



***Gollings & Kleiber: In the Classroom, Exhibit Lesson Plan for Grades 2 through 5***  
**Curriculum Areas: Visual Arts / Social Studies / Geography**

**LEARNING OBJECTIVES:**

- Students will learn about two artists: **Elling William “Bill” Gollings (1878 - 1932)** and **Hans Kleiber (1887 - 1967)**, and examine the relationship between their art and the history, landscape and geography of Sheridan County, and Wyoming.
- Students will learn how life in the American West, and in Wyoming, had a direct effect on the art of cowboy artist Bill Gollings.
- Students will identify the inspirations found in nature that had a direct effect on the art of Hans Kleiber.
- Students will be exposed to a variety of subjects such as birds, wildlife and the beauty of the Bighorn Mountains, as well as the life and culture of the American West.
- Students will learn about a “print” and how an intaglio is made. The process of how an etching is created will be explained to them. Students will also learn about the use of color and how color creates a mood or an emotion in a painting.

**Benchmark Standards applied to this lesson:**

FPA 4.1.A.5, FPA 8.1.A.5, FPA 4.2.A.1, FPA 4.2.A.2, FPA 4.2.A.3, FPA 4.2.A.4, FPA 8.2.A.2, FPA 8.2.A.3, FPA 4.3.A.2, FPA 4.3.A.3, FPA 8.3.A.2, FPA 8.3.A.3, FPA .8.4.A.3

**PRE-MUSEUM VISIT:**

To prepare the students for a tour of the Bill Gollings and Hans Kleiber exhibit, it is helpful for the teacher to present background information about these two artists and discuss the various inspirations that influenced their work. Digital images of prints and paintings by Gollings and Kleiber can be provided on request.

**ABOUT BILL GOLLINGS**

**Known as a cowboy artist, Elling William “Bill” Gollings was born in Pierce City, Idaho in 1878. As a young man, he was working as a cowboy in southern Montana and northern Wyoming, eventually becoming an accomplished artist who painted scenes of life on the Wyoming range as well as various historic figures important to Wyoming history. His art studio in Sheridan was near the site of what is today the Henry A. Coffeen Elementary School.**

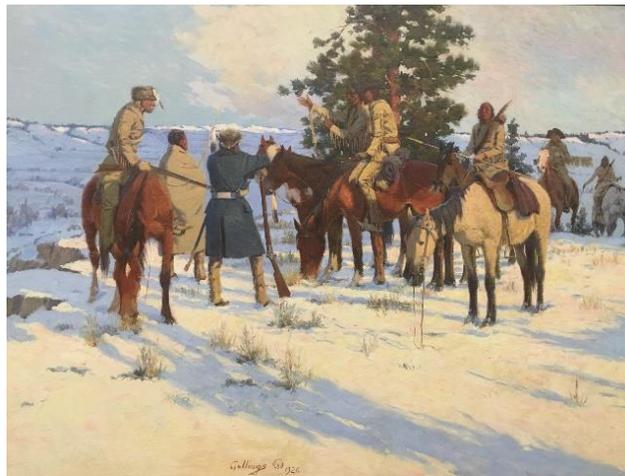
Gollings spent only two of his childhood years in Idaho. After his mother’s death in 1880, he and his brothers, Howard, Oliver and DeWitt, lived with their grandmother in Michigan. Bill Gollings was educated in Chicago where he received an 8<sup>th</sup> grade education. His dream was to become a working cowboy. At the age of 18, Gollings went to live and work with De Witt on his ranch in Rosebud, Montana. He gained a variety of experiences over the next few years branding cattle, trapping for fur, hunting for gold and driving a stagecoach! He also had a deep appreciation and love of art. His life as a cowboy offered him the source of inspiration for his paintings. In contrast to a more

romanticized vision of the American West that depicted spirited scenes of wild broncs and six-shooters, Gollings also painted everyday wranglers riding and working horses and cattle on the dusty, open range. Cowboys and Indian camps and the romantic glow of an amber-color campfire on a cold winter's night give us a glimpse of life in the Old American West forever kept alive through an artistic hand that is nothing short of poetic. It is this sentimentality for the end of an era that Gollings captured on canvas, as he saw life for the American Indian and cowboy rapidly changing.

Gollings is celebrated as an important Wyoming artist who translated his love of the American West into art. The beauty of the land, the open range, wildlife, cowboys, ranches and the American Indian peoples are all subjects that he painted.

### **GOLLINGS' PAINTING "THE VERENDRYES" AND THE WYOMING CONNECTION**

The French fur trader, **Pierre de la Verendrye**, along with his brothers depicted in the painting *The Verendryes* were the first Europeans to cross the northern Great Plains into the Bighorn Mountains and Rocky Mountains in the early 1740s. Their explorations would spark the beginning of the **North American Fur Trade** and the settlement of the West by trappers and frontiersmen. It was in 1803 that Lewis and Clark embarked from St. Louis, Missouri, on the nation's famous Corps of Discovery Expedition (1803 – 1806). Members of the Lewis and Clark party included John Colter and George Drouillard who, like other mountain men, would return to the West in search of furs. Colter and Drouillard traded with the Indians at a post built in 1807 at the confluence of the **Bighorn and Yellowstone rivers**. It was not long before other trappers such as Robert Campbell, Jedediah Smith, David Jackson and William Sublette also came West to trap for furs. Jackson and Sublette trapped in the Teton range area. Later, Campbell would join up with Jim Bridger to trap beaver in the **Crow country in northeastern Wyoming**, wintering in the Wind River area. Prized for its coat to make hats, the beaver eventually disappeared from the region.



*The Verendryes*, oil by Bill Gollings

### **ABOUT HANS KLEIBER**

**Hans Kleiber was born to Austrian parents while on vacation in Germany. He spent the larger part of his life in Wyoming where he worked as a U.S. Forest Ranger in the beautiful Bighorn Mountains. He had a passion for art and was self-taught as an artist. He built a cabin at the head of the Tongue River in Woodrock and a studio in Dayton that is open to the public today.**

Hans Kleiber was born in 1887 to Austrian parents, Joseph and Louise Kleiber, who instilled in their son a deep love of nature that would stay with Hans for the rest of his life. As a child, he had the wonderful opportunity to freely explore the splendorous mountains in Jaegerndorf, Silesia, then part of the Austro-Hungarian Empire. It was there where he learned about the outdoors and many different kinds of insects, birds and wildlife, all fascinating to a curious mind. He missed the beautiful forests when the family moved to their new home in the small manufacturing town of Webster, Massachusetts. He was 13 years old at the time. His father, Joseph, had found employment there in a textile mill, and Hans attended school. Hans would often go to the woods nearby whenever he could to be close to nature. He also loved to read and as a boy he read popular stories and books about the

American frontier. In 1902, his father had the unfortunate circumstance to return ill following a business trip abroad. Having been in America for only two years, Hans had to leave school to go to work to help support the family. However, in 1905, Kleiber left his family's home in Massachusetts to go to New York and study fine art. It was in New York where he met the artist Clarence Blodgett who became an important mentor in Kleiber's life. Although Hans was studying art and learning about the works of important American writers and poets, he never gave up his intense love of nature and the outdoors. In addition to reading poetry, he continued to read stories and magazine articles about the magnificent forests and majestic mountains of the West. And it was during this period of time that he became interested in forestry work. In 1906, he traveled West to pursue this dream. He was hired by the U.S. Forest Service for work in a Wyoming lumber camp at Woodrock which was located at the head of the Tongue River in Bighorn Mountain country. Forest work would become his life work for the next 17 years. Many of the Bighorn Mountain roads and trails used today were forged by Kleiber. By 1923, he left forestry work to pursue his art full time at his studio in Dayton, Wyoming. The majestic mountains and the abundance of wildlife offered endless sources of inspiration for his watercolors and hundreds of intaglios. In May 1963, Hans Kleiber published his own book of poems *Songs of Wyoming* that speak of his "love of a golden sunrise" and lovingly describe "meadows patterned green". In his poem *Wind River Memories* he descriptively recalls "saw toothed summits rising dark and bold." He died in 1967. His studio in Dayton exists today and is open to the public.

*Hans Kleiber in his studio*



### **THE U.S. FOREST SERVICE**

- Founded in 1906, the U. S. Forest Service is responsible for the management of more than 1.1 million acres in the Bighorn National Forest. Created as a U.S. Forest Reserve in 1897, the Bighorn National Forest is one of the oldest government-protected forest reserves in the U.S.

### **EARLY SETTLERS IN SHERIDAN COUNTY**

- The foothills and meadows of the Bighorn Mountains were once home to American Indian tribes of the Plains Nations. The North American Fur Trade and Lewis and Clark Corps of Discovery Expedition opened the territories to mountain men, frontiersman, fur trappers and traders. By the end of the 1800s, pioneers travelled overland by wagon to places west, like Oregon. Sheepwagons dotted the landscape here and there on the range, homesteads were settled and cowboys drove cattle north to Wyoming and Montana from Texas. **Early settlers such as O. P. Hanna, Jack Dow, Augustus J. Trabing, John Henry Sackett, Willis M. Spear, John B. Kendrick and Henry Asa Coffeen settled in Sheridan County in the early 1880s.** Images of ranch life, horses and frontier towns appear in many of Kleiber's intaglios.

### **THE INTAGLIO PROCESS**

- For the purpose of this lesson plan designed for students at the elementary level, the information on the intaglio process may be streamlined to include basic facts such as: a "print" is made by placing a sheet of dampened paper over a metal plate that has been incised with lines, sometimes etched with acid, that hold printers ink. The plate and paper is then run through a press which forces the paper into the inked

lines, creating a mirror image of the artist's drawing on the plate. Several prints can be made from a single plate. These are referred to as editions.

For the teachers, a more detailed description about printmaking is described here: Hans Kleiber was self-taught as an artist and printmaker and is highly-regarded for his watercolors and beautiful intaglio prints. Intaglio is any of the printmaking techniques in which an image or tonal area is printed from lines or textures scratched or etched on a metal plate. These techniques include: engraving, etching, drypoint, aquatint, lift ground and soft-ground. Etching, for example, is the process of covering a metal plate with an acid resistant ground through which the artist uses a stylus or needle to draw a design, revealing the bare metal below. The plate is then immersed in an acid bath that cuts the incised lines into the plate. The longer the metal is exposed to the acid, the deeper the cut. The acid resistant ground is then removed, the metal plate "inked" and the excess ink is wiped from the surface of the plate with a soft nonabrasive cloth, leaving ink in the incised lines. Dampened paper is placed on the plate which is then run through a printing press, forcing the paper down into the incised lines. The sheet of paper is then pulled from the plate revealing a mirror image of the artist's drawing. Drypoint is similar to etching but the lines are incised into the plate without the use of acid.

### **MUSEUM VISIT:** (40 to 45 minutes)

Students will be given a guided tour of the Bill Gollings and Hans Kleiber art exhibit. Discussion should include the five points outlined in the Learning Objectives. The tour guide will describe the various subjects found in the art of Gollings and Kleiber that served as sources of inspiration, these include: nature, the outdoors, wildlife and birds, forests, horses, bucking broncs, cattle, cowboys, and people important to Wyoming's history. The exhibit guide or museum docent should talk about several works of art in particular for the purpose of preparing the students for a Post Museum Visit assignment. These works are: *Winter in the Bighorns*, *Evening on the Trail* and *Snow Geese* by Hans Kleiber and *The Verendryes* and *Father De Smet Learns the Water Courses from the Indians, a.k.a. Father De Smet Leaving the Headwaters*, by Bill Gollings.



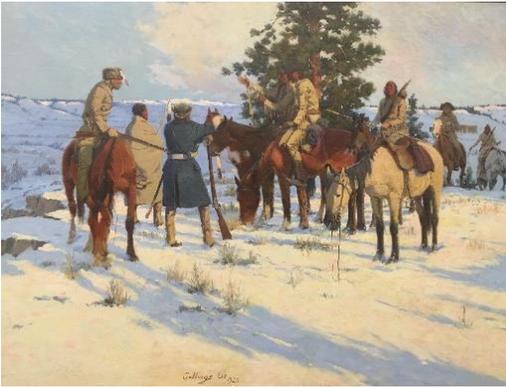
*Winter in the Bighorns*, hand-colored intaglio by Hans Kleiber



*Evening on the Trail*, intaglio by Hans Kleiber



**Snow Geese**, intaglio by Hans Kleiber



*The Verendryes*, oil by Bill Gollings



*Father De Smet Learns the Water Courses from the Indians*, oil by Bill Gollings

## THE SHERIDAN COUNTY CONNECTION

The fascinating history of the American West has been told in truth and fiction in countless Hollywood films, books and novels, paperback stories and in art! Many well-known artists have been celebrated for their paintings of cowboys and Indians, of brave frontiersman, pioneers, ranchers and settlers who tamed the land. Bill Gollings and Hans Kleiber are two such artists who lived in Sheridan County. Each had a different style or theme to their art. Gollings painted cowboys and wild broncs but also portrayed more quiet moments of everyday cowboy life. He was equally interested in a wrangler keeping watch on a herd of horses from the saddle as he was with a bucking bronc. His painting *Wrangling Horses on the Quarter Circle A* shows the quintessential American cowboy dressed in a long-sleeved shirt, wool vest, bandana and hat. He also painted historic figures such as the **French Verendrye brothers** and **Father De Smet**. The French fur trader, **Pierre de la Verendrye**, along with his brothers depicted in the painting *The Verendryes* were the first Europeans to cross the northern Great Plains into the Bighorn Mountains and Rocky Mountains in the early 1740s. Their explorations would spark the beginning of the **North**

**American Fur Trade** and the settlement of the West by trappers and frontiersmen. Father De Smet was born Pierre-Jean De Smet in Flanders. He eventually left his homeland to become a missionary to the Indian Tribes in the American West. Before his first journey into the West, he served as an ordained Jesuit priest at St. Francis Regis Seminary, a school for Osage Indian boys near Florissant, Missouri, which is located north of St. Louis. De Smet was later given permission to travel as a missionary to the Flathead Tribe in the northern Rocky Mountains. His group traveled from the Fort Laramie area to Red Buttes near present-day Casper, they then traveled past Independence Rock and on to Green River Rendezvous in eastern Idaho. It was in 1851 when he made an overland trip from the Fort Union Trading Post on the Missouri River, on what is today the Montana-North Dakota border, to Fort Laramie. It was on this journey when he traveled into Sheridan County, near the foothills of the beautiful Bighorn Mountains in northern Wyoming. Lake De Smet near present-day Buffalo (WY) is named after Father De Smet. (The docent guide might ask how many, if any, of the students have been to Lake De Smet.)



*Wrangling Horses on the Quarter Circle A*, oil by Bill Gollings

### **HANS KLEIBER'S PRINT, *WINTER IN THE BIGHORNS***

Like Bill Gollings, Hans Kleiber lived and worked in Sheridan County. Both artists knew each other and had a deep appreciation for the beauty of the land and a love of the outdoors. *Winter in the Bighorns* can be described as quintessential Kleiber in that it exemplifies the things that he loved and valued- the majesty of the Bighorns and the beauty of wildlife and nature.



The following questions should be presented by the docent or tour guide to encourage critical thinking about art and color.

- 1) What does this scene describe? What is the 'story' being told?
- 2) Why would the artist Hans Kleiber have been inspired by this scene?
- 3) What emotion does the color in this print evoke? Do you feel a sense of cold? How did the artist accomplish this mood?
- 4) How is emotion or a mood described by color? Give examples.
- 5) Describe the sense of place. (majestic, remote, quiet ...)

The docent guide should point out 3 or 4 various intaglios and talk about how a print is made, the process of incising a metal plate and the process of the inked plate being pulled through a press. Examples of metal plates used by Hans Kleiber are included in the exhibit.

## **POST MUSEUM VISIT:**

The classroom assignment includes two parts:

Students will be asked to **make a color sketch or line drawing** that relates to a subject found in Bill Gollings' or Hans Kleiber's art. Each student should be prepared to give a verbal explanation about the subject they chose and why it relates to one or the other artist. Examples: A student might draw a simple outline of a mountain range or trees in a forest, or birds in flight. These are representative of subjects that would have appealed to Hans Kleiber. A student might draw an outline of a trapper, cowboy, horse, tipi, or a mountain man. These are representative of subjects that would have appealed to Bill Gollings.

Students will give a brief, **verbal explanation of what an intaglio print is and how a print is made.**

### **Rubric / Assessment**

<b><u>4 Advanced</u></b>	<b><u>3 Proficient</u></b>	<b><u>2 Basic</u></b>	<b><u>1 Below Basic</u></b>
Illustrates an excellent understanding of what served as inspiration to the artist and can verbally articulate how and why this artist's work is related to the history of Sheridan County and Wyoming	Understands what inspired the artist and recognizes more than one example of an inspiration, the student understands the relevance of the artist to Sheridan County, and Wyoming	Differentiates that the beauty of the forest and its wildlife was of interest to the artist Hans Kleiber and/or that the dynamic history of the West was of important interest to Bill Gollings	Demonstrates a working knowledge that one or both artists were inspired by a love of the West and the beauty of the outdoors but does not make a connect to the history of the area
Sketch includes a clear articulation of the subject and employs an excellent use of color and composition as design elements	Sketch exemplifies a clear understanding of what is an inspiration and employs good draftsmanship	Sketch employs the use of line and color to illustrate a scene	Sketch employs the use of graphite pencil only and does not define the subject in context of any particular inspiration
Demonstrates a good understanding of how an intaglio print is made and can identify the various types of printmaking processes, also understands how a mirror image is created of the artist's drawing	Understands that prints are made from metal plates that have been incised by engraving or etching, and that multiples of an image can be made from a single plate	Is able to describe the difference between a print and a drawing and the medium of painting and understands that Hans Kleiber was an accomplished printmaker	Is not able to describe the process of ink being placed on a metal plate that is used to create a print on paper

Lesson Design by Curator of Exhibitions Barbara McNab  
The Brinton Museum, Big Horn, WY Copyright © 2017

The following works of art illustrated in this Lesson Design were loaned by Whitney Benefits for The Brinton Museum exhibit:

*The Verendryes*, oil by Bill Gollings

*Father De Smet Learns the Water Courses from the Indians*, oil by Bill Gollings