



Gollings & Kleiber: In the Classroom, Exhibit Lesson Plan for Grades 6 through 12
Curriculum Areas: Visual Arts / Social Studies / Geography / Literature

LEARNING OBJECTIVES

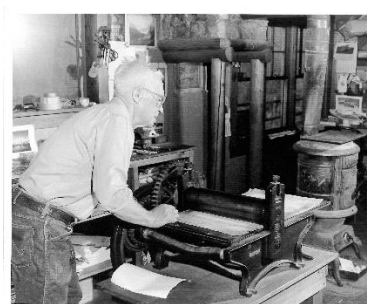
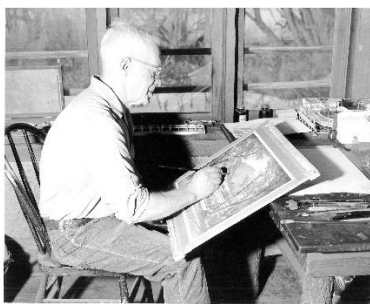
- Students will learn about the artist **Hans Kleiber (1887 – 1967)** and examine the relationship between his art and his love of nature and the outdoors, his interest in literature and poetry and his work as a forest ranger which had an important impact on his art.
- Students will analyze the influences and inspirations found in nature and literature that had a direct effect on Kleiber's art.
- Students will learn about the various subjects depicted in Kleiber's art, including: forest scenes, wildlife, birds, pioneers, frontier life, homesteads, ranches, and dude ranches.
- Students will learn about various printmaking processes and the different kinds of intaglio prints.

Benchmark Standards applied to this lesson:

FPA 8.2.A.1, FPA 8.2.A.2, FPA 8.2.A.3, FPA 11.2.A.1, FPA 11.2.A.2, FPA 11.2.A.3, FPA 8.3.A.2, FPA 8.3.A.3, FPA 11.3.A.1, FPA 11.3.A.3, SS 12.2.4, SS 12.4.1

PRE-MUSEUM VISIT

To prepare the students for a tour of the Hans Kleiber exhibit, it is helpful for the teacher to present background information about the artist, discuss visual and literary inspirations that influenced his work, and describe the different intaglio printmaking processes. A synopsis on the history of frontier life, ranching and dude ranches in Wyoming can be included in the pre-museum visit. Discussion about renowned American writers James Fenimore Cooper, Walt Whitman, Ralph Waldo Emerson and Henry David Thoreau enhance the literary component.



ABOUT HANS KLEIBER

- Hans Kleiber was born in Germany in 1887 to Austrian parents, Joseph and Louise Kleiber, who had instilled in their son a deep love of nature that would stay with Hans throughout his life. He also had a loving grandfather who further encouraged Hans' passion of the outdoors. As a child, Kleiber had the opportunity to play in the splendorous mountains in Jaegerndorf, Silesia (then part of the Austro-Hungarian Empire) where he learned about the forests, birds, insects and the amazing wildlife found

there. He missed the forests and the mountains when the family moved to their new home in America in the small manufacturing town of Webster, Massachusetts. He was then 13 years old. To be close to nature, Hans would often go to the woods nearby. He also liked to read and as a boy he read popular stories and books about the American frontier. James Fenimore Cooper's classic novel, *Leatherstocking Tales*, solidified for Hans a yearning to live where nature and freedom are harmonious. In 1905, Kleiber left his home in Massachusetts to go to New York and become an artist's apprentice. However, it was not a long-lived venture. He had the good fortune to become close friends with the artist Clarence Blodgett who introduced Hans to the writings of the prominent poets Walt Whitman, Ralph Waldo Emerson and Henry David Thoreau. Their intellectual abilities to write about nature and the humanity of the human soul further embedded in Kleiber an appreciation for the outdoors that his family had always encouraged in him as child. It was around this time the management of United States forest reserves was transferred from the General Land Office to the Bureau of Forestry that was renamed the U.S. Forest Service. Kleiber looked toward forestry as a possible career and in 1906 he traveled West to pursue this dream. In the summer of 1906, 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 numerous trails forged by Kleiber continue to be used today. By 1923, he left forestry work to pursue his art full time at his studio near his home in Dayton, Wyoming. The majestic mountains and the abundance of wildlife in the area offered endless sources of inspiration for his watercolors and hundreds of intaglios. Fortuitously, in the same year, Bradford Brinton from Dixon, Illinois, purchased the Quarter Circle A Ranch from the Scotsman William Moncreiffe. The lure of the land, its sprawling meadows and beautiful rolling plains in the foothills of the magnificent Bighorns enticed Brinton just as the mountains and forests had called to Hans Kleiber nearly two decades earlier. A gentleman of means, Brinton possessed a keen eye for good art. He purchased numerous works by various Western artists including Frederic Remington, Charles M. Russell and Frank Tenney Johnson, who today are highly-regarded as artistic masters of the late nineteenth and early twentieth century. Brinton's collection of art includes prints by Hans Kleiber as well as several of his intaglio plates. Located in Wolf, Wyoming, the famous Eaton's Ranch was home to both wranglers and dudes, cowboys and artists. Hans Kleiber, Elling William "Bill" Gollings of Sheridan, Joe De Yong and others were all familiar figures at the ranch. It was at Eaton's where Hans Kleiber happened to meet a guest who was visiting from Goodspeed's Book Shop in Boston. The individual took a strong interest in Kleiber's art and encouraged Hans to exhibit his work at the well-known book and print shop. He had his first show at Goodspeed Press in 1928 followed by a second exhibition of his work in 1929. It was Goodspeed Press who was credited for bringing national attention to Kleiber's work. In November 1943 to January 1944, Kleiber was featured in a one-man show at the Smithsonian Institution, United States National Museum. Kleiber was also passionate about poetry. His book of poems, *Songs of Wyoming*, speak of his "love of a golden sunrise" and "meadows patterned green". In his poem *Wind River Memories* he recalls "saw toothed summits rising dark and bold." He died in 1967. His studio in Dayton exists today and is open to the public.

THE DUDE RANCH CONNECTION AND SHERIDAN COUNTY

- **Eaton's Ranch** holds the distinction of being the oldest guest ranch in the world. Its history begins with three brothers – Howard, Willis, and Alden – who started a ranch in North Dakota in 1879 and encouraged guests from back east to visit. One such guest suggested the Eaton's charge for their more-than-generous hospitality, and this was the beginning of the dude ranch industry. In 1904, the Eaton's relocated to Wolf, Wyoming, near historic Sheridan, where they continue to offer the dude ranch experience on 7,000 acres to visitors from all over the world. In 1892, **Jack Milward** emigrated from England to start a ranch for raising cattle and horses that became known as The Grange, located just outside what was then the frontier town of Dayton. His brother, Victor, joined him as the ranch expanded along the Tongue River to the Bighorn Mountains.¹ Known as the **IXL** the ranch brand represents the unit Jack Milward had served with in the British army - The Ninth Lancers. The Milwards decided to share their enjoyment of ranch life in the West and it was in 1910 that a Ranch House and cabins were built for the IXL's first visitors. The **Quarter Circle U** traces its beginnings to George Warren Brewster in the 1890s. The ranch was located a few miles from Three Circle near the town of Birney in Montana. When the British Government needed horses for the Second Boer War (1899 -1902), the nearby town of Sheridan, Wyoming, served as a

recruiting station. **Malcolm and William Moncreiffe's Quarter Circle A Ranch in Big Horn (WY)**, became the major source of horses for the war. The animals were obtained from ranches from all over the area including the Quarter Circle U, and from as far away as Washington State and Oregon. Horses were again supplied by ranches such as the Quarter Circle U for World War I. But by the end of the war, these ranches had to depend on the dude ranch industry as supplemental income. Two cowboys, Irving Alderson, Sr. and Allen Alderson, who were known as the "Bones Brothers", had worked for the Eatons. The Bones Brothers continued ranching on the Quarter Circle U and hosted dudes until the 1960s. **Teepee Lodge** was established by the **Wallop family of Big Horn (WY)** around 1905 as a private hunting retreat near Teepee Creek in the Bighorn Mountains, surrounded by Bighorn National Forest. In the late 1910s, dude ranching was introduced to Teepee Lodge and the property continued under various management as a dude ranch until 1972 when it was sold and converted back to a private retreat. **Spear-O Wigwam** in the Bighorn National Forest boasts having the American writer, Ernest Hemingway, as a guest in 1928. It was at Spear-O Wigwam where Hemingway wrote his first draft of *A Farewell to Arms*, a novel that brought Hemingway international acclaim as a renowned author of literature. Historic Spear-O Wigwam today serves as Northern Wyoming Community College District's Spear-O Mountain Campus.

¹ News From The IXL Ranch, Tongue River Ripples, 1964

THE USE OF COMPOSITION, DESIGN, AND COLOR TO PORTRAY A MOOD OR EMOTION

- Ranch and frontier life and frontier towns also appear as common themes in many of his fine art prints. In the richly hand-colored intaglio entitled *Bucket of Blood Saloon* the yellow glow of light from lanterns hung inside the Sheridan establishment spill out on the boardwalk, illuminating a lively group of patrons enjoying the night air. Horses tied to the hitching post wait patiently, undisturbed by what is likely a familiar scene to man and animal. Kleiber's popular depictions of settlers and ranches, of saloons and horses, are prime collectibles. However, it was his exquisite prints of scenic mountains, lush forests and picturesque lakes along with the amazing wildlife found there that are considered among his finest works. His superb intaglio, *Leaving The High Country*, beautifully depicts a small herd of elk moving as lone sentinels through a snow-covered pass. Nearly two-thirds of the foreground is cleverly left untouched, allowing the viewer to use his own imagination in reading what is an open meadow blanketed in deep snow. In the far distance are the elk, a single bull identifiable by his formidable antlers. This piece earned the artist the prestigious Society of California Silver Medal. He completed this etching in 1930, just seven years after he left the forestry service to pursue his studio art full-time. In striking contrast to *Leaving The High Country*, the exceptionally rich intaglio, *Elk at Evening*, employs the use of aquatint to create dark-blue tonal areas throughout the plate. Hardly noticeable in the cover of darkness are six elk in a stand of trees. Off in the distance is the grandeur of the Bighorns, winter's snow still visible on the face of the mountains. The marvelous color print, *Winter in the Bighorns*, dated 1933, of elk in a snow-covered canyon is quintessential Kleiber. These superb intaglios all expertly illustrate Kleiber's exceptional range as an accomplished printmaker. It was in the last two decades of his life when his sight began to diminish that it became more difficult for Kleiber to work in the demanding intaglio process, and it was then, in these later years, that he turned to watercolor as an art medium in coloring many of his prints. The splendid intaglio,



Bucket of Blood Saloon, hand-colored intaglio



Leaving The High Country, intaglio



Elk at Evening, etching and color aquatint



Winter in the Bighorns, hand-colored intaglio



Evening at Elk Lake – Wyoming, color intaglio

- 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.



Hans Kleiber working at the printing press in his studio

LITERARY INFLUENCES

- James Fenimore Cooper (b.1789 - d.1851) was a popular American writer of the early 19th century. His historical romances about frontier life in early America created a unique form of American literature. His novel *Last of the Mohicans* was made into a movie.
- Walt Whitman (b.1819 - d.1892) was an American poet, essayist, and journalist. His major work, *Leaves of Grass*, was first published in 1855.
- Ralph Waldo Emerson (b.1803 - d.1882) was an American lecturer, essayist, and poet.
- Henry David Thoreau (b.1817. - d.1862) was a student of Ralph Waldo Emerson and a renowned philosopher and essayist. Both Ralph Waldo Emerson and Henry David Thoreau embraced nature and encouraged individualism.

MUSEUM VISIT: (40 to 45 minutes)

- Students will be given a guided tour of the Hans Kleiber art exhibit. Discussion will include the four points outlined in the Learning Objectives. The exhibit guide or docent should specifically point out three prints that are included in the Post Museum Visit lesson plan, these images are: *Winter in the Bighorns*, *Evening on the Trail*, and *Snow Geese*.



Winter in the Bighorns



Evening on the Trail



Snow Geese

- Intaglio plates owned and used by Hans Kleiber are included in the exhibit to illustrate the processes of creating a print.

POST MUSEUM VISIT:

- Each student will select one of the three Kleiber intaglios listed in the Museum Visit description and compose an interpretive essay that demonstrates an understanding of why the subject-matter appealed to Kleiber. The student’s summarization should also include informational facts about the subject.
- Example: *Kleiber made numerous prints of wild birds depicted in their natural habitats. Mallards, ducks and geese were among popular subjects in many of his intaglios. The picturesque image “Snow Geese” depicts a flock of five birds in flight over a body of water. Snow Geese are migratory birds that breed in colonies on tundra in Canada and Northern Alaska as well as in the high arctic to the subarctic. They prefer marshy, grassy areas around water, like a pond or a lake. Because the migration patterns of the Snow Goose include Wyoming, Kleiber would have likely seen more than a few flocks of these birds as they headed south to winter in warmer climate. The beauty of these large, impressive geese in flight, their striking black-tipped wings spread wide, would have appealed to Kleiber’s poetic sensibility and love of nature. In addition to Snow Geese, Kleiber would have seen numerous and various kinds of birds in the geographic areas of the majestic Bighorn Mountains. Kleiber was an artistic master in using the medium of intaglio to illustrate landscapes and birds. Parts of the intaglio plate in the image of Snow Geese are richly inked. This quality of printmaking adds texture and depth to the composition and makes for a visually appealing piece.* The example here includes 213 words. The student’s finished composition should be at least 300 to 350 words.

Rubric / Assessment

<u>4 Advanced</u>	<u>3 Proficient</u>	<u>2 Basic</u>	<u>1 Below Basic</u>
Clearly articulates a good understanding of the subject matter and summarizes its interest to the artist’s love of nature and poetry	Describes the subject matter using creative adjectives and explains why the topic appealed to the artist	Describes the subject matter and recognizes an understanding of why the subject appealed to the artist	Describes the subject-matter but does not define why the subject appealed to the artist
Gives several examples of the subject’s relevance as a landscape, wildlife or history of the West	Understands the subject’s relationship to a specific time and place	Describes the relevance of the subject as a landscape, example of wildlife or history	Does not connect the subject to any point or place in time or history
Describes the artist’s use of intaglio as a medium that successfully depicts a mood or feeling, or successfully enriches the overall design and composition	Demonstrates a clear understanding of the intaglio process and what is a print	Identifies the work as an intaglio	Does not discuss in any detail the artist’s use of the intaglio process