ibid., pp. 206-235, passim.


13 Burk, p. 7.

14 Ibid., p. 20.

15 Ibid., p. 125.

16 Interview, Tucker Smith.

17 Burk, p. 27.

18 Burk, color plates 8, 9, and 10.


21 Burk, p. 111.
22 Ibid., p. 124.
23 Ibid., p. 98.
24 Ibid., p. 111.
25 Ibid., p. 82.
PART II. CURRICULAR STANDING OF WESTERN ART IN LEWIS AND CLARK COUNTY
CHAPTER 4
BASALT TEXTBOOK EXAMINATION

The purpose of this phase of the research project was to identify the extent to which art of any kind is used in the classroom, the type of art used, and the potential for increased use of this art. Preliminary research included consultation with the Art Education Specialist in the Office of Public Instruction. This office was consulted in order to identify guidelines through which art is taught in Montana schools. It was found, however, that accreditation standards for Montana schools in the area of art instruction at the elementary (K-6) level state only that "an elementary school should have a minimum educational program that includes the subject areas listed below . . . (e) fine arts, include music and art."2

Beyond that, the role of the State Office of Public Instruction is to suggest curricular guidelines, not to mandate them in areas of art instruction. Kay Burkhardt, as Art Education Specialist for this office, had conducted extensive research between 1976 and 1980 to
determine the current status of instructional levels of art education throughout the entire state. Her research report concerned all of the "arts," including music, dance, theater, and visual arts. The research report was followed with extensive planning and suggestions for ways to strengthen and improve the arts in education. The current state of affairs is that the instruction of art is left to the discretion of the individual school district and often to the individual teacher within his/her classroom. Burkhardt's office has attempted to educate, inform, and lobby for improvements on an individual school level. The Office of Public Instruction offers complete resource services for any inquiries related to art instruction. These resources are freely loaned, along with suggested guidelines for a well-rounded art program, to any teacher wishing to extend their own personal knowledge of art instruction. Beyond this, there is no firm ground established upon which to build an art program.

The focus of this research project was on the fifth grade teaching population of Lewis and Clark County. The basal textbooks examined were the history/social studies texts at the fifth grade level. The information sought was: 1) the amount of fine art of any kind used in the textbook; 2) any artists who were specifically named, 3)
the type of Western history, if any taught in the book; and 4) the amount, if any, of Western art used to illustrate the text.

While some school districts teach Montana history specifically at the fourth grade level, there is no uniformity in the curriculum throughout the county in each basal text series, hence the arbitrarily-chosen grade level. It was, however, important to take the instruction of Montana state history into consideration because one of the premises of this research is that integration of Western art in the curriculum would be an asset to the understanding of history and social studies at the elementary level.

The first step in determining the amount of actual use of art in an interdisciplinary mode was to obtain from each school district in Lewis and Clark County a copy of its fifth grade social studies text.

First, social studies textbooks were examined page by page to find the extent to which fine art is used in the books. Secondly, the number of pages in the texts was recorded and the number of incidences of fine and Western art for illustrative purposes.

Each school district in Lewis and Clark County selects its own basal textbook series. Of the ten school districts examined, there were five different basal texts
employed. Specifically, they were Follet, 1975 and 1977; Laidlaw Bros., 1981; Ginn and Company, 1975; and Modern Curriculum Press, 1981.

These texts differed widely in the type of content taught, the type of illustrations, and the amount of illustrations. In examining the use of fine art of any kind, the textbooks ranged from 0 to 105 uses of fine art and 0 to 17 uses of Western art. It was found that most textbook illustrations were of cartoon artist renderings, maps, charts, and photographs. The small incidences of fine art were mostly of a portrait nature (U.S. Presidents, great inventors, etc.) The textbook with the greatest use of fine art was Understanding Our Country by Laidlaw Bros., 1981, used by Kessler School District no. 2. There were 105 incidences of fine art and 17 specific incidences of Western art. Several artists were specifically named, including several well-known Western artists. Western history included Lewis and Clark and Indian displacement. (See Appendix B, herein).

The textbook with the least use of art was Our People, by Ginn and Company, 1975, with zero use of fine art of any kind. But Western history content included Indian history, settlers, buffalo extinction and the Oregon Trail. (See Appendix B, herein).

The following is a descriptive list of the
textbooks which were examined in Lewis and Clark County. By randomly sampling 10% of the pages in each text, it was possible to estimate the total number of illustrations for purposes of comparison with the actual number of fine art and Western illustrations.

FOLLETT, 1975
Exploring Our World--The Americas

This text has 448 pages with an average of 3 illustrations per page. (Approximately 1334 total illustrations). There are only 9 incidences of fine art in the entire text.

This text uses captions and refers directly to art pictures for illustrative purposes, but no direct reference is made to the artist.

Western history includes Lewis and Clark, the Oregon Trail, and the Gold Rush.

One Western art picture is used in the text ("Lewis and Clark Meeting the Flatheads," by Charles Russell), but neither the painting nor the artist are named.

FOLLETT, 1977
Exploring World Regions--Western Hemisphere

This text has 452 pages with 2-3 pictures per page. (Approximately 1350 total illustrations).

This text is essentially the same as Follett, 1975 in all other respects.

LAIDLAW BROTHERS, 1981
Understanding Our Country

This text has 488 pages with approximately one illustration per page, or approximately 488 total illustrations. There are 105 uses of fine art and several artists are specifically named, including several well-known Western artists.
Western history includes Lewis and Clark and Indian displacement.

There are 17 specific uses of Western art.

It is interesting to note that, while this text has only one-half to one-third the total number of illustrations that the other surveyed texts have, it has far many more uses of fine and Western art.

GINN AND COMPANY, 1975

Our People

This text has 409 pages with approximately two illustrations per page. (Approximately 818 total illustrations).

There are no incidences of fine art. Illustrations are mostly of maps, charts, photographs, and drawings.

Western history includes the Oregon Trail, the Westward movement, Indians, settlers, and buffalo extinction.

MODERN CURRICULUM PRESS, 1981

The United States: People and Leaders

This text has 350 pages with approximately three illustrations per page. (Approximately 1,050 total illustrations).

There are twenty-six incidences of fine art, but no artists are named in relation to their work.

There are four uses of Western art, but again, no artists are named.
ENDNOTES

1Kay Burkhardt, Interview, Office of Public Instruction, Helena, MT, 12 May 1983.


3Kay Burkhardt, Interview.

4Ibid.


CHAPTER 5
DESCRIPTION OF THE SURVEY

The survey employed in this study (Appendix B) was intended for descriptive purposes only. The population for this survey was chosen on a basis of grade level and man-made boundaries. The population was comprised of all the instructors of fifth grade classrooms in Lewis and Clark County—a total of twenty-nine. This target population provides a good basis for departure and expansion of the premises of this thesis project.

No statistical relationships were drawn and no formal data analysis was made. The information provides a description of an existing situation in a particular population and setting, and a starting point for discussion.

The survey was broken into two parts. Part I consisted of questions of a factual-response nature. The respondents were required to answer YES/NO on questions designed to gauge the current level of awareness of Western art, and instruction in the classroom of that type of art.

Part two asked the respondents to indicate on a Leikert sliding scale what they felt was the level of
possibility or potential for increased study in Western art and art history.

Survey Questions

QUESTION 1: Is art instruction a part of your fifth grade class' regular instruction?

This question was asked in order to establish the fact that this survey was directed toward art instruction on a regular basis. Since accreditation standards require only minimal instruction in all subject areas, and no time allotments are suggested, this question of regularity was important.

QUESTION 2: Does your class receive instruction from an art specialist?

The particular background training of any instructor would certainly affect that person's approach to teaching. Instruction of art by an art specialist could, perhaps, affect the type of art taught and the way in which it is taught.

QUESTION 3: On the average, how many minutes of art instruction do your fifth graders receive?

In determining the average amount of time spent teaching art each week, perhaps some conclusions could be drawn regarding the nature of art instruction.
QUESTION 4: **Does art instruction include CRAFTS?**

In defining crafts, one generally thinks of ready-made projects, such as kits or assembly-type projects, or pattern work, or other areas outside the fine arts of drawing, painting and sculpture of an original nature, such as leather craft, basketry, enameling or ceramics. In many schools across the country, an emphasis on crafts seems to be the focus of art instruction.  

There is, of course, a place for crafts in a well-balanced art program. This question served only to determine that crafts are a part of art instruction in this target population.

QUESTION 5: **Does art instruction include ART HISTORY?**

Since, as stated above, there is such an emphasis in the schools on crafts, it was important to determine any tendencies away from this, particularly in areas of art history. Since the nature of this topic deals strongly with historical aspects of Western art, it is important to be aware of any art history instruction in the schools. This, however, is a question open to very broad responses, since art history could be anything from Greek vases to the recent works of Picasso. The question serves to establish the level of interest in deviating from the craft nature of art instruction.
QUESTION 6: Does art instruction include FINE ARTS?

Fine arts are considered separately from the crafts and have a strong emphasis on originality and the formal concepts of artistic design. As with question five, it is important to recognize any deviation from the pattern of dependency on crafts in the schools. Any integration of elements such as history or fine art are steps toward a well-balanced art program.

QUESTION 7: Does art instruction include WESTERN ART?

This question begins a specific focus on Western art in the classroom. Within the guidelines of the definition provided in the question, the exact nature of Western art is left to the individual instructor's understanding and interpretation. This question, does, of course, help to establish any existence of discussion and instruction of Western art in the classroom.

QUESTION 8: Is Montana history studied in your class?

If Montana history is studied in a particular class, then, presumably, there is a definite place for interdisciplinary use of Western art. The supplements to the question serve to point out the nature of instructional materials, particularly if a teacher personally prepares
units of instruction. These supplements to the text would be appropriate places to interject discussion of Western art.

QUESTION 9: Are you familiar with any of the following artists or their work? Are any of the following artists or their work ever discussed in class?

This two-part question served to establish familiarity with a list of just a few of the names of Western artists most often mentioned in Western art history. Some are living, locally-known artists; some are of our own very recent history, and others date from the first artists ever to venture West. The second part of the question served to determine if any of these artists, from the same list, were ever mentioned in class.

Part of II of the survey asked each respondent to evaluate the questions on a sliding scale. The four questions were asked in order to obtain a small indication of the overall attitudes toward: 1) instruction of art history to fifth graders; 2) incorporation of more fine art into other subject areas; 3) increased study of Western art; and 4) incorporation of Western art into history or social studies.
ENDNOTES

1Montana Accreditation Standards, p. 32.


A copy of the survey (Appendix A) was mailed to each fifth grade instructor in Lewis and Clark County. Twenty-nine (29) in all were mailed. This figure and the instructors' names were obtained from the individual district offices. Twenty-four initial responses were received, and after one follow-up mailing, the total response remained twenty-four (24), or 83% return on the survey. The districts involved in this survey were:

- District no. 1 - Helena
- District no. 2 - Kessler
- District no. 3 - Helena Valley
- District no. 4 - Trinity
- District no. 9 - East Helena
- District no. 13 - Wolf Creek
- District no. 25 - Craig
- District no. 27 - Auchard Creek
- District no. 38 - Lincoln
- District no. 45 - Augusta

The survey was broken into two parts. The first part was directed toward factual responses that would serve to describe the existing situation. Part II asked the respondents for an evaluative opinion on a Leikert sliding scale. These four questions were aimed at gauging what the respondents valued in the way of a sophisticated art program.
The following list indicates the results for each question:

**QUESTION 1:** Question one asked if art instruction was a regular part of the fifth grade classroom instruction. It was found that 92%, or 22 of the 24 do include art instruction as a part of regular instruction.

**QUESTION 2:** Question two asked if instruction was received by an art specialist, and 92%, or 22 of the 24, replied that their classes do NOT receive instruction from a trained art specialist.

**QUESTION 3:** It was found, in Question three regarding the amount of time spend in the classroom on art, that:

- 17%, or 4 of the 24 offer less than 30 minutes per week.
- 62%, or 15 of the 24 offer 30-60 minutes per week.
- 21%, or 5 of the 24 offer over 60 minutes per week.

**QUESTION 4:** When questioned about inclusion of crafts in the curriculum, it was found that 83%, or 20 of the 24, do include crafts as a part of the art curriculum.

**QUESTION 5:** Question five asked if art history was ever discussed in the classroom, and 58%, or 14 of the 24, do include art history in the classroom.

**QUESTION 6:** Question six asked if fine arts were included in the curriculum, and it was found that 75%, or
18 of the 24 programs do include fine arts of some kind.

**QUESTION 7:** Question seven asked if Western art is included in the curriculum and 54%, or 13 of the 24, responded that they do include some form of Western art in their art curriculum.

**QUESTION 8:** It was found in question eight that 25%, or 6 of the 24 teachers who responded to the survey, teach Montana history in their fifth grade classrooms. Of those, two use only the text and four use some combination of text, other prepared sources, and personally constructed units of instruction.

**QUESTION 9:** The following table describes the percentage and number of instructors who 1) had heard of the artist and 2) discussed them or their work in class:

<table>
<thead>
<tr>
<th>ARTIST NAME</th>
<th>KNOW OF ARTIST</th>
<th>HAVE DISCUSSED</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUSSELL</td>
<td>24 (100%)</td>
<td>19 (79%)</td>
</tr>
<tr>
<td>REMINGTON</td>
<td>20 (80%)</td>
<td>11 (46%)</td>
</tr>
<tr>
<td>BAMA</td>
<td>4 (17%)</td>
<td>0 (0%)</td>
</tr>
<tr>
<td>CATLIN</td>
<td>15 (63%)</td>
<td>7 (29%)</td>
</tr>
<tr>
<td>CLYMER</td>
<td>1 (4%)</td>
<td>0 (0%)</td>
</tr>
<tr>
<td>MORGAN</td>
<td>14 (58%)</td>
<td>2 (8%)</td>
</tr>
<tr>
<td>SMITH</td>
<td>15 (63%)</td>
<td>4 (17%)</td>
</tr>
<tr>
<td>BODMER</td>
<td>4 (17%)</td>
<td>1 (4%)</td>
</tr>
</tbody>
</table>
Part II of the survey asked the respondents to indicate whether they felt there was LITTLE, SOME, or GREAT worth or potential in the questions asked.

**QUESTION 1:** There were NO respondents who felt there was LITTLE worth in teaching art history to fifth graders; 83%, or nineteen, felt there was SOME worth in this; and 20%, or four, felt there was GREAT worth in this.

**QUESTION 2:** There was 4%, or one respondent, who felt there was LITTLE potential in incorporating more fine art into instruction of other subject areas; 63%, or fifteen, felt there was SOME potential in this; and 29%, or seven, felt there was GREAT potential in this. There was one (4%) who did not respond.

**QUESTION 3:** There were 21%, or five, respondents who felt there was LITTLE worth in increased study of Western art in their classroom; 58%, or fourteen, felt there was SOME worth in this; and 17%, or four, felt there was GREAT worth in this. There was one (4%) who did not respond.
QUESTION 4: There was 4%, or one respondent, who felt there was LITTLE potential for incorporating Western art into other subject areas; 63%, or fifteen, felt there was SOME potential for this, and 33%, or eight, felt there was GREAT potential for this.
CHAPTER 7

EVALUATION OF SURVEY RESULTS

This survey, intended for descriptive applications and an aid to discussion, was presented to the polled population in two parts. Part I asked for factual responses to YES/NO questions and was designed to measure actual level of instructional use of Western art, art history and fine arts. Part II, presented in the form of a Leikert sliding scale, asked the respondents to indicate the levels of what they felt were possible areas of increased or potential use of Western art, art history and fine arts.

Examination of the survey results reveals certain areas of discrepancy. In discussing the survey results, the stated facts in Part I, questions one through nine will be compared with the opinions of the respondents in Part II. The purpose of question nine in Part I was to get a working idea of how familiar the respondents were with the general area of Western art and to what extent, if any, their knowledge or awareness was used in the classroom. The purpose of the four questions at the end of the survey was to gauge the feelings of the respondents toward a more integrated system of the visual
arts and the available interdisciplinary resources (such as Western art).

In Part I, question nine, there are distinct differences between the respondents' familiarity with a particular Western artists and their discussion of the artist in class. Awareness and discussion of Charles Russell is the only one that even remotely approaches a level of similarity. The others range from 80% awareness of the artist and 46% discussion of him, to 4% awareness and 0% discussion. Some of these artists were purposely chosen for this survey because of their lack of high profile in the eye of the average viewing public, while others were chosen because of their well-known names, even among those unfamiliar with Western art. However, all the artists on the list are considered to be among the very best and most highly respected Western artists in this area and nation-wide.\(^1\)

In question one, 100% felt there was some or great worth in teaching art history to fifth graders, yet in question five, Part I, only 58% indicated that they included some form of art history in their instruction.

Question two indicated that 87% felt there is some or great potential in teaching some form of fine art at this level, however, question six in Part I showed that 75% do include some kind of fine art and 83% include
crafts as well, as question four in Part I indicated. The discrepancy here was not as great between what could be and what is, in fact, done, but there does seem to be a stronger emphasis on the crafts.

Question three showed that 75% saw potential in studying Western art, yet question seven showed that only 54% use Western art in their instruction.

Question four revealed an overwhelming 96% who felt Western art could be incorporated into other subject areas, such as Montana history, but only 25% indicated that they teach any form of Montana history. However, fifth grade instructors do teach general history of the American West, as indicated by the textbooks that were examined. All history books for the fifth grade level in Lewis and Clark County do teach some form of Western history.

These descriptive figures point to areas that could be brought more closely together in terms of what can be done and what is being done in the classroom. It is, of course, up to the instructor how best to approach a particular subject area, but if the survey results are a true indication of their feelings it would seem that there is room for a change in pedagogical techniques.
ENDNOTES

PART III. APPLICATION OF WESTERN ART IN THE FIFTH GRADE CURRICULUM
CHAPTER 8

THE ART OF TUCKER SMITH

The work of Tucker Smith has been chosen for discussion because of his local and national reputation as a professional Western artist, and because he is a resident of the immediate area in which the survey portion of this project was administered. Although Smith has a national reputation, he is a relative newcomer to the field of Western fine art. He studied art at University of Wyoming, then came to Helena, Montana, as a computer programmer and systems analyst. It was not until the 1970's that he devoted himself to art on a full time basis. He is a member of the Northwest Rendezvous Group, the Society of Animal Artists, and the Greenwich Workshop Group.1

Although Smith considers himself a studio artist, he tries to get his inspiration from the original source:

I like to spend as much time as possible in the field. I insist on getting all my reference materials myself, either sketches or photos. There is nothing like being there to know the time of day, the temperature, and the total mood I want to capture. I generally use subject matter that is
very close to me and with which I am familiar. Most of it comes from right around our home or our neighbors. These are the things of which I have the most to say. 2

Smith takes his work very seriously and is one of those who is highly concerned with authenticity in his work. This dedication to quality on the part of contemporary Western artists "has been one of the most positive movements for the region's art. Quality is now the name of the game." 3

His own style is realistic in its attention to technical detail and in his choice of subject matter. His paintings are generally of daily scenes in his own life and in the lives of the people of Western Montana. Paintings such as "The Break" (1979), 4 "First Light" (1979), 5 and "Calving Season" (1981) 6 are good examples of what he means by capturing "the total mood." His realistic approach and attention to detail create an accurate scene with a true sense of the time and place.

When examining the instructional potential of Tucker Smith's art, three main areas were taken into consideration. First, his work was looked at in its relation to the field of fine art and for what possible role it could play in a fifth grade classroom. Secondly, it was looked at in terms of its place in an ever-changing artistic history. Finally, it was examined for its potential usefulness in aiding instruction of Western
history. No assumptions were made prior to choosing his work for study. He was selected only on the basis of his reputation as a Western artist and his residency in Montana.

Applications in Fine Art

Instruction of fine art can be dealt with in any number of ways, but the model used in this discussion calls for attention to six main areas, no matter what the artistic medium. According to this model of a well-balanced art program, any type of art can be viewed in terms of: 1) design elements, perceptual effects, and visual sensitivity; 2) technical skill; 3) historical and cultural factors; 4) critical evaluation; 5) responsibility for the visual environment; and 6) vocational and avocational aspects of the artist. According to this model, the work of Tucker Smith can be discussed in any grade level in terms of his role as a fine artist, his place in the historical development of art, his technical expertise, and his concern for the Montana environment.

First, when examining his work in terms of design elements, perceptual effects and visual sensitivity, an instructor could use any one of his works to illustrate these concepts. For example, in "The Break," an instructor could look at design elements such as balance, contrast, and light. Perceptual effects could include
the mood conveyed by the quiet scene, the time of day by the length of the horse's shadow, and the heat that is suggested by the bright sun. Visual sensitivity could be examined by looking at the clarity with which the details are shown, the chosen emphasis on the horse, rider, and dog in contrast to the pale background and the subtlety of color in the scene.

Second, Smith's technical skill is readily visible in all of his works, and can be examined in "The Break" by looking at the accuracy in the proportions of the horse, the realistic texture of the horse's coat, and the detail in the foreground.

Third, Historical and cultural factors could be addressed by comparing the riding gear in this painting with pictures of an earlier time, or by discussing the kind of culture which would include a scene such as this.

Fourth, Critical evaluation at the fifth grade level could be simplified to a discussion of what the students do or do not like about the painting and why they feel the way they do.

Fifth, Responsibility for the visual environment could be discussed by attempting to interpret the artist's motive or purpose in painting this scene. For example, what is this picture about? (Animals? People?
The land? Where is this scene? (A big city? At the ocean? In the mountains? A farm?) What is the message you receive? (Peace? Boredom? Fatigue? Respect for the land--for animals--for life?)

Sixth, the local availability of his work and his willingness to cooperate make him an excellent first-hand source of information for vocational and avocational aspects. His work can be readily viewed in Helena, and he may be available as a guest speaker to interested classrooms. He can demonstrate technical ability, discuss vocational aspects of being an artist from his own perspective, and enlighten students on the cultural richness of this area, either verbally or pictorially through his work. A simple slide presentation of his work without verbal elaboration would say a great deal about the contemporary genre of Western life.

Applications in Art History

Historically speaking, Smith certainly has a place in the evolution of local and national art history. The changes in Western art which were described in Part I of this paper bring us to a contemporary level of regional identities and tremendous variety in the field. He sees the general direction of Western art changing from historical subject matter to more contemporary themes, such as local wildlife, landscape, and ranch scenes.
"This is a very diverse place, geographically, socially, and philosophically. Its art should also be diverse." 10

In an art program which addresses the historical development of art, Tucker Smith could easily fit into a time-line approach to general American art history, or to Western art history as this paper has done. His work could be compared and contrasted to early styles of Western art, different trends in American art (such as Primitive, History Landscape, Portrait, Luminism and Romantic painting), or he could be compared to his peers in contemporary Western art in terms of stylistic differences and similarities.

Applications in Social Studies

Because his work is of contemporary life in Western Montana, it cannot be directly applied to the Western history content of the type found in the examined fifth grade textbooks. There is no reference in his work to Indians, the gold rush, or Lewis and Clark. He works strictly from the world he sees and knows. 11 However, his work may be discussed in terms of cultural aspects. He paints those things that he can observe, but some of those things (such as draft horses, old plows, old buildings, buffalos and ranch life) have historical connotations that could be used in discussion of both cultural changes and physical links with our past. He
was recently commissioned by an Eastern printing company to paint a series about the old steam-engine trains which he remembers from his childhood, but he considers those works to be his only "historical" paintings. He does feel that his work could be used just as it is to illustrate many social concepts that fifth grade students might not be aware of, and to enrich their appreciation of their own cultural heritage. 12

Further examination of the social studies texts in Lewis and Clark County at the fifth--or another--grade level may reveal more in the way of cultural concepts to which his work may be applied.

It is clear from this discussion that Tucker Smith's work would fit very well into the fifth grade curriculum in the areas of fine art, art history, and social studies. However, this is not to say that Tucker Smith is the only available or appropriate artist who could be discussed in class. In the area of Western history, other artists such as Russell, Remington, or even Robert Morgan, who currently lives in Helena, would certainly add to creative expansion of history lessons, and address artistic concerns as well.

In the fine art and art history curriculum, peers of Tucker Smith such as James Bama, M. C. Poulsen, and Clyde Aspevig would further illustrate art of a more con-
temporary nature and similar subject matter. There is certainly a wealth of available sources for any classroom instructor to be able to pick a favorite Western artist and apply his or her work to some area of instruction without relying so heavily on the work of Charles Russell. While Russell illustrates Western history, and addresses artistic elements at the same time, there is a tremendous number of past and present major Western artists that go virtually unnoticed because of the dominance of Russell.

A more conscious awareness of the sources currently available, particularly to instructors, would allow for the increased understanding of other cultures and of our own. Because of the historical heritage this region has, it seems important to be able to impart as much of that as possible to our students. Therefore, it is necessary to be more aware of artistic possibilities surrounding us, and thus not dependant so heavily on crafts in the school programs, or on the traditional style of art set forth by C. M. Russell. The possibilities are limitless and it seems a waste not to tap such a valuable resource.
ENDNOTES


3 Burk, p. 86.

4 Ibid., p. 29.

5 Ibid., p. 13.


8 Ghost Art Gallery, on Last Chance Gulch, and Montana Gallery and Book Store, at the Colonial Inn.

9 Burk, p. 125.

10 Interview, Tucker Smith.

11 Ibid.
CHAPTER 9
CONCLUSIONS

This research project has focused on three main objectives. The first has been to determine the current level of instructional use of Western art in fifth grade classrooms in Lewis and Clark County. A survey was administered to the teaching population of these classrooms. Part I of the survey was designed to determine the actual amount of fine art, art history, and Western art that is regularly used in those fifth grade classrooms. These questions were of a YES/NO factual-response type.

The second objective of this research has been to determine the possibility of expanded use of Western art in teaching fine arts, art history and Western history. This was done by first using Part II of the survey which asked the respondents to indicate their opinion on increased use of Western art, and comparing those responses with the factual ones from Part I.

It was found that there is a distinct difference between what is actually taught and what could be taught concerning Western art in the classroom. Where 100% of those surveyed felt there was some or great potential in
teaching art history to fifth graders, only 58% actually do so. And 71% of the respondents saw potential in studying Western art, but only 54% use any Western art in their instruction. These differences between reality and potential improvement point to a place in the curriculum for creative expansion.

Because this thesis assumes that there is a place for Western art in the fifth grade curriculum of Lewis and Clark County, we have examined Tucker Smith's work for its specific application to the areas mentioned. This project proposes the use of local Western artists such as Tucker Smith and Robert Morgan as possible sources of creative expansion in the classroom.

It was found that in the area of fine art instruction, Tucker Smith as a locally available professional artist could be a definite asset to the curriculum. As a guest speaker, he could be one of many possible examples of a successful fine artist.

In the area of art history, Tucker Smith is an example of a living extension of America's own art history and of a rich cultural tradition of the Western schools of art. He is a respectable and outstanding representative of a long historical development of American art.

In examining his applicability to the instruction
of Western history and social studies, it was found that
the contemporary genre of his work did not particularly
apply to Western history, except in the sense of local
cultural awareness, and as an illustrative aid to
discussion of cultural changes. However, the work of
artists who work more in historical subject matter, such
as Robert Morgan, could be called upon to illustrate
events and themes in Western history. It is possible
that the surveyed texts contain concepts relating more to
the cultural elements in our society. Further examina-
tion of these texts may reveal content areas to which
Tucker Smith's work would more directly apply.

The stated objectives of this project have been
met, and provide a basis for additional research. For
example, this could be applied to fourth grade classrooms
where Montana State history is generally taught and po-
tential for use of Western art may be greater. Also, the
work of Robert Morgan or another artist of historical
subjects could be examined in greater detail as an
applicable candidate for creative lesson-planning.

The survey results in this case describe a limited
demographical location, grade level and only one artist.
Further consideration could be given to the degree with
which these results represent other areas. In fact, the
following questions might be asked: Are these figures
representative of the entire state of Montana? Are they representative only of those counties with a major metropolitan population? How would the results differ if the survey were applied to a strictly rural county? Are these results influenced by the fact that Lewis and Clark County is the seat of the state capitol? Are these results representative of all Western states?

Obviously, the application of the data contained in this thesis must be limited to the surveyed population of Lewis and Clark County. But the implications for educational use of Western art are clear. It is possible to creatively expand and apply Western art in the areas of fine art, art history, and social studies. There is a tremendous wealth and variety of possible sources immediately available that go far beyond the limited application of Charles M. Russell.
APPENDIX A

TABLE OF SURVEYED
FIFTH GRADE SOCIAL STUDIES TEXTBOOKS
IN LEWIS AND CLARK COUNTY

<table>
<thead>
<tr>
<th>PUBLISHER</th>
<th>NO.:</th>
<th>APPROX.#:</th>
<th>FINE:</th>
<th>WEST.</th>
<th>WESTERN HISTORY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOLLETT</td>
<td></td>
<td>452:</td>
<td>1350</td>
<td>10:</td>
<td>1: Lewis &amp; Clark, Oregon Trail, Gold rush.</td>
</tr>
<tr>
<td>1977</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAIDLAW</td>
<td></td>
<td>488:</td>
<td>488</td>
<td>105:</td>
<td>17: Lewis &amp; Clark, and Indian displacement.</td>
</tr>
<tr>
<td>BROS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1981</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(c)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GINN &amp; COMPANY</td>
<td></td>
<td>409:</td>
<td>818</td>
<td>0:</td>
<td>0: Oregon Trail, westward movement, Indians, settlers, &amp; buffalo extinction.</td>
</tr>
<tr>
<td>1975</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(d)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MODERN</td>
<td></td>
<td>350:</td>
<td>1050</td>
<td>26:</td>
<td>4: Lewis &amp; Clark, Oregon Trail, Indians, &amp; settlers.</td>
</tr>
<tr>
<td>CURRICULUM PRESS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1981</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(e)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(a) Exploring Our World--The Americas
(b) Exploring World Regions--Western Hemisphere
(c) Understanding Our Country
(d) Our People--Inquiring and Learning
(e) The United States: People and Leaders
APPENDIX B

SURVEY OF ART IN THE FIFTH GRADE CLASSROOM

This survey is being conducted as partial research for an honors thesis project which is being done through the Department of Education at Carroll College. Its purpose is to gauge the type and amount of western art instruction conducted in fifth grade classrooms in Lewis and Clark County. The information will be used as supporting data in my senior honors thesis.

For the purposes of this survey, Western Art is defined as any art--modern or historical--depicting traditional western subject matter; or work done by any artist representing their impressions of the west.

Enclosed is a self-addressed, stamped envelope. Please complete the survey and return it by October 15, 1983.

The information you provide will be kept in complete confidence and you may anticipate survey results in April, 1984.

Thank you very much for your time and cooperation.

Joan E. Twohy
Box 99
Carroll College

Dr. Lynette Mohier
Thesis Director
SURVEY QUESTIONS

INSTRUCTIONS: Please read the following questions and circle the appropriate answer as it applies to your fifth grade classroom situation.

1. Is art instruction a part of your fifth grade class' regular instruction? Y N
2. Does your class receive instruction from an art specialist? Y N
3. On the average, how many minutes of art instruction do your fifth graders receive?
   a) less than 30 minutes per week? Y N
   b) 30 to 60 minutes per week? Y N
   c) more than 60 minutes per week? Y N
4. Does art instruction include CRAFTS? Y N
5. Does art instruction include ART HISTORY? Y N
   (Discussion or exposure through posters, films, slides, books, museums, or other field trips?)
6. Does art instruction include FINE ARTS? Y N
   (Drawing, painting, sculpture, etc.)
7. Does art instruction include WESTERN ART? Y N
   (NOTE: as defined earlier, Western art is any art--modern or historical--done of traditional western subject matter; OR work by an artist representing their impression of the west.)
8. Is Montana history studied in your class?
   a) Does Montana history content come from your basal text? Y N
   b) Other than basal texts, does Montana history content come from materials prepared by others? Y N
   c) Does Montana history content come from personally prepared units of instruction? Y N
9. Are you familiar with any of the following artists or their work? Are any of the following artists or their work ever discussed in class?

<table>
<thead>
<tr>
<th>Artist</th>
<th>YES/NO</th>
<th>Artist</th>
<th>YES/NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlie Russell</td>
<td>Y N</td>
<td>Charlie Russell</td>
<td>Y N</td>
</tr>
<tr>
<td>Frederick Remington</td>
<td>Y N</td>
<td>Frederick Remington</td>
<td>Y N</td>
</tr>
<tr>
<td>James Bama</td>
<td>Y N</td>
<td>James Bama</td>
<td>Y N</td>
</tr>
<tr>
<td>George Catlin</td>
<td>Y N</td>
<td>George Catlin</td>
<td>Y N</td>
</tr>
<tr>
<td>John Clymer</td>
<td>Y N</td>
<td>John Clymer</td>
<td>Y N</td>
</tr>
<tr>
<td>Robert Morgan</td>
<td>Y N</td>
<td>Robert Morgan</td>
<td>Y N</td>
</tr>
<tr>
<td>Tucker-Smith</td>
<td>Y N</td>
<td>Tucker Smith</td>
<td>Y N</td>
</tr>
<tr>
<td>Karl Bodmer</td>
<td>Y N</td>
<td>Karl Bodmer</td>
<td>Y N</td>
</tr>
</tbody>
</table>

PLEASE RANK THE FOLLOWING QUESTIONS ON A SCALE OF 1 to 3 AS INDICATED:

1. Do you see a potential worth in teaching art history to fifth graders?
   
   1. little worth
   2. some worth
   3. great worth

2. Do you see a potential for incorporation of more fine art into instruction of other subject areas?
   
   1. little potential
   2. some potential
   3. great potential

3. Do you see any potential worth in increased study of Western art in your fifth grade classroom?
   
   1. little worth
   2. some worth
   3. great worth

4. Do you see any potential for incorporating Western art into areas of history or social studies?
   
   1. little potential
   2. some potential
   3. great potential
SELECTED BIBLIOGRAPHY


"Telling it Like it Was About the Cowboy." U. S. News and World Report, April 18, 1983, pp. 76-77.

