

Charlie Russell & His Artist Friends in Glacier National Park Inspired Lessons

The following lessons were created by educators attending a Library of Congress funded workshop for Teaching with Primary Sources held by The Hockaday Museum of Art in Glacier National Park during the summer of 2024.

	Lesson Name	Author	Grade Level	Curriculum Connections
	Missoula's Forgotten Frontier Artist: Edgar S. Paxson, Romanticism, and Historical Memory in the American West	Austin Haney	6-12	Language Arts, Visual Art, U.S. History, IEFA*,
	Plein Air Painting with Charlie Russell	Claire Kniveton	9-12	Visual Arts
	Messaging about Plains Indian People by Euro-American Artists	Gretchen Henrich	6-12	Visual Arts, IEFA,
	What's An Iron Horse?	Kristina Agrillo	3	Visual Arts, U.S. History
	Bull Head Lodge, Then and Now	Michelle Mallon	9-12	Visual Arts, U.S. History
	Native Americans through the Eyes of Charles Russell	Regina Holland	2-4	Visual Arts, IEFA,
	Charlie Russell Paints Animals in Glacier Park	Richelle Sheets	K-8	Visual Arts
	Charles M. Russell and Joe De Yong Research Materials from Richard J. Flood II	Sarah Adcock	5-8	Visual Arts, Language Arts
	Changes in Transportation	Shirley Peters	3	U.S. History
	Charlie Russell-Painting Montana Stories C	Christina Cote	7-12	Visual Arts, U.S. History

* IEFA stands for Indian Education for All, a provision in the Montana Constitution that requires schools to teach about the culture and heritage of American Indians

Missoula's Forgotten Frontier Artist:

Edgar S. Paxson: Romanticism and Historical Memory in the American West

Grades 6-12



Edgar S. Paxson in his studio, 1897 (Montana Historical Society)

[\[E. S. Paxson at work on 'Custer's Last Stand' in his studio in Butte, Montana\]. | Montana History Portal \(mtmemory.org\)](#)

This is one of the few images of Paxson's studio in action, showcasing the artist working on the piece most widely considered his greatest. This image is an excellent way to show similarities between Paxson and his famous friend Charlie Russell and how they created their art in studio.

Question: How does our personal experience influence how we see history and art?



“Lewis and Clark at the Three Forks” by Edgar S. Paxson, 1912 (Montana State Legislature)

One of the most representative pieces of Paxson’s mural series, and one of the most frequently reproduced in media today, particularly by the Lewis and Clark historical community. This piece is a good example of how his murals differ from his earlier works like “Custer’s Last Fight” and how the modern perception of Paxson as an artist has been shaped in large part by his murals.

Question: What about this painting is different from other Paxson works? What is the same? How do you feel about it compared to a similar Russell Painting?



Portrait of Chief Charlo by Edgar S. Paxson, 1903 (Private Collection)

One of Paxson's more personal pieces, this portrait of Chief Charlo of the Bitterroot Salish is a good example of Paxson's work away from the murals and giant canvases. Charlo is another individual often lost in the shuffle of personalities in history, but one Paxson would have known well.

Question: How do we determine who and what in art is worthy of remembrance? In history?



“Custer’s Last Fight” by Edgar S. Paxson, 1898 (Buffalo Bill Center of the West)

Widely considered Paxson’s masterpiece, this painting showcases Paxson’s work and knowledge as a frontier Montana historian, artist, and soldier himself. Considered by many historians to this day of being one of the most accurate depictions of this moment, this painting is Paxson at his best.

Question: Can you ever truly have “accurate” historic art? Is it all personal interpretation?



“Chief Charlo and the Salish Leaving Bitterroot Valley” by Edgar S. Paxson, 1914 (Missoula County Courthouse)

One of Paxson’s lesser-known murals, this piece is a good showing of the similarities between his two mural series but also of how the Missoula murals can differ from his Montana Legislature murals. It also shows his own take on romanticizing historical moments, such as the removal of the Bitterroot Salish.

Question: How do you balance romanticism in art? In the telling of history?

Edgar Samuel Paxson (April 25, 1852 – November 9, 1919) was a Montana artist, as well as a friend and contemporary of Charlie Russell. Inspired by his uncles' stories of participating in the California Gold Rush, Paxson left his family home in Upstate New York at a young age. He would serve as a drummer boy in the Union Army during the Civil War before drifting west to Montana in the 1870's. Paxson worked as a professional artist painting signs and theatre sets in Deer Lodge at a time when the West was still wild and often violent. Like Russell's focus on the cowboy years when he first came to Montana in the 1880's, events from Paxson's earliest days in Montana would remain a major theme in his works for the rest of his life. In particular, he developed an interest in the story of the Battle of the Little Bighorn, spending much of the next 20 years interviewing survivors from both the Native and Army side in preparation for a painting. A soldier himself (Paxson would serve as a Captain in the Montana National Guard for much of his life), Paxson's 1898 piece titled "Custer's Last Fight" is still considered his master work, and one of the most accurate paintings of the battle to this day by historians and art critics alike. The painting toured the eastern United States, reportedly making battle survivor Edward Godfrey and Custer's widow Libby openly weep seeing it.

Paxson spent the last 20 years of his artistic life largely creating expansive murals of historic events for government organizations across Montana. In 1912, he finished a series of paintings depicting important moments in Montana History for the Montana State Legislature. Similarly, he completed another set of murals for the Missoula County Courthouse in 1914. Both sets of murals remain on display in their respective buildings today. While celebrated in his time, Paxson's murals have also "typecast" him as an artist who lacked the same romanticism of his contemporaries in the eyes of some critics and museums today, often leading to him being left out or dismissed from serious discussion on Western Art and artists. While sometimes forgotten today, it was Charlie Russell who perhaps described Paxson best, eulogizing a fellow artist and friend after Paxson's death in Missoula in 1919.

»Paxson.has.gone?but.his.pictures.will.not.allow.us.to.forget.him;His.work.tells.me.that.he.loved.the.Old.West?and.those.that.love.her.I.count.as.friends;Paxson.was.my.friend?and.today.the.west.that.he.knew.is.history.that.lives.in.books;The.iron.heel.of.civilization.has.stamped.out.nations.of.men?but.it.has.never.been.able.to.stamp.out.pictures?and.Paxson.was.one.of.the.men.gifted.to.make.them;I.am.a.painter?too?but.Paxson.has.done.some.things.that.I.cannot.do;He.was.a.pioneer.and.a.pioneer.painter. • .Paxson.loved.Montana;May.the.land.where.he.has.gone.be.even.more.beautiful.than.the.mountains.that.he.lovedf _Charles.M;Russell.

Additional Resources:

[Butte, America's Story Episode 198 - Edgar Paxson — The Verdigris Project](#)

[Edgar S. Paxson Diaries - Archives West \(orbiscascade.org\)](#)

Beyond Barbed Wire:

Internee Creativity at Fort Missoula Alien Detention Center

Grades 6-12

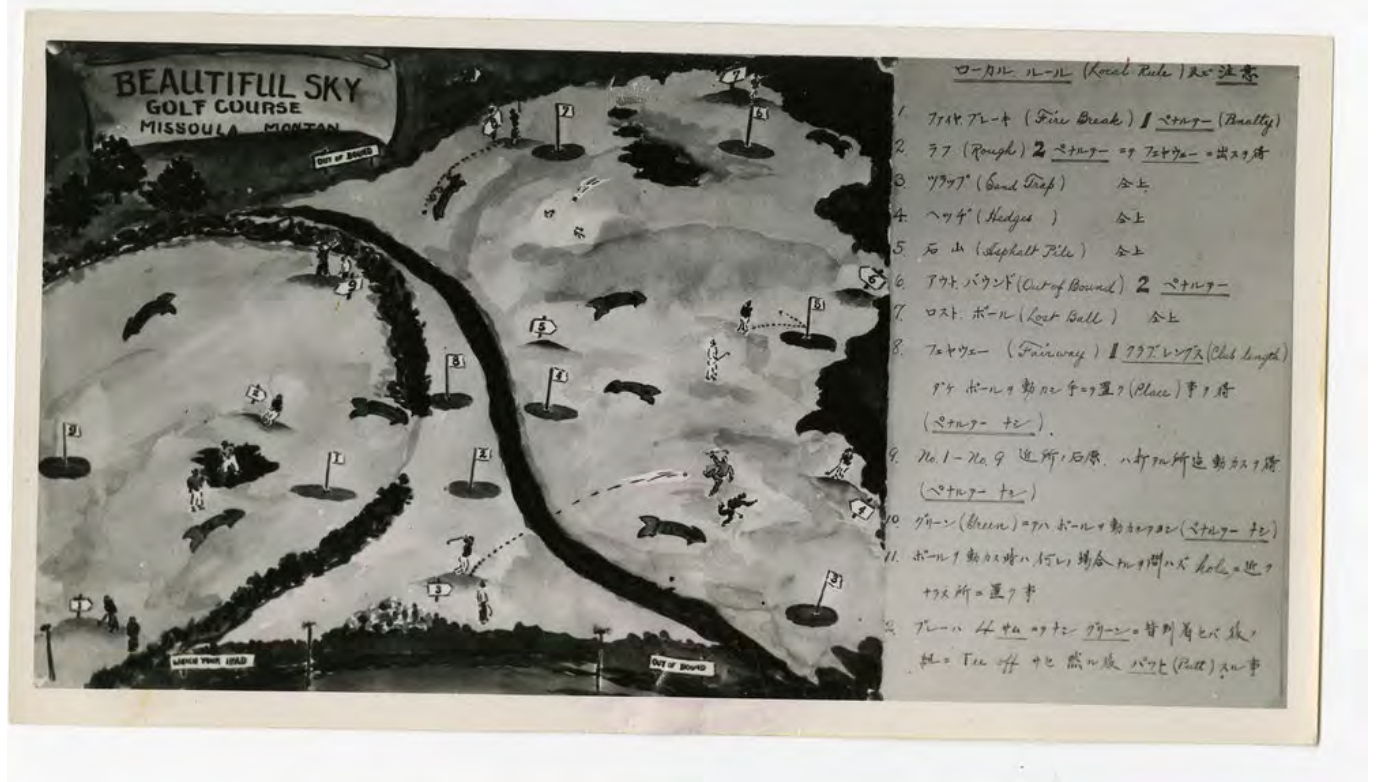
Developed By Austin Haney, Education Assistant

The Historical Museum at Fort Missoula

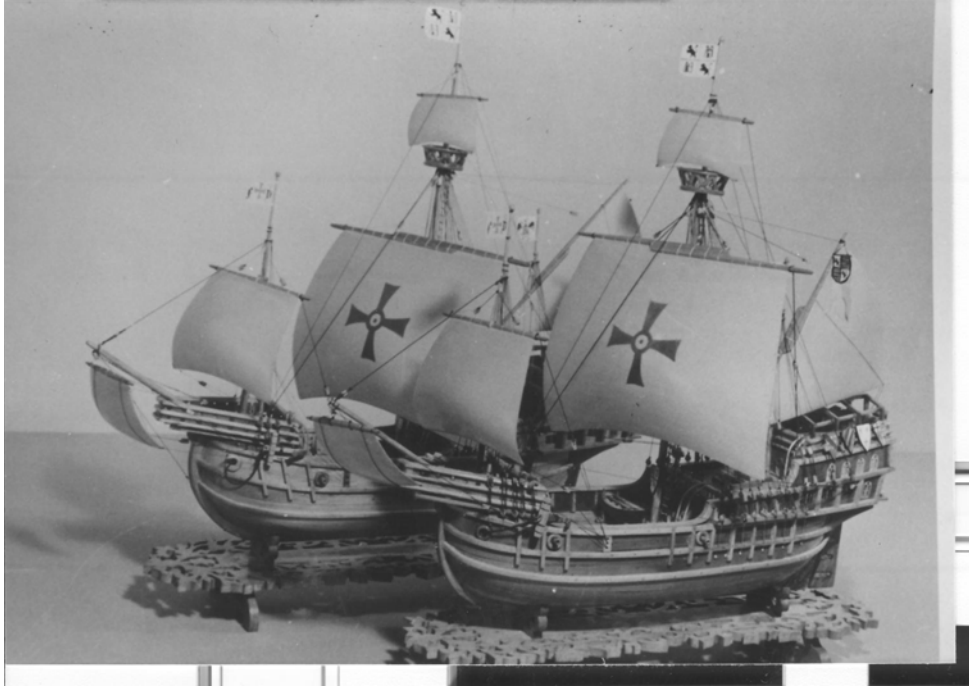
Context:

From 1941-1944, Fort Missoula was used as a detention facility for over 2000 Italian, Japanese, and German men deemed to be “potentially dangerous enemy aliens” by the United States Government. While imprisoned far from their original homes and their families, many of these men were able to find ways to make their captivity more bearable, creating art and making the best of a bad situation. In the case of the Italians, many were artisans taken from luxury liners and the Italian Pavilion at the World’s Fair. Carpenters, painters, musicians, and more would come to make “Bella Vista” as they called Fort Missoula, as pleasant as they could manage to make it. Among the Japanese were older men of culture and standing in the community, with many indulging in traditional crafts, poetry, and song as a means of keeping their spirits up and connecting to their people and culture. Internees of both groups staged concerts, plays, and cultural demonstrations for each other as well as the general public of Missoula, helping to break down divides as best they could, some going so far as to stay in the community after the war and continuing to contribute to the cultural fabric of Missoula. The story of Fort Missoula’s internees and the ways they were able to survive and make the most of their situation is one worthy of remembrance and serves as an important reminder to do better in the future and to continue to create light in dark difficult times.

All the following images are taken from the Alien Detention Center Collection of the Historical Museum at Fort Missoula. They are chosen specifically for being the best examples of the common Internee art forms seen at Fort Missoula.



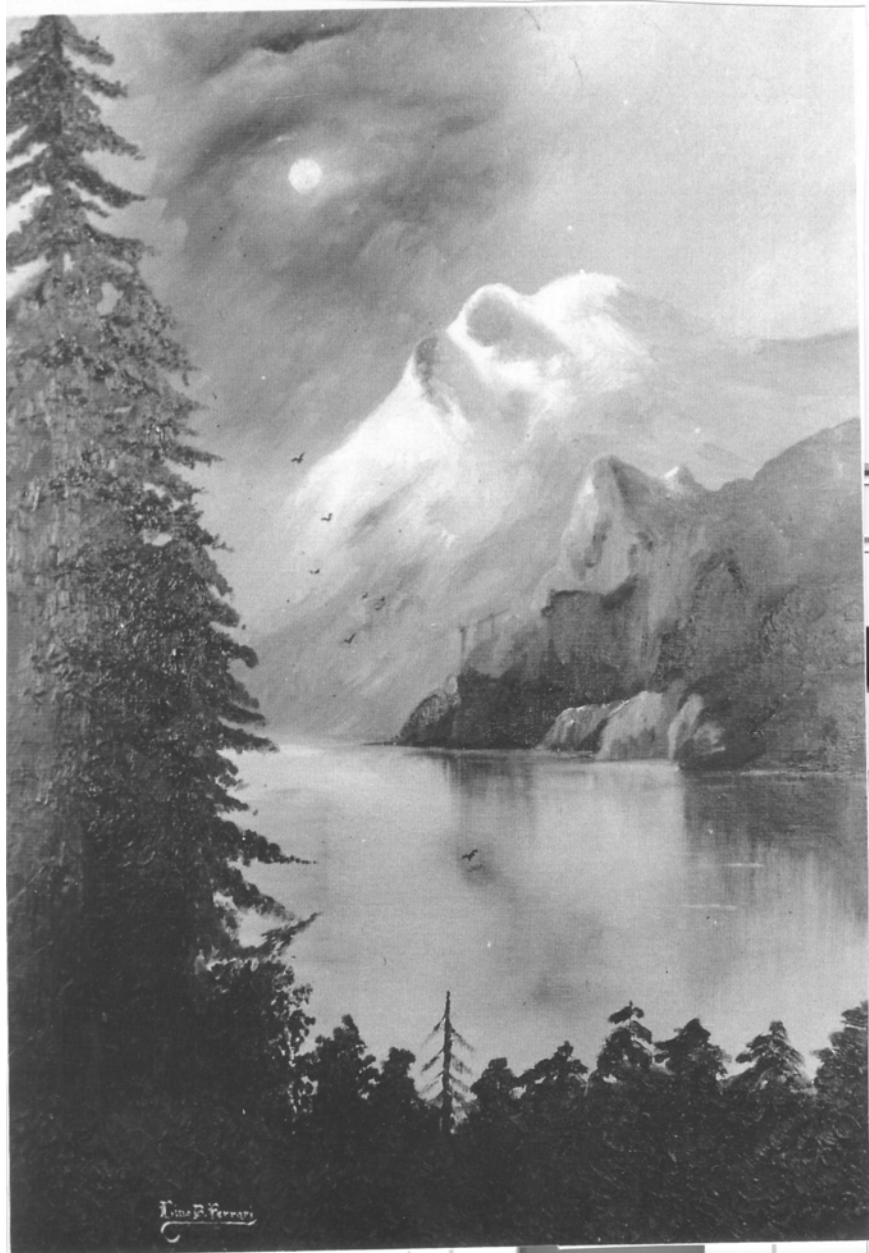
Map of the “Beautiful Sky Golf Course” created by Japanese Internees at Fort Missoula ADC



Model Ships Created by Italian Internees



Selection of Paintings, Stone Sculptures, and other art created by Italian and Japanese Internees



Italian Internee Painting



Italian Internee Painting



Italian Internees with Rock Art



Italian Internee Sketching Missoula Landscape



Barracks at Fort Missoula ADC

Theme/Focus:

Art and creative expression were important ways for Italian and Japanese Internees at Fort Missoula to occupy their time and deal with the complex emotions related to their incarceration.

Assessment Questions:

1a. Describe five ways Internees at Fort Missoula Alien Detention Center occupied their time.

1b. How might they have helped Internees through their incarceration?

2. What do these works say about the people who created them?

3. Can art be therapeutic and helpful in times of crisis? How?

Charlie and Friends DBQ Claire Kniveton

Plein Air Painting with Charlie Russell

Grade Level: 9-12th grade



Charles M. Russell, [Forest and stream], ca. 1910, oil on canvas, 5 ½ x 9 in., Amon Carter Museum of American Art, Fort Worth, Texas, Amon G. Carter Collection by gift of C. R. Smith in 1946



When the Land Belonged to God 1914, oil on canvas. Montana Historical Society.



Charles M. Russell, [Reynolds Mountain and Mount Jackson, Glacier Park], ca. 1910, oil on canvas, 5 3/8 x 8 7/8 in., Amon Carter Museum of American Art, Fort Worth, Texas, Amon G. Carter Collection by gift of C. R. Smith in 1946

Painting with Charlie

In the late 1800's Charlie Russell ventured to Montana as a teenager with a dream to become a cowboy. However, life as a cowboy shaped him into a self-taught artist. He

developed a deep love and appreciation for the landscape of the west and specifically Glacier National Park. GNP was his main point of inspiration. Charlie purchased some land in GNP and from 1906 until his death in 1926 Charlie spent his summer at his cabin on Lake McDonald in GNP. Russell painted thousands of landscape pieces during his lifetime that well defined the west for many. Charlie translated what he saw in the landscapes of GNP through his artistic lens into drawings and paintings, showing his own way of looking at the world. Plein air painting is the practice of painting outdoors, capturing the scene by incorporating its light, color, and movement accurately. This is the beauty of landscape painting and what it means to truly be in a place and to know that place. Charlie's western landscapes drew from a romantic vision of the west with his love for the mountains and the people around them. It didn't matter the subject of Charlie's art—Mountains, Cowboys, Native Americans, or Wildlife—his paintings were often characterized by action.

Key Questions

What do you see in these paintings? Describe the piece to the viewer
What feelings come up when looking at Charlie Russell's landscape paintings?
What was Charlie Russell trying to tell us about the place(s) he was painting?

Assessment

Charlie Russell Painted Plein Air style in Glacier National Park
Charlie Russell depicted the butte landscapes of Eastern Montana
Charlie Russell was able to capture the ever changing landscapes of Glacier National Park

Resources

Charlie Russell: Artist of the West

<https://montana.pbslearningmedia.org/resource/cm-russell-artist-of-the-west/>

Watercolors of the Big Sky Art Painting Activity

<https://mhs.mt.gov/education/docs/Russell/WatercolorsOfTheBigSkyWEB.pdf>

Chasing Charlie Russell, Glacier to Great Falls

<https://sidrichardsonmuseum.org/chasing-charlie-russell-glacier-to-great-falls/>

Charlie Russell Watercolor Painting Techniques

<https://www.youtube.com/watch?v=uWo8FZm93YI>

1.Title What is the title of this collection?	Messaging about Plains Indian People by Euro-American Artists
2. Developed By: Your Name	Gretchen Henrich
3. Theme/Focus What is the theme of the collection?	How artists can influence the viewer's perceptions of Plains Indian people.
4. Grade Level and Standards: What grade level(s) does this pertain to?	Grades: 6-12 <ol style="list-style-type: none"> 1. Understanding and evaluating how the arts convey meaning 2. Relating artistic ideas and work with personal meaning and external context
5. Possible Assessment Questions What are assessment questions that could be used with this collection?	What messages did artists convey about Plains Indians through art? How can art possibly change your view of another group of people?
6. Contextual Paragraph A paragraph giving the reader the background knowledge to be able to use this collection in the classroom/ Community setting.	<p>One of the predominant societal sentiments during the late 1800s and early 1900s was that the Plains Indians and their way of life would soon disappear. Some Euro-American artists portrayed stereotypical scenes of the "noble savage" or "dying Indian". Often artists were trying to preserve and romanticize past lifestyles of Plains Indians.</p> <p>C.M. Russell developed relationships with Blackfeet tribal members throughout his career in Montana and his experiences and sentiments are reflected in his positive artistic depictions.</p>


LIBRARY
OF CONGRESS
TEACHING
WITH **PRIMARY**
SOURCES




HOCKADAY
MUSEUM OF ART




Curated Sources for Inquiry Kit

<p>Title of primary source here The Indian of the plains as he was-C.M. Russell</p>	<p>Possible Inquiry Questions</p> <ol style="list-style-type: none"> 1. Who are the central figures in this drawing? 2. What do you think they are doing? 3. What does the title tell you about this piece? 4. This was created by C.M. Russell about 1899. Do you think he was portraying current events in this drawing or was he reflecting on the past?
<p>Thumbnail of Primary Source here.</p> 	
<p>Link to Primary Source here. https://www.loc.gov/resource/cph.3c15207/</p>	
<p>Significance of the primary source and importance to this collection. (Why are you including this?) Help students understand that he was painting a scene from the past.</p>	

<p>Title of primary source here The Custer fight—C.M. Russell</p>	<p>Possible Inquiry Questions</p> <ol style="list-style-type: none"> 1. What is happening in this painting? Who is Custer? 2. Who are the most important figures in this painting? 3. Who do you think won this battle? 4. Do you think the artist was present at this event?
<p>Thumbnail of Primary Source here.</p> 	

<p>Link to Primary Source here.</p> <p>https://www.loc.gov/item/99472670/</p>	
<p>Significance of the primary source and importance to this collection. (Why are you including this?)</p> <p>Help students analyze how what aspects of a scene you focus on interprets a story.</p>	

<p>Title of primary source here</p> <p>The Meeting—C.M. Russell</p>	<p>Possible Inquiry Questions</p> <ol style="list-style-type: none"> 1. Do you think these people know each other? 2. What do you think the artist is trying to say about the people in this image? 3. Are the people happy? Sad? Afraid?
<p>Thumbnail of Primary Source here.</p> 	
<p>Link to Primary Source here.</p> <p>https://www.loc.gov/item/99472672/</p>	
<p>Significance of the primary source and importance to this collection. (Why are you including this?)</p> <p>The artist is portraying the meeting of two cultures as a positive event.</p>	

<p>Title of primary source here</p> <p>Crow Chief—George Catlin</p>	<p>Possible Inquiry Questions</p>
<p>Thumbnail of Primary Source here.</p>	



1. Who is depicted in this piece?
2. How is the artist portraying this person? Do they think he is important?
3. Do you think this is a live scene or did the artist stage the elements you see?
4. Do you think a Plains Indian person would have painted themselves in this way? Why or why not?

Link to Primary Source here.

<https://collections.centerofthewest.org/argus/bbhc/Portal/bbhc.aspx?component=AAFG&record=c62ec496-fefe-49b5-9c1c-c697ba38afed>

Significance of the primary source and importance to this collection. (Why are you including this?)
Some artists equated Indian chiefs to European nobility.

Title of primary source here
The Last of Their Race—John Mix Stanley

Thumbnail of Primary Source here.







Possible Inquiry Questions

1. What does the title tell you about this piece?
2. Are the people in this painting happy or sad?
3. Why are the people at the edge of the ocean? Would this normally be their homeland? Are they being pushed somewhere? If so, by who?
4. What is the artist saying about the future of Plains Indians?
5. What evidence do you have that Plains Indian people and culture are still here today?
6. How do you think Native people felt about their depiction as a dying race?

Link to Primary Source here.

<https://collections.centerofthewest.org/argus/bbhc/Portal/bbhc.aspx?component=AAFG&record=2d42a604-10f1-4572-9188-efeb3cc03abb>

<p>Significance of the primary source and importance to this collection. (Why are you including this?)</p> <p>Although, Plains Indian people were portrayed as a dying race—the result was far different. How societal messages are reflected in art and how the artist can perpetuate those messages.</p>	
<p>Suggested Strategies for Instruction</p>	
<p>Have students use a small frame to help them look closely at the artworks and isolate individual elements. Students should take notice of the facial expressions of the subjects as they talk about the sentiments the artist is trying to convey. Have students discuss the artist purpose for the artwork and what messages the artist would like the viewer to take away.</p> <p>Take this activity a step further with students by looking at how Plains Indians were portrayed by Euro-American artists compared with how Plains Indians portrayed themselves in art throughout history.</p>	


1. Title What is the title of this collection?	What's an 'iron horse'?	<div>     </div>
2. Developed By: Your Name	Kristina Agrillo	
3. Theme/Focus What is the theme of the collection?	How did the coming of the Northern Pacific Railway affect the Native American and the coming pioneers in Montana?	
4. Grade Level and Standards: What grade level(s) does this pertain to?	<p>Third Grade Montana Standards:</p> <p><u>IEFA Essential Understanding 6:</u> History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from American Indian perspectives frequently conflicts with the stories mainstream historians tell.</p> <p><u>Speaking and Listening 3.4</u> Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace and include sources by and about American Indians</p> <p><u>Arts Content Standards for Third Grade:</u> The visual arts content standards for third grade are that each student will: apply knowledge of available resources to enhance personal ideas through the art-making process; [and] compare how responses to art change based on knowledge of the artwork's cultural and historical context.</p> <p><u>Social Studies History 3.2:</u> The history content standards for third grade are that each student will explain how perspective impacts the telling of historical events</p>	
5. Possible Assessment Questions What are assessment questions that could be used with this collection?	Was there a difference in how people felt about the new railway system coming through Montana? Why would a group of people like the railroad? Why would a group of people not like the railroad? What does the term 'iron horse' mean? What are the pros and cons, in your own opinion of expansion?	

**6. Contextual
Paragraph**

A paragraph giving the reader the background knowledge to be able to use this collection in the classroom/ Community setting.

CM Russell paints a great moment in time that represents the issues with expansion via the Great Northern Railroad in a watercolor painting titled *Trail of the Iron Horse*. There is a clash between the ancient Native American ways and the coming of the new world. 3rd grade students in Montana must learn about the different perspectives and how it impacts the telling of historical events. CM Russell does a great job giving light to the life of Native Americans of his time and in this painting you see apprehension to the railroad tracks while they sit atop their beloved and essential horses. This alone can spark some great conversations between the third graders and how the Native Americans may have felt. We will also talk about how the people building railroad felt and finally how those who benefitted from the railroad felt.

Curated Sources for Inquiry Kit

<p>Title of primary source here <i>Trail of the Iron Horse</i>, 1924 by CM Russell</p>	<p>Possible Inquiry Questions</p> <ol style="list-style-type: none"> 1. What is shown here? 2. Who are these people? 3. Where are they? 4. What is the mood this painting gives you? 	
<p>Thumbnail of Primary Source here.</p> 		
<p>Link to Primary Source here.</p> <p><i>“Trail of the Iron Horse is recorded in the C. M. Russell Catalogue Raisonné as reference number CR.PC.365.”</i></p>		
<p>Significance of the primary source and importance to this collection. (Why are you including this?)</p> <p>This painting inspired this lesson and gives perspective of a new railroad in a land that has long been the home of Native People.</p>		

Title of primary source here
Northern Pacific Railway 1900

Thumbnail of Primary Source here.



Link to Primary Source here.

<https://www.loc.gov/item/98688750/>

Significance of the primary source and importance to this collection. (Why are you including this?)
Students definitely need to see the stretch of where the railway started and the direction of westward expansion.

Possible Inquiry Questions

1. Why did the railroad start on the east side of North America?
2. Why did it go west?
3. Compare train travel versus wagon and horseback?
4. How does travel and transportation look today?
5. Does putting a track down affect the environment and its people?

Title of primary source here
#1 - N.P.R.R. yard men and locomotives.

Thumbnail of Primary Source here.



Link to Primary Source here.

<https://www.mtmemory.org/nodes/view/108598?keywords=train&type=all&highlights=WyJ0cmFpbiJd&lsk=8667e352e2de81601b08a81160a36007>

Significance of the primary source and importance to this collection. (Why are you including this?)
Student need to see that the railway was used and operated by the Northern Pacific Railroad Company. Students really do like to see what it was like back then and how different trains and transportation is today.

Online Description: "View of Northern Pacific Railroad Company engines #78, 394 and 103 in train yards of Helena, Montana. Large number of men posed on and around engines. Two men seated on chairs between sets of rails."

Possible Inquiry Questions

1. Why are these people posing with a train?
2. How did the train work?
3. Who operated the trains?
4. How did the trains stay on track/on time?
5. Where there issues with the new trains traveling through Native American land?

Suggested Strategies for Instruction

Print and display photos/paintings

Give a quick introduction of CM Russel - who he is and some other paintings

Go over mood definition in art




Discuss transportation of goods

Discuss feelings of and what westward expansion is based on our current USA map

Relate to our learnings about the 13 Colonies

Have students write down one question they have so far.

Students can maybe create their own map with the Great Northern Railway and our own relative location

1. Title What is the title of this collection?	Bull Head Lodge, Then and Now	<div data-bbox="1507 266 1793 552"> <p>LIBRARY OF CONGRESS</p> <p>TEACHING</p> <p>WITH PRIMARY</p> <p>SOURCES</p> </div> <div data-bbox="1436 587 1877 672">  <p>METROPOLITAN STATE UNIVERSITY™ OF DENVER</p> </div> <div data-bbox="1423 740 1890 867">  <p>HOCKADAY MUSEUM OF ART</p> </div> <div data-bbox="1537 941 1751 1218">  </div>
2. Developed By: Your Name	Michelle Mallon	
3. Theme/Focus What is the theme of the collection?	Major influencers on the evolution of Glacier National Park and the impact of Charlie Russell's cabin and summer residency at the park as well as the artwork he created.	
4. Grade Level and Standards: What grade level(s) does this pertain to?	9-12 Art History and Advanced Art Primarily Visual Arts Standard 11	
5. Possible Assessment Questions What are assessment questions that could be used with this collection?	<ol style="list-style-type: none"> 1. When was the property where Charlie Russell built Bull Head Lodge purchased and developed? 2. When was Glacier National Park formally established? 3. How did the rail line impact Glacier National Park and when was the route through the park established? 4. What and/or who drew artists to the park as a destination for Plein Air Painting? 5. Is Bull Head Lodge a Historic Property? 	

6. Contextual Paragraph

A paragraph giving the reader the background knowledge to be able to use this collection in the classroom/ Community setting.

Charlie and his wife, Nancy purchased land near Lake McDonald in 1905 (before the establishment of the national park), and built their cabin within the wilderness of a dense old growth forest and named it Bull Head Lodge. The Russells spent their summers at the cabin from 1906 until Charlie's death in 1926. Bull Head Lodge remains in private ownership today and minimal changes have been made to the property other than the guest house that was built for the many friends who visited the Russells there. The landscape and wildlife in the park were the primary inspiration for Charlie Russell's body of work as well as the works of other artists inspired by him.

Open question for inquiry, If "a historic property is typically defined as a building, site, district, structure, or object that is significant in terms of architecture, engineering, American history, culture, archeology, or other areas", why is Bull Head Lodge not deemed a historic property?

Chasing Charlie Russell: Glacier to Great Falls



Possible Inquiry Questions

1. When did Charlie Russell and his wife purchase the property where Bull Head Lodge was built?
2. How did the Russells get to their cabin?

<p>The Russells at Bull Head Lodge, 1919, Helen E. and Homer E. Britzman Collection, D.4.325, Gilcrease Museum Archives, University of Tulsa</p>	<p>3. Is the original cabin still standing and what condition is it in?</p>
<p>https://sidrichardsonmuseum.org/chasing-charlie-russell-glacier-to-great-falls/</p>	<p>4. Can Park visitors see the property?</p>
<p>This source focuses on Bull Head Lodge and when the land was purchased and developed. It is important to help students create a timeline.</p>	<p>5. If so, how would Park visitors get to the cabin?</p> <p>6. Open question for inquiry, If “a historic property is typically defined as a building, site, district, structure, or object that is significant in terms of architecture, engineering, American history, culture, archeology, or other areas”, why is Bull Head Lodge not deemed a historic property?</p>

<p>Chasing Charlie Russell: Glacier to Great Falls</p>	<p>Possible Inquiry Questions</p>
<div data-bbox="457 964 1003 1166" data-label="Image"> <p>The map illustrates the extensive network of the Great Northern Railway. It begins in the Pacific Northwest, with major hubs in Seattle, Tacoma, and Portland. The route extends eastward through Washington, Idaho, and Montana, crossing the Rocky Mountains. Key locations marked include Spokane, Boise, and Butte. The railway continues into the Great Plains, passing through North Dakota and South Dakota, with major terminals in Minneapolis and St. Paul. The map also shows connections to other regional lines and cities like Vancouver, Salt Lake City, and Denver.</p> </div> <p>Map of routes of the Great Northern Railway</p>	<p>1. When was the Great Northern Railway built?</p> <p>2. When was the Great Northern Railway established as a means of transportation to and through Glacier National Park?</p>
<p>https://sidrichardsonmuseum.org/chasing-charlie-russell-glacier-to-great-falls/</p> <p>The Great Northern Railway was a primary source of transportation at the time the Russell's built their summer home.</p>	<p>3. Did the establishment of the Railway bring more visitors to the park?</p>

Note: The Great Northern Railway was built in stages starting in 1889, the Great Northern Railway was the northernmost transcontinental railroad route. This is important for the timeline.

4. What happened to the land that was purchased prior to the establishment of the National Park?

5. Did the establishment of the Great Northern Railway enhance the Park? If so, how?

A Brief History of Glacier Artists



Charlie Russell stands outside his studio in Glacier, the Bullhead Lodge, with three unknown ladies

Photographer unknown - Glacier Historic Photo Archives

<https://www.nps.gov/glac/getinvolved/history-air.htm>

The article addresses the notion that Glacier National Park's landscape as a draw for artists is not a new phenomenon.

Possible Inquiry Questions

1. Where were the artist's who found inspiration in the land and wildlife from?
2. What types of media were used by these artists?
3. Was the art limited to the Visual Arts?

	<p>4. What was the relationship between the Native American artists and the European artists?</p> <p>5. How did that relationship impact the works of Charlie Russell?</p>
--	--

Suggested Strategies for Instruction
<p>The architect in me is intrigued by the history of Bull Head Lodge and its significance as a historical aspect of the Park's history which is what led to my inquiry. Introducing students to sources in an effort to build a foundation of understanding then allow students to develop their own inquiry would be my approach. Art History and Advanced Art would both benefit from the ideas presented here to help students achieve a deeper understanding of the foundational aspects. While I am sure there are significant factors involved relative to the significance of Bull Head Lodge, I feel that there may be an opportunity to explore Bull Head Lodge as a historical property. I would be curious to have students share their thoughts and ideas as to the preservation of Bull Head Lodge.</p> <p>Because the links also include several images of Charlie Russell's work as well as the works of the artists inspired by his work and the landscape of the park, I might consider having students lead their own inquiry and explore the works of Charlie Russell and artists inspired by him using the primary source materials provided in the Hockaday education packet, <i>Timeless Legacy Women Artists of Glacier National Park</i>. Allowing students the opportunity to experience the park as we were able to do through the</p>

workshop would be ideal but a day trip to the park with them would also be highly beneficial. I am a firm believer in Place Based Learning and I would love to provide my students with the experience to do so.

Curated Sources for Inquiry Kit

Sid Richardson Museum, Fort Worth Texas info@sidrichardsonmuseum.org

National Park Service, U.S. Department of the Interior, <https://www.nps.gov/glac/getinvolved/history-air.htm>

National Register of Historic Properties, Old Historic Properties [What Makes a Property Historic? » Old Historic Houses](#)

Further Resources: [Montana Historical Society online collection](#), <https://mhs.mt.gov/education/Footlocker/>

1. Title What is the title of this collection?	Native Americans through the Eyes of Charles Russell
2. Developed By: Your Name	Regina Holland
3. Theme/Focus What is the theme of the collection?	The focus of this collection is the life and culture of Native Americans as seen through the eyes of Charlie Russell during the American West, a transformative period in American history.
4. Grade Level and Standards: What grade level(s) does this pertain to?	<p>Grades 2 – 4</p> <p>Montana Social Studies Standards:</p> <ul style="list-style-type: none"> • SS.H.2.1 identify how people lived differently in the past than they do today • SS.H.2.3 identify different kinds of historical sources, including oral histories of American Indians • SS.H.3.1 identify tribes in Montana by their original and current names • SS.H.4.1 understand tribes in Montana have their own unique histories • SS.H.4.3 explain how Montana has changed over time given its cultural diversity and how this history impacts the present <p>National Council for Social Studies Thematic Strands:</p> <ul style="list-style-type: none"> • Culture: Understanding and analyzing cultural beliefs, practices, and expressions. • People, Places, and Environments: Examining the relationships between people and their environments, including geographical understanding. • Individual Development and Identity: Understanding how individuals develop and form identities within social contexts. • Individuals, Groups, and Institutions: Analyzing the roles of various groups and institutions in shaping society. • Critical Thinking and Analysis: Evaluating sources, making reasoned arguments, and analyzing historical and contemporary issues. • Inquiry-Based Learning: Encouraging students to ask questions, conduct research, and engage in problem-solving. • Interdisciplinary Connections: Integrating knowledge from various disciplines to enhance understanding of social studies topics.



<p>5. Possible Assessment Questions What are assessment questions that could be used with this collection?</p>	<ul style="list-style-type: none"> • How do the paintings by Charlie Russell tell the story of the Native Americans? • What do you think is important about the way Charlie Russell shows Native American culture in his paintings? Why is it important for us to learn about it? • Why do you think Charlie Russell painted Native American people in his artwork? What do you think he wanted to show us about their lives? • How do these activities show what life was like for them a long time ago? • Do you see any animals in Russell's paintings? Why do you think animals are important in the life of the Native American people shown in the artwork? • Imagine you are creating your own painting like Charlie Russell's. What would you include to show what life is like for Native Americans today? • If you could ask Charlie Russell one question about his paintings, what would you ask and why? 	
<p>6. Contextual Paragraph A paragraph giving the reader the background knowledge to be able to use this collection in the classroom/ Community setting.</p>	<p>Charlie Russell, known for his iconic Western art, is famous for his vivid depictions of cowboy life and the American frontier. His work portrays Native Americans in the context of the Western landscape, reflecting an understanding of their culture and lifestyle which was informed by his own interactions with Native Americans and experience living in the West. He spent time with different tribes, including the Blackfeet, and his friendship with them informed his accurate and empathetic portrayal of their way of life. This collection captures:</p> <ul style="list-style-type: none"> • an authentic representation of the lives and traditions of Native American tribes with traditional attire and engaged in activities such as hunting, riding horses, or participating in ceremonies. • a glimpse of the strength, skills, and integral role the Native Americans played in the frontier experience. • the period of intense change and conflict resulting from westward expansion. • the displacement and challenges faced by Native American communities. 	

Curated Sources for Inquiry Kit

In the Enemy's Country



<https://www.denverartmuseum.org/en/object/1991.751>

This primary source captures the intense and dramatic atmosphere of the American frontier. This painting depicts a tense moment involving a group of Native American warriors shown in a dramatic, action-filled scene, likely involved in a conflict or raid.

Possible Inquiry Questions:

1. What do you see, think, wonder?
2. What is the main idea of this image? What in the image supports your thinking?
3. How does the artist use color to tell the story of the Native American warriors?
4. What do you see that shows conflict?
5. How do you think the warriors are feeling about the danger they might encounter?
6. What character traits do you think these warriors possessed?
7. Why do you think the artist titled this painting, *In the Enemy's Country*? Who are their enemies? Why?
8. How does this painting make you feel? Why?
9. What does this image remind me of? Why?
10. Why do you think the artist painted this image?

The Buffalo Hunt [No. 39]



<https://www.cartermuseum.org/collection/buffalo-hunt-no-39-1961146>

This primary source provides a vivid representation of a critical aspect of Native American life on the American frontier – the hunting of the buffalo.

Possible Inquiry Questions

1. What do you see, think, wonder?
2. What is the main idea of this image? What in the image supports your thinking?
3. How does the artist use light to tell the story of the buffalo hunt?
4. What words would you use to describe what is happening in this painting?
5. How are the buffalo shown in the painting?
6. How would you describe the Native American hunters in this painting?
7. How does this painting show the Native Americans connection to the land?
8. Why was the buffalo so important to Native American cultures?
9. How does this painting make you feel? Why?
10. Why do you think the artist painted this image?

Crees Meeting Traders



<https://www.cartermuseum.org/collection/crees-meeting-traders-1961154>

This primary source shows an economic and cultural exchange between Native American tribes and European traders during westward expansion.

Possible Inquiry Questions

1. What do you see, think, wonder?
2. What is the main idea of this image? What in the image supports your thinking?
3. How do the colors used in this painting tell the story?
4. What are the differences and similarities between the Native Americans and the European traders' clothing?
5. What do you notice about the landscape in this picture?
6. What types of objects do you think were being exchanged in the painting?
7. Why do you think the traders and the Cree people are positioned where they are in the image?
8. Why was trade an important part of life during this time period?
9. How is the respect of the different cultures shown in this picture?
10. Why do you think the artist painted this image?

Smoke Signal




<https://www.cartermuseum.org/collection/smoke-signal-1961163>

This primary source is included as a traditional example of how Native Americans communicated using smoke signals.

Possible Inquiry Questions

1. What do you see, think, wonder?
2. What is the main idea of this image? What in the image supports your thinking?
3. Why do you think Native Americans were using smoke in this painting?
4. How are light and shadow used to tell the story of this painting?
5. How are the Native Americans dressed in this image?
6. What do you notice about the landscape in this picture?
7. Who do you think the Native Americans were communicating with using smoke signals?
8. What message do you think they were trying to send?
9. How does this image make you feel? Why?
10. Why do you think the artist painted this image?

Sun Worship in Montana	Possible Inquiry Questions
	<ol style="list-style-type: none"> 1. What do you see, think, wonder? 2. What is the main idea of this image? What in the image supports your thinking? 3. How does this painting show the ceremonial aspect of Native American culture? 4. How does the artist use vivid colors and light in this painting? 5. What words can you use to describe the landscape in this painting? Where do you think it is? 6. Why do you think sun worship was part of the Native Americans' culture? 7. How does this painting show the connection between Native Americans and their natural environment? 8. How does this painting make you feel? Why? 9. What does this image remind me of? Why? 10. Why do you think the artist painted this image?
https://www.cartermuseum.org/collection/sun-worship-montana-1961150	
<p>This primary source is included because it shows a Native American ritual and the natural environment of Montana.</p>	

Suggested Strategies for Instruction
<ul style="list-style-type: none"> • Model how to analyze a painting with students. • Consider grouping students in pairs to analyze a painting. • Print out the image and cut it into four puzzle pieces. Provide students with one puzzle piece at a time to analyze. Students will pay more attention to detail using this method. • After the initial analysis, provide students with all of the images and ask them to: <ul style="list-style-type: none"> ○ Use the images to tell the story of the Native Americans. ○ Select two and describe how they are alike and/or different. ○ Select one that does not belong and justify their response. • Add thought or speech bubbles to the image to show what the people, animals, objects, etc. might have been thinking or saying. • List or circle all of the different shapes they see, how many people and animals they see, and how many objects they see. What makes them different and the same? • Use as many adjectives as you can to describe someone/something in this picture.


- List 3 – 5 questions you have about this painting.
- Draw a picture of what you think might happen next in this painting.
- Cover half of the painting. How does it change its message?
- Add other objects to the painting that could have been easily added by the artist. Be prepared to share how they belong and why you included them.
- Create your own title for the painting that you feel explains what it is showing.
- Select one of the paintings and try to replicate it.
- Describe one of the paintings using the shape of a triangle:
 - Who/What: Describe who or what this painting represents in one word (write the word in the first row of the triangle).
 - When: Describe the time period this painting represents in two words (write each word on the second row of the triangle).
 - Where: Describe the place shown in the painting in three words (write each word on third row of the triangle).
 - How: Think of a How question about this image and write four words that answer your question (write the words on the fourth row of the triangle).
 - Why: Think of a Why question about this image and write five words that answer your question (write the words on the fifth row of the triangle).
- Analyze the paintings using the five senses:
 - What would you have seen if you were in the painting?
 - What sounds might you have heard if you were in the painting?
 - What would you have smelled if you were in the painting?
 - What things could you have felt if you were in the painting?
 - What might you have tasted if you were in the painting?
- Have students work with other students to act out the painting.
- Students jump into the image and imagine that they are there in the painting when it was taken. Ask them about details that they can see and cannot see from their viewpoint.
- List 3 questions you have about the painting. How might you find answers to your questions?
- If you could talk to someone or something in this picture, what would you say and why?
- Think about the message of the painting and write a review of it describing what you like and do not like about the painting and why.
- Who/What is the most important person/object in this picture? How do you know? Use details from the image to support your reasoning.
- Find or create an image from your life that relates to the topic of this painting. Explain how they relate.
- Create a storyboard using all of the images.
- Brainstorm a list of questions about the painting. Are the questions closed/open? Rank them in order of individual curiosity. Discuss your rankings and the types of questions asked.
- Use “Think-Pair-Share” to analyze the paintings.
 - Think: Students individually analyze the image.
 - Pair: They discuss their observations with a partner.
 - Share: They share their insights with the class.

1. Title What is the title of this collection?	Charlie Russell Paints Animals in Glacier National Park
2. Developed By: Your Name	Richelle Sheets
3. Theme/Focus What is the theme of the collection?	Charlie Russell's animal artworks from Glacier National Park
4. Grade Level and Standards: What grade level(s) does this pertain to?	<p>K-8</p> <p>Anchor Standard #7. Perceive and analyze artistic work</p> <p>Anchor Standard #8. Construct meaningful interpretations of artistic work</p> <p>Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art</p> <p>Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding, including artistic ideas and works by American Indians</p>
5. Possible Assessment Questions What are assessment questions that could be used with this collection?	<p>Who was Charlie Russell?</p> <p>What is the foreground, middle ground, and background of a piece of art?</p> <p>Students create a piece of artwork.</p>
6. Contextual Paragraph A paragraph giving the reader the background knowledge to be able to use this collection in the classroom/ Community setting.	<p>Students will visually journey to Lake McDonald in Glacier National Park to meet Charlie M. Russell. They will then explore some of his Glacier National Park inspired pieces of artwork focusing on park animals. While exporting the artwork, students will use Visual Thinking Strategies (VTS). More information about this strategy can be found at www.vtshome.org. Finally, they will go outdoors and create their own landscape artwork. Artwork lesson ideas can be found on page 4 of Montana: A History of our Home Unit 6, https://mhs.mt.gov/education/Elementary/Unit6.pdf.</p>

LIBRARY
OF CONGRESS
TEACHING
WITH **PRIMARY**
SOURCES



Curated Sources for Inquiry Kit

<p>Title of primary source here Deer at Lake McDonald</p>	<p>Possible Inquiry Questions</p> <ol style="list-style-type: none">1. What do you see? Deer, Mountains, Lake2. Where do you think we are? or Have you ever seen a place that looks like this? Glacier National Park, Lake McDonald <p>Tell students a famous artist, named Charlie Russell, used to spend his summers in Glacier National Park at his cabin on Lake McDonald. Imagine climbing aboard a boat and floating across the lake to go visit.</p>
<p>Thumbnail of Primary Source here.</p>  A painting of a lake with mountains in the background and deer in the foreground. The scene is set in a natural, wooded area with a large tree on the left and a rocky shore in the foreground. The lake is calm, reflecting the sky and the distant mountains. The mountains are rugged and have some snow or light-colored patches. The sky is a mix of blue and yellow, suggesting a sunset or sunrise. The overall style is that of a classic landscape painting.	
<p>Link to Primary Source here.</p> <p>https://ilp-media.wgbh.org/filer_public/dc/e8/dce837f1-ffe0-4a59-8635-b1877101ead1/1986_06_01-deer_at_lake_mcdonald.jpg</p>	
<p>Significance of the primary source and importance to this collection. (Why are you including this?)</p> <p>Identifying location - Where are we?</p>	

Title of primary source here

In the mid-1890s, then owner, George Snyder introduced a little steamboat, the F.I. Whitney. In this picture, from left to right are the small steamers Emeline and F.I. Whitney. Photo courtesy of the Ray Djuff collection.

Thumbnail of Primary Source here.



Link to Primary Source here.

http://www.glacierparkfoundation.org/InsideTrail/IT_2019Sp.pdf


Page 8

Significance of the primary source and importance to this collection. (Why are you including this?)
Boat

Possible Inquiry Questions

Climb on board.

1. What do you notice?
2. What is different from boats today?

<p>Title of primary source here Charlie Russell's cabin at Lake McDonald</p>	<p>Possible Inquiry Questions</p> <p>We have arrived.</p> <ol style="list-style-type: none"> 1. What do you notice? <p>Cabins, logs, people, forest</p> <ol style="list-style-type: none"> 2. What more can you find? 3. Who do you think the people are? <p>Let's get a little closer.</p>	
<p>Thumbnail of Primary Source here.</p> 		
<p>Link to Primary Source here.</p> <p>https://www.mtmemory.org/nodes/view/20052?lsk=22f4667d4e12d26e639eb3bca4b0543e</p>		
<p>Significance of the primary source and importance to this collection. (Why are you including this?)</p> <p>Approaching the Cabin</p>		

Title of primary source here

Fergus Mead, Russell, and Austin Russell at Bull Head
Lodge, 1914

Thumbnail of Primary Source here.



Link to Primary Source here.

<https://sidrichardsonmuseum.org/chasing-charlie-russell-glacier-to-great-falls/>

Significance of the primary source and importance
to this collection. (Why are you including this?)

Image of Charlie Russell on the porch

Possible Inquiry Questions

1. What do you notice?
2. Who do you think they are?


Point out Charlie Russell seated at the artwork.

Behind him is Austin Russell, Charlie's nephew.

On the fence is Fergus Mead, a friend of Charlie's.

3. What do you think they are talking about?
4. If you were able to visit Glacier National Park, what are some things you would choose to paint?

Let's take a closer look at some of Charlie's artwork from his time in Glacier National Park.

<p>Title of primary source here Mountain Sheep Grazing</p>	<p>Possible Inquiry Questions</p> <ol style="list-style-type: none"> 1. What do you see? 2. What more can you find? 3. What do you think he painted first? 4. What did he paint next? 5. What did he paint last? 	
<p>Thumbnail of Primary Source here.</p>  <p>Mountain Sheep Grazing, 1913 Oil on Canvas C.M. Russell Museum</p>		
<p>Link to Primary Source here.</p> <p>https://www.greatfallsribune.com/story/sponsor-story/2016/08/23/artwork-cm-russells-bull-head-lodge/89128206/</p>		
<p>Significance of the primary source and importance to this collection. (Why are you including this?)</p> <p>Goats in Glacier National Park</p>		

Title of primary source here
The Exalted Ruler

Thumbnail of Primary Source here.



Link to Primary Source here.


<https://cmrussell.org/product/exalted-ruler/>


Significance of the primary source and importance to this collection. (Why are you including this?)
Elk on the prairie with Glacier in the distance


Possible Inquiry Questions

1. What do you see?
2. What more can you find?
3. What do you think he painted first?
4. What did he paint next?
5. What did he paint last?

Start introducing the concepts of background, middle ground, and foreground.

<p>Title of primary source here Deer in Forest</p>	<p>Possible Inquiry Questions</p> <ol style="list-style-type: none"> 1. What do you see? 2. What more can you find? 3. What is in the background? 4. What is in the middle ground? 5. What is in the foreground?
<p>Thumbnail of Primary Source here.</p> 	
<p>Link to Primary Source here. https://sidrichardsonmuseum.org/chasing-charlie-russell-glacier-to-great-falls/</p>	
<p>Significance of the primary source and importance to this collection. (Why are you including this?) Deer in Glacier National Park</p>	

Title of primary source here Cedar Glade	<p>Possible Inquiry Questions</p> <ol style="list-style-type: none">1. What do you see?2. What more can you find?3. What tools could he have used to make this artwork?
Thumbnail of Primary Source here.	
	
Link to Primary Source here. https://sidrichardsonmuseum.org/chasing-charlie-russell-glacier-to-great-falls/	
Significance of the primary source and importance to this collection. (Why are you including this?) Simple idea for younger students	

<p>Title of primary source here</p> <p>Dense forest scenery near Bull Head Lodge</p>	<p>Possible Inquiry Questions</p> <ol style="list-style-type: none"> 1. How does this compare to the previous image? 2. Is it an exact copy or does it give us the illusion of trees? 3. Does artwork have to be perfect?
<p>Thumbnail of Primary Source here.</p> 	
<p>Link to Primary Source here.</p> <p>https://sidrichardsonmuseum.org/chasing-charlie-russell-glacier-to-great-falls/</p>	
<p>Significance of the primary source and importance to this collection. (Why are you including this?)</p> <p>Comparison to Cedar Glade image</p>	

Suggested Strategies for Instruction

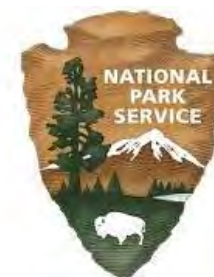
Following discussion through images. Have the students practice creating artwork outside in a wilderness setting. If a wilderness setting is not available close by, select an image of a setting close by to display for the students to create their artwork from. Students could use fingerpaint, watercolor, or oil paint depending on age and development with art skills. See Contextual Paragraph for link to art lesson plan idea.

1.Title What is the title of this collection?	Charles M. Russell and Joe De Yong Research Materials from Richard J. Flood II
2. Developed By: Your Name	Sarah Adcock
3. Theme/Focus What is the theme of the collection?	Types of communication and the artistic process.
4. Grade Level and Standards: What grade level(s) does this pertain to?	5th - 8th Grade
5. Possible Assessment Questions What are assessment questions that could be used with this collection?	How are these sketches used as a form of communication? Is there a shared theme between the sketches? Do these primary sources tell you anything about the artist's process?
6. Contextual Paragraph A paragraph giving the reader the background knowledge to be able to use this collection in the classroom/ Community setting.	<p>Born in St. Louis, Missouri, on March 19, 1864, Charles M. Russell was raised by a wealthy family but had a rebellious spirit from a young age. Despite his dislike for school, Russell found solace in sketching, history, and listening to travelers' stories about the Wild West. Inspired by this, Russell set his sights on Montana, where he hoped to live the life of a cowboy. After arriving in Montana in 1880, Russell struggled to succeed until he met a hunter and fur trapper, Jake Hoover, who took him under his wing. Through their friendship, Russell honed his artistic skills and gained a deep appreciation for the Montana wilderness. Eventually, Russell found work as a night wrangler, where he would spend his days observing cowboy life and nights drawing and painting. In 1895 Russell met Nancy Cooper, who became his wife and business manager. With Nancy's help, Russell's career skyrocketed, and he became a renowned artist, traveling the world and earning the title of the highest-paid living artist of his time, selling works for over \$10,000.</p> <p>The Richard J. Flood II Collection at the C.M. Russell Museum consists of Joe De Yong's collected papers, correspondence, and photographs. As Charles Russell's only</p>

LIBRARY
OF CONGRESS
TEACHING
WITH **PRIMARY**
SOURCES



HOCKADAY
MUSEUM OF ART



protégé, De Yong spent a significant portion of his time living with the Russell family and working with Russell in his studio, particularly during the last decade of Russell's life.

The digitized portion of the Flood Collection available online consists of approximately 350 loose, double-sided pages of handwritten notes and pencil sketches produced by Charles Russell and Joe De Yong during their time together in Russell's studio. As De Yong was deaf, they often relied on handwritten notes and sketches to discuss the subject matter and methodology of Russell's art and various other topics of the day. This collection offers a window into the artist's methods and thought processes, preserving conversations that would otherwise have been lost to history. Several pencil drawings have been identified as preliminary sketches for major Russell paintings, providing further insight into Russell's artistic processes.

Curated Sources for Inquiry Kit

"Is he crooked enough?"



Possible Inquiry Questions

1. Who is asking the question? Russell or De Yong.
2. What does the sketch say about Russell's process as an artist?
3. On the reverse side, it says, "You make one". What do you think this means, and why is it important?

<https://www.mtmemory.org/nodes/view/64400?lsk=c7825fc56769c4ace81672b454b71233#idx62474>

3

Russell sketch with questions about process.

"In my day"	Possible Inquiry Questions
<div data-bbox="69 207 711 695" data-label="Image"> </div> <div data-bbox="69 695 711 803" data-label="Text"> <p>https://www.mtmemory.org/nodes/view/64399?lsk=c7825fc56769c4ace81672b454b71233</p> <p>Russell sketch with a question attached.</p> </div>	<ol style="list-style-type: none"> 1. What do you think the story's significance is to Russell? De Yong?

Is it to be in color?	Possible Inquiry Questions
<div data-bbox="69 911 711 1359" data-label="Image"> </div>	<ol style="list-style-type: none"> 1. Looking at all the pages, is there a common theme? 2. What new form of communication is included in this source that is not found in the others? 3. What do you think Russell used these sketches for?

https://www.mtmemory.org/nodes/view/64401?sk=c7825fc56769c4ace81672b454b71233#idx624747	
This source includes seven pages of sketches that span most of the genres Russell worked with. It contains both sketches, commentary, and math.	

Suggested Strategies for Instruction	
Divide students into small groups. Give each group copies of each source and have them work together to find themes and similarities. Have them look at all forms of communication and identify what they are (art, written word, math).	

How Has Transportation in Glacier National Park Changed?

Third Grade



<https://sidrichardsonmuseum.org/wp-content/uploads/2023/12/Reynolds-Mountain-and-Mount-Jackson-Glacier-Park-1024x632.jpg>



<https://render.fineartamerica.com/images/images-profile-flow/400/images/artworkimages/mediumlarge/3/avalanche-lake-motionage-designs.jpg>



<https://www.native-languages.org/images/travois1.jpg>



https://www.nps.gov/glac/learn/historyculture/images/BlackfeetTwoMed_1.jpg?maxwidth=1300&autorotate=false&quality=78&format=webp



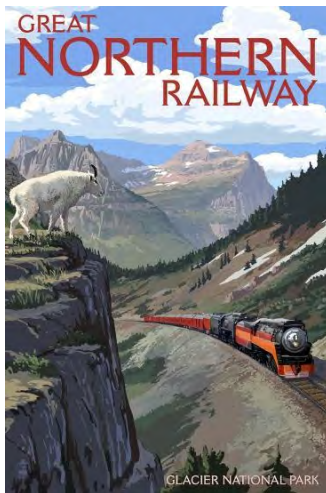
https://sidrichardsonmuseum.org/wp-content/uploads/2019/12/750_wake_bguffalo_runners_600pxW.jp



https://d26jxt5097u8sr.cloudfront.net/s3fs-public/styles/width_2400/public/2023-08/When-Mules-Wear-Diamonds.jpg?itok=fkINX4q1



https://www.nps.gov/glac/learn/historyculture/images/salish1903_1.jpg?maxwidth=650&autorotate=false&quality=78&format=webp



https://imgc.artprintimages.com/img/print/lantern-press-glacier-national-park-montana-great-northern-railway_u-l-q1i50ls0.jpg?artHeight=550&artPerspective=n&artWidth=550&background=fbfbfb



<https://www.loc.gov/item/98688750/>



https://d2ujpqfu85jxzw.cloudfront.net/website/panth-live/styles/card_no_crop/s3/artwork/1961-141/carter_1961-141_o2_17.jpg



<https://www.nps.gov/articles/images/95img4bh.jpg?maxwidth=1300&autorotate=false&quality=78&format=webp>



<https://www.mtmemory.org/assets/display/831587-max?u=ae3e1107695464aca819a0cf59a8557>



<https://www.mtmemory.org/assets/display/26475-max?u=da69dac881d88eb53f33a7b84a96a90d>



<https://www.mtmemory.org/assets/display/827313-max?u=63c17d9464ea73b70f4cb177cbf34f05>



[A motor launch skims over the water past sightseeing boat "DeSmet" on Lake McDonald | Montana History Portal](#)



<https://www.mtmemory.org/assets/display/26499-max?u=eb1f0881acdbc03bb17161e69dcf141f>



<https://www.nps.gov/glac/planyourvisit/images/20180713-GLAC1463.jpg?maxwidth=650&autorotate=false&quality=78&format=webp>



https://www.nps.gov/common/uploads/grid_builder/glac/crop16_9/18220221-1DD8-B71B-0BE7B96B073848DE.jpg?width=640&quality=90&mode=crop



<https://www.nps.gov/glac/planyourvisit/images/20180708-GLAC1059.jpg?maxwidth%3D650%26autorotate%3Dfalse%26quality%3D78%26format%3Dwebp&source=gmail&ust=1726542078056000&usg=AOvVaw1xB2tC4ACy1jZh6iGShCrR>



<https://sidrichardsonmuseum.org/wp-content/uploads/2023/12/Logan-Pass-Scott-Photo.jpg>

For many years the area covered by what is now Glacier National Park has been an important part of the lives of Native Americans. The Blackfeet Nation has creation stories that are based in the park area. Glacier has also been a popular place for people in America and around the world to visit. Charlie and Nancy Russell bought property on the shores of Lake McDonald and built Bull Head Lodge. They had visitors from all over the United States and many from the east coast. The Russells and guests would arrive

by train in West Glacier and then travel by wagon to the lodge. Even in those early years of the park, visitors had to use different modes of travel that were not the original ways people moved throughout the area. This lesson is an introduction to some of the art that Charlie Russell created as well as paintings from his friends. Also, photographs that show Glacier National Park in the past and present are included so that students can do comparisons of now and in the past.

Charlie Russell painted the west as he saw it and how he thought it was in the past. Life was beginning to change when he arrived in Montana. Going-To-The-Sun Road was in the beginning stages in 1925 and was not completed until May of 1933. Charlie passed away in 1926, so he never saw the completed road. How has the park changed since his time there? This is a question that students will have a chance to explore through these works of art and photographs.

Key Questions

What were the earliest forms of transportation in the area of Glacier National Park?

How do the early forms compare to modern ways of transport?

What has made it easier to view the park? Give examples.

When was Going-To-The-Sun Road built? How has it influenced travel in the park?

What do you think Charlie Russell would think about Glacier now?

Students can be asked specific questions about individual pictures and do comparisons between different artists.

Assessment

Students will compare primitive forms of transportation to modern day travel and be able to put them in chronological order if given pictures of paintings and copies of photographs. After creating a timeline with their small pictures they will write about the changes they can observe, and be able to answer the question, How transportation has changed in Glacier National Park?

Additional Resources

The history of the Going-To-The-Sun Road

<https://www.nps.gov/articles/going-to-the-sun-road-a-model-of-landscape-engineering-teaching-with-historic-places.htm>

Montana Historical Society traveling trunks and curriculum on Charlie Russell

Hockaday Museum - *Art of the Railways Trunk, Home on the Plains trunks*

Montana History Portal - Montana's Charlie Russell

History of the Great Northern Railway, "See America First" campaign

Thompson et al. *People Before The Park: The Kootenai and Blackfeet Before Glacier Park*. Helena, Montana: Montana Historical Society Press, 2015


1. Title What is the title of this collection?	What's an 'iron horse'?	<div data-bbox="1638 263 1911 548" data-label="Image"> </div> <div data-bbox="1564 594 1995 682" data-label="Image"> </div> <div data-bbox="1549 782 2016 912" data-label="Image"> </div> <div data-bbox="1663 1023 1873 1295" data-label="Image"> </div>
2. Developed By: Your Name	Kristina Agrillo	
3. Theme/Focus What is the theme of the collection?	How did the coming of the Northern Pacific Railway affect the Native American and the coming pioneers in Montana?	
4. Grade Level and Standards: What grade level(s) does this pertain to?	<p>Third Grade Montana Standards:</p> <p><u>IEFA Essential Understanding 6:</u> History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from American Indian perspectives frequently conflicts with the stories mainstream historians tell.</p> <p><u>Speaking and Listening 3.4</u> Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace and include sources by and about American Indians</p> <p><u>Arts Content Standards for Third Grade:</u> The visual arts content standards for third grade are that each student will: apply knowledge of available resources to enhance personal ideas through the art-making process; [and] compare how responses to art change based on knowledge of the artwork's cultural and historical context.</p> <p><u>Social Studies History 3.2:</u> The history content standards for third grade are that each student will explain how perspective impacts the telling of historical events</p>	
5. Possible Assessment Questions What are assessment questions that could be used with this collection?	Was there a difference in how people felt about the new railway system coming through Montana? Why would a group of people like the railroad? Why would a group of people not like the railroad? What does the term 'iron horse' mean? What are the pros and cons, in your own opinion of expansion?	

**6. Contextual
Paragraph**

A paragraph giving the reader the background knowledge to be able to use this collection in the classroom/ Community setting.

CM Russell paints a great moment in time that represents the issues with expansion via the Great Northern Railroad in a watercolor painting titled *Trail of the Iron Horse*. There is a clash between the ancient Native American ways and the coming of the new world. 3rd grade students in Montana must learn about the different perspectives and how it impacts the telling of historical events. CM Russell does a great job giving light to the life of Native Americans of his time and in this painting you see apprehension to the railroad tracks while they sit atop their beloved and essential horses. This alone can spark some great conversations between the third graders and how the Native Americans may have felt. We will also talk about how the people building railroad felt and finally how those who benefitted from the railroad felt.

Curated Sources for Inquiry Kit

<p>Title of primary source here <i>Trail of the Iron Horse</i>, 1924 by CM Russell</p>	<p>Possible Inquiry Questions</p> <ol style="list-style-type: none"> 1. What is shown here? 2. Who are these people? 3. Where are they? 4. What is the mood this painting gives you? 	
<p>Thumbnail of Primary Source here.</p> 		
<p>Link to Primary Source here.</p> <p><i>“Trail of the Iron Horse is recorded in the C. M. Russell Catalogue Raisonné as reference number CR.PC.365.”</i></p>		
<p>Significance of the primary source and importance to this collection. (Why are you including this?)</p> <p>This painting inspired this lesson and gives perspective of a new railroad in a land that has long been the home of Native People.</p>		

Title of primary source here
Northern Pacific Railway 1900

Thumbnail of Primary Source here.



Link to Primary Source here.

<https://www.loc.gov/item/98688750/>

Significance of the primary source and importance to this collection. (Why are you including this?)
Students definitely need to see the stretch of where the railway started and the direction of westward expansion.

Possible Inquiry Questions

1. Why did the railroad start on the east side of North America?
2. Why did it go west?
3. Compare train travel versus wagon and horseback?
4. How does travel and transportation look today?
5. Does putting a track down affect the environment and its people?

Title of primary source here
#1 - N.P.R.R. yard men and locomotives.

Thumbnail of Primary Source here.



Link to Primary Source here.

<https://www.mtmemory.org/nodes/view/108598?keywords=train&type=all&highlights=WyJ0cmFpbjJd&lsk=8667e352e2de81601b08a81160a36007>

Significance of the primary source and importance to this collection. (Why are you including this?)
Student need to see that the railway was used and operated by the Northern Pacific Railroad Company. Students really do like to see what it was like back then and how different trains and transportation is today.

Online Description: "View of Northern Pacific Railroad Company engines #78, 394 and 103 in train yards of Helena, Montana. Large number of men posed on and around engines. Two men seated on chairs between sets of rails."

Possible Inquiry Questions

1. Why are these people posing with a train?
2. How did the train work?
3. Who operated the trains?
4. How did the trains stay on track/on time?
5. Where there issues with the new trains traveling through Native American land?

Suggested Strategies for Instruction

Print and display photos/paintings

Give a quick introduction of CM Russel - who he is and some other paintings

Go over mood definition in art

Discuss transportation of goods

Discuss feelings of and what westward expansion is based on our current USA map

Relate to our learnings about the 13 Colonies

Have students write down one question they have so far.

Students can maybe create their own map with the Great Northern Railway and our own relative location

Charlie Russell-Painting Montana Stories

Lesson for Hockaday Art Museum, Kalispell, MT

Grade Level 7-12

Background

Coming to Montana at the age of 16 in 1880, Charlie Russell witnessed, observed and shared a special time of change in the Western landscapes. Through over 4000 works of art-both paintings and sculptures, he documented his version of the last days of the Wild West. The subject of his art ranged from Indians, cowboys and cowboy life, to wildlife. Raised in St Louis in a wealthy family, he left this lifestyle for the adventures of the West he had read about as a child to live in Montana for 46 years, mostly in the Great Falls area. He was fortunate to have a summer home on the shores of Lake McDonald, later Glacier National Park. A gregarious man, he had many friends with whom he corresponded with beautifully illustrated letters. His art was popular in his lifetime and sold well, largely due to the talents of his wife Nancy Cooper. In its pride for Charlie Russell's art of its native state, Montana chose to put a statue of Russell in the US capitol statuary hall.

Key Questions- DBQ Worksheet for Students is in a separate document.

Assessment

Have students read Chapter 5 of Montana Historical Society online Montana history textbook Stories of the Land. ([Stories of the Land](#)). Additionally, students should also research more of Charlie Russell's life. Then students should write a paragraph/essay on the following prompt.

To what extent is Charlie Russell art an accurate depiction of Montana in the late 19th century? Why is Charlie Russell important to Montana's heritage?



Resources

Montana Historical Society- Montana: Stories of the Land [Link-MHS](#)

Buffalo Bill Center of the West- Whitney Art Museum [BBHC](#)

Charlie Russell Museum-Great Falls [CMR](#)

DBQ Worksheet-Charlie Russell Paintings and Letters

Source	Examine-What do you see in the painting/ letter?	Connect-How did Russell capture a part of a story of Montana?	Reflect - What emotions are in the painting? What do you like or dislike about the art?
Buffalo Hunt Painting-Buffero Hunt 			
Indian Women Painting-Indian Women Moving Camp 			

Painting in Montana Capitol

Lewis and Clark Meeting Indians at Ross Hole



Letter #1

Letter-This is the
kind I saw at the
stampee



Letter #2

[Letter-Here I am at
Glasier Bill](#)



Research another one of CM Russell paintings of your choice. Describe below. Tell why you chose that painting.