



The  
Brinton  
Museum



## Quarter Circle A Ranch House - History & Art

### Lesson Plan for Grades 4 through 8

Curriculum Areas: Visual Arts / Social Studies / Geography

*"The Brinton Museum with its galleries, main house, buildings and grounds tells the story of how ranching was established in Wyoming and other parts of the West from the 1890s forward, answering the question of who came and why? The Brinton captivated me, an Easterner by background, it led me to understand immediately this part of Wyoming's history and the character of the people who lived and made it."*

Isabel Wallop

President, The Brinton Museum National Advisory Council

### LEARNING OBJECTIVES:

- Students will learn about the history of the Quarter Circle A Ranch beginning with the homestead era through the time period from 1923 to 1936 when Bradford Brinton owned the property
- Students will examine the social, demographic and economic changes that resulted with the introduction of ranching
- An interpretative focus is placed on a connect between the history of Sheridan County and the individuals who lived in Big Horn City
- Students will learn about the various and diverse fine art, decorative arts, artifacts and furnishings in the house with an emphasis on works of art by Frederic Remington, Charles M. Russell, Frank Tenney Johnson, Edward Borein, Hanks Kleiber and Elling William "Bill" Gollings

### Benchmark Standards applied to this lesson:

FPA 4.2.A.1, FPA 4.2.A.2, FPA 4.2.A.3, FPA 4.2.A.4, FPA 8.2.A.1, FPA 8.2.A.2, FPA 8.2.A.3, FPA 8.2.A.4, FPA 4.3.A.1, 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, SS 8.4.2, SS 5.4.4, SS 8.4.4, SS 8.3.2, SS 5.4.1, SS 5.4.2, SS 8.4.1, SS 8.4.2

## PRE-MUSEUM VISIT:

In order for students to be better prepared for a tour of the Main Ranch House, its history, art and furnishings, it is helpful if the following topics are presented in the classroom prior to a visit to museum:

### ➤ The History, in brief:

The historic Quarter Circle A Ranch is located in the foothills of the Bighorn Mountains. The first homeowners were Richard and Martha Clark who, around 1880, established a homestead where the current Ranch Foreman's Residence stands today. Within ten years the ownership passed to Charles and Hanna Becker of New York. It was Mr. Becker who built the original part of the foreman's house, dating possibly from 1886 or 1888. The property was then sold by the Beckers in 1892 to the William Moncreiffe who, with his brother Malcolm, created a lasting impact in the area. William established the Quarter Circle A Ranch and brand, and Malcolm founded the local Polo Ranch northwest of the Museum. In 1923, William Moncreiffe sold the 640-acre Quarter Circle A Ranch headquarters to Bradford Brinton.



*Main Ranch House, The Brinton Museum Archives*



*The Ranch Foreman's House as it appears today*

### ➤ The American West: Homesteads and Settlers

The first white men to come West were frontiersmen, mountain men and trappers. It was the French fur traders, the Verendryes brothers, who were the first Europeans to cross the northern Great Plains into the Bighorn Mountains and Rocky Mountains in the early 1740s. Their explorations sparked the beginning of the North American Fur Trade in the American West which opened the Western territories to settlement and commerce. Meriwether Lewis and William Clark's Corps of Discovery Expedition (1804 – 1806) opened up new territory to trappers and fur traders by producing a map that detailed an accurate route from St. Charles, Missouri, to the Pacific Ocean at Ft. Clatsop on the western edge of the Oregon. The fur trade had brought with it guns and trade goods. In the decades to follow pioneers would settle on the open frontier building farms and ranches; this rapid expansion of settlement created new markets for eastern manufactured goods. The growing presence of whites had an enormous social, cultural, political and economic impact that would forever change the face of the West as well as the lives of the American Indian peoples. As more whites came West, conflicts with the Indian tribes accelerated. The U.S. government intervened by deploying military expeditions against the Indians and imposing peace treaties that forced the Indians onto Indian reservations. On May 20, 1862, President Abraham Lincoln signed the **Homestead Act** which accelerated the settlement of the Western territories. The Homestead Act allowed families an opportunity to homestead 160 acres of land. After 5 years and payment of a filing fee, they then owned the homestead. By 1865, more than 20,000 pioneers had come West. By 1869, the Transcontinental Railroad had been completed, and in 1892 the Burlington & Missouri Railroad arrived in Sheridan (WY).

"The first to see the Little Goose area would have been trappers, outlaws, soldiers and miners as well as explorers. Soldiers returning from Crook's Campaign and homesteaders settled the lands around Little Goose Valley. At first there were dugouts and huts that had been used by trappers, outlaw gangs, and miners." <sup>1</sup>

Frontiersman and buffalo hunter, **Oliver Perry Hanna**, holds the distinction of being the first settler in Big Horn. In Hanna's biography, he says, "On August 11, 1878, with the assistance of Charles Ferguson, I began to build the first cabin that was completed by a settler in what is now Sheridan County." <sup>2</sup>

Other early pioneers to settle in Big Horn City were **Henry Gerdel**, **Thomas Creighton** and **Charlie Farwell**, and their families. Later came the **Clark**, **Parker**, **Davis** and **Jackson** families. **Jack Dow**, a civil engineer, surveyed and platted Big Horn City, and Sheridan, as well as most of the roads and ditches. Dow and his wife, Helen Culbertson Dow, were both from Scotland. They settled in the Little Goose Valley in 1880. Also to arrive in Big Horn City in 1880 were **John Henry Sackett** and his partner, **Charles W. Skinner**. Sackett and Skinner were merchants, freighters and ranchers. **Dan Hilman** came from Maryland to Little Goose Valley in 1881. The **Abraham Zullig** family came to Big Horn city by covered wagon, via Cheyenne, in 1882. **Oliver Henry Wallop** of Eggesford, North Devonshire, England, a cousin of **William and Malcolm Moncreiffe**, purchased the O. P. Hanna homestead in 1891, and later, in 1895, purchased the William "Bear" Davis ranch on Little Goose Creek, he gave it the name Canyon Ranch. Wallop joined the Moncreiffes in raising horses for the Boer War. Born in Missouri in 1879, **Alvin Laroy Garber** came West as a camp tender for a large sheep operation in the Broadus, Montana area. He later worked as a general ranch hand on William Moncreiffe's Quarter Circle A Ranch. <sup>3</sup> Within a relatively few short years, the face of Big Horn had quickly changed from an unsettled territory to a town. Before the turn-of-the-century, Big Horn City had a post office, mercantile, hotel and also a school. By 1884, Big Horn was publishing a weekly newspaper, the *Big Horn Sentinel*.

<sup>1</sup> "Images of America, Big Horn City", Judy Slack, Bozeman Trail Museum, Big Horn City, Historical Society, pages 7 and 8

<sup>2</sup> "Images of America, Big Horn City", Judy Slack, Bozeman Trail Museum, Big Horn City, Historical Society, page 9

<sup>3</sup> "Images of America, Big Horn City", Judy Slack, Bozeman Trail Museum, Big Horn City, Historical Society, page 34

### ➤ **The Moncreiffes**

In the 19th century, England and Scotland still practiced a law or custom called primogeniture that says the legitimate, firstborn son legally inherits his parent's entire estate, including the land. The Moncreiffe brothers, William and Malcom, being of Scottish descent, and born into a family of 16 children, were subject to this law. It was because of the practice of primogeniture that they, like other gentlemen of English and Scottish descent, came to Big Horn, Wyoming, to own land. Born in Scotland in 1863, William Moncreiffe came to Big Horn in 1888. He established the Quarter Circle A Ranch and brand (one of the oldest established brands in Wyoming) when he purchased the Becker family property and surrounding lands in 1892. The Quarter Circle A Ranch encompassed nearly 40,000 acres. William Moncreiffe turned the homestead into the ranch foreman's house and had the Main Ranch House built. Malcom Moncreiffe joined his brother in Big Horn in 1898, living with William on the ranch before leaving in 1901 to establish the Polo Ranch. During the brief four years the brothers lived together, they made a name for themselves by selling over 20,000 wild horses to the British Cavalry for use in the Boer War in South Africa. In 1910, a large portion of the ranch land had been sold to the Goelet and Edith Gallatin who had relocated to Big Horn from New York City in 1910. The Gallatins established the Gallatin Ranch, located to the east, across the road from the Quarter Circle A Ranch. By 1919, William and his wife, Edith, relocated to the South of France and placed the Quarter Circle A Ranch headquarters (640 acres) up for sale. It was sold to Bradford Brinton in 1923.

➤ About Bradford Brinton



*Yale student portrait*



*Brinton at the Quarter Circle A Ranch*



*Brinton on the Ranch grounds*

Born in 1880, Bradford Brinton was the son of Col. William B. Brinton, a Midwest industrialist who owned the Peru Plow and Wheel Company and the Grand Detour Plow Company that was later sold to the J. I. Case Threshing Machine Company. When, Bradford Brinton purchased the Quarter Circle A Ranch headquarters from William Moncreiffe in 1923, he expanded the property by purchasing an additional 2,200 acres and added a horse barn and Little Goose Creek Lodge. Major additions to the house took place in 1927 and 1928 that include porches, spacious bay windows and an extensive addition to the south and west. The main living room houses a large collection of books, evident by no less than forty-five shelves of literature by famous authors from around the world. Surrounding the ceiling is the *Frieze*, a short narrative about the history of the valley done in ink on wood panel by Edward Borein. The music room showcases fine paintings of Western themes as well as a restored 1920s Steinway Duo-Art piano. Brinton's collection of magnificent chased silver adorned saddles is on display in the informal south porch.

It may well have been in the east porch where Brinton would have enjoyed reading the timeless classic *Treasure Island* by his favorite author, Robert Louis Stevenson, the sun's early morning rays shining through the window panes, the bright light flickering like bands of gold dancing back and forth on the red brick floor. Old Pal, his much loved Palomino horse, saddled and haltered, would be tied patiently waiting for the day's ride. Or perhaps he had been entertaining guests in Little Goose Creek Lodge, which is located on the western side of Brinton Road as you approach the property. It was a gentleman's life. Sadly, the years to come would be short.

Bradford Brinton died in 1936 at the age of fifty-five. Having divorced his wife Catherine Metcalf in 1927, he left the Quarter Circle A to his sister, Helen. The unique Norwegian- and New England-style rock walls surrounding the nineteenth century foreman's house were built by the cowboys who Helen kept employed after her brother's death. The large stones were painstakingly dug from the cool, rushing waters of Little Goose Creek. These impressive stone walls line the drive, the property surrounding the Main Ranch house and the Foreman's House. Additional buildings on the property include an impressive carriage house, saddle barn, a small bunk house, ice house and milk house. The large horse barn built by Bradford Brinton for his thoroughbreds sits just to the west of Little Goose Creek. Helen died in 1960 and the property through her wish was then left in trust with the Northern Trust Company of Chicago who administered the Bradford Brinton Memorial and Museum. Bradford Brinton's extensive collection of American Indian artifacts along with superb paintings and bronzes by premier Western artists that include works by Frederic Remington, Charles M. Russell, Frank Tenney Johnson, Hans Kleiber, Elling William "Bill" Gollings and Edward Borein,

became accessible as a museum collection to the public. In addition to Western art, Brinton also collected limited edition classic literature, signed and numbered artists' portfolios, and rare historic documents. Counted in this notable list of items are John James Audubon's *Birds of North America*, a world-renowned seven volume set that includes 500 colored lithographed plates. A twelve-volume set representing 874 signed, limited edition, colored plates from the 1931 portfolio *Birds and Trees of North America* by Connecticut wildlife artist Rex Brasher are also included in the Brinton holdings. A carefully preserved letter to Josephus Hewett, dated 1848, and signed by Abraham Lincoln, a land deed by William Penn as well as an eighteenth century land deed pertaining to Mt. Vernon written in George Washington's own hand are now on permanent display in the Forrest E. Mars, Jr. Building.

Bradford Brinton used the Main Ranch House at the Quarter Circle A as a vacation home, spending several months each year in Big Horn. His main residence was an apartment in New York City and for a time he maintained a home in Santa Barbara, California. In 1936, Bradford Brinton died from complications after surgery. His will left the historic Quarter Circle A Ranch property to his sister, Helen Brinton.

➤ **Working Ranches and Gentlemen Ranches:**

*"Remember when the ranchers used draft horses instead of air-conditioned tractors?"* <sup>4</sup>

The era of long cattle drives began in 1866 along with the image of the iconic American cowboy, forever memorialized in countless novels, cowboy ballads, and Hollywood films. John Chisholm was the first to establish cattle trails for large herds being driven from south and central Texas to Abilene, Kansas, and eventually to Wyoming. The Goodnight-Loving Trail encompassed 700 miles starting in central Texas, into New Mexico and then north to Cheyenne, Wyoming. However, by the late 1880s, the era of the open range had ended along with that of chuck wagons and dusty trail camps. Although longhorns numbering in the thousands were no longer seen on Chisholm and Goodnight-Loving Trails, the indelible legacy of cowboys and wranglers, bucking broncs and steers would forever live in the American West.

Rancher John B. Kendrick



In 1879, at the age of twenty-two, **John B. Kendrick** signed on with the Snyder-Wulfjen Brothers of Round Rock, Texas, to help drive a herd of cattle from Matagorda Bay, on the Gulf of Mexico to Wyoming. In 1884, he made a second trip to Wyoming, also at the employment of the Wulfjen Brothers. He was to later hire on as the foreman of the Converse Cattle Company. It was his affiliations with the cattle companies that eventually led him into ownership of the Kendrick Cattle Company which encompassed more than 210,000 acres of land in southern Montana and northeastern Wyoming. Ranching was hard work which required capable and hard-working wranglers and cowboys to

care for large herds of livestock; break and train horses; help with roping, calving and branding; build and repair fences; and do just about anything else required to keep a ranch running in good form. The days were long, the summers hot and the winters cold. However, most cowhands wouldn't trade places to be somewhere else for anything in the world. Working on a ranch was more than a job, it was a way of life - it was the culture of the West!





*The Brinton Museum Archives*

Large herds of cattle on Western ranches supplied the demand for beef in the east, as well as what the U.S. military needed for food supplies. The years between 1868 and 1890 were instrumental economically and politically to Wyoming. The presence of the Union Pacific Railway to Wyoming's southern border resulted in more settlers coming to Wyoming, resulting in an economic boom to the territory. The cattle business was an essential component to the economy. The territorial period was important in the development of Wyoming as a unique political, economic and territorial entity, and was instrumental in the continued growth of Wyoming into the period of Statehood.<sup>5</sup> In 1910, Kendrick was elected to the State Senate from Sheridan County, and, in 1914, he was elected Governor of Wyoming. After only two years as governor, he was elected to the U. S. Senate in 1916.

In the late 19th century, when William Moncreiffe purchased the Becker property and surrounding lands, ranching in northeastern Wyoming included both sheep and cattle ranches that operated as working ranches. Dude ranches, beginning with Eaton's Ranch in 1879, became popular as a means to keep a ranch going, financially. When Bradford Brinton purchased the Quarter Circle A Ranch in 1923, his interests were centered around the romanticized American West, Western art and the property. Situated in the foothills of the Bighorn Mountains, the beauty of land and the lifestyle and culture of the West appealed to him. Brinton maintained the Quarter Circle A as a vacation home where he spent his summers riding his thoroughbred horses and entertaining guests.



*Wrangling Horses on the Quarter Circle A, 1924, oil by Bill Gollings*



*Cowboy and Lady Artist, 1906, watercolor by Charles M. Russell*

<sup>4</sup> "Wyoming Stickers", by Mary Budd Flitner, Betty Budd Fear, and Nancy Budd Espenscheid, sisters and Wyoming lifelong ranchers, published in *Western Confluence*, 2016

<sup>5</sup> "History of Wyoming/ Territorial Days: Railways, Suffrage and Cattle, 1868 – 1890", October 2014

➤ About The Art



*Fight on the Little Bighorn, ca 1900, oil by Frederic Remington*



*Pack Outfit at Sunset, 1925, oil by Bill Gollings*



*Across the Big Divide, 1930, oil by Frank Tenney Johnson*



*Caballero on Palomino, 1935, watercolor by Ed Borein*

A collector of Western art and American Indian artifacts, Bradford Brinton purchased works of art in varying genres, including paintings and fine prints by artists from this area. He knew and was friends with Hans Kleiber who lived in Dayton (WY) and also Elling William "Bill" Gollings who lived in Sheridan (WY). Brinton purchased art by both these artists. It was the Gallatins, most likely, who introduced Brinton to the artist Edward Borein. Works by Kleiber, Gollings and Borein, as well as art by 19th century artists Frederic Remington, Charles M. Russell and Frank Tenney Johnson, still decorate the Main Ranch House today. Superb American Indian art and artifacts from the Bradford Brinton collection are on display in both the Main Ranch House and the Forrest E. Mars, Jr. Building which opened in June 2015. For the purpose of this Lesson Plan, material will focus primarily on Frederic Remington, Charles M. Russell, Frank Tenney Johnson, Edward Borein, Bill Gollings and Hans Kleiber. Below is background information on significant artists whose works are on display in the Main Ranch House. More information about these artists is available from The Brinton Museum's Education Department.

- **Frederic Remington (1861 – 1909)** Remington is one of the most highly-regarded and prolific of the 19<sup>th</sup> century artists to depict the American frontier. Remington brought the magnificent West and the bold spirit of the American cowboy to life through dramatically rendered action scenes and his realistic portrayals of what he saw as the last great Frontier. He introduced the East coast to the notions of Western cowboys and Indians, his work inspired many to come West and purchase property. President Theodore Roosevelt said of Remington that "The soldier, cowboy and rancher, the Indian, the horses, the cattle of the plains will live in his pictures and bronzes, verily I believe for all time."
- **Charles M. Russell (1864 – 1926)** Charles Russell was born in St. Louis, Missouri, into an affluent family who owned the largest fire brick manufacturing company in America. Having no interest in the

brick industry, Russell would eventually realize a career as an artist. Enchanted by his great uncles William and Charles Bent's adventures from the 1830s, building forts and living with the Indians, Russell, at the age of 16, went to Helena, Montana with a family friend. The year was 1880, four years after the Battle of the Little Big Horn. After a brief period as a shepherd, he became friends with mountain man Jake Hoover. He next signed up with cattle roundups as a night wrangler. It was at this time that he began to paint. By 1893, after eleven years as a cowhand, Russell came east to seek out commissions and take up art full-time.

- **Frank Tenney Johnson (1874 – 1939)** Johnson was an illustrator and master painter of the Old West. Named Frank after his beloved Aunt Frances who was known as Aunt Frankie, he was born on a small farm in southwestern Iowa. As a young boy, Frank would have seen passing prairie schooners carrying hopeful pioneers westward over the nearby Overland Trail. In 1895, a modest inheritance from his aunt allowed Frank the opportunity to study with the American Impressionist painter John Henry Twachtman at the Art Students League in New York. It was Twachtman who taught Frank Tenney Johnson the technique of using blue tones to depict night scenes, or nocturnes. Johnson holds the prestigious distinction of being elected and designated a National Academician by the distinguished National Academy of Design. No other artist of the American West surpasses Johnson's extraordinary talent to so beautifully paint a classic nocturne. "Across The Big Divide" is considered his finest painting. Frank and his wife, Vinnie, eventually set up residence in Alhambra, California, going back and forth from California to New York for the winter and summer seasons. Between 1931 and 1939, he spent the summer months at his Rimrock Ranch studio in Cody, Wyoming.
- **John Edward "Ed" Borein (1872 – 1945)** Borein was born in San Leandro, California, which bordered ranch country, cowboys and cattle were typical sites. At the age of 5, Borein was already beginning to draw and sketch the things he loved most – cowboys, cattle and horses. Borein no doubt witnessed the last of the cattle drives through the San Leandro area. He began his career as a ranch hand in the foothills of the Diablo Range in what is today Fremont, California. At the age of 21, he began driving herds as a cowpuncher and worked on ranches up and down the California coast, on cattle drives and on ranches in Mexico from 1897 – 1899. In 1900, he set up his first art studio in Oakland (CA) and worked as a newspaper staff artist for the San Francisco Call. In 1907, he moved to New York City and earned a reputation as an artist and illustrator of the romantic and wild American West, of broncs and bronc busters, and cowboys and Indians. It is in New York where Borein was introduced to the Gallatins.
- **Elling William "Bill" Gollings (1878 – 1932)** Known as a cowboy artist, Gollings was born in Pierce City, Idaho in 1878. He spent two years of his childhood in Idaho, and lived with his grandmother in Michigan following his mother's death in 1880. Gollings finished his 8<sup>th</sup> grade education in Chicago. However, his dream was to become a working cowboy and in 1896 he joined his brother, DeWitt, on his ranch in Rosebud, Montana. For Gollings, living the life of a working cowboy went hand-in-hand with a love and passion of art. He deeply admired the American artist Frederic Remington whose drawings about the American West regularly appeared in *Harpers Weekly* and *Century Magazine*. Due in large part to the encouragement of his brothers, DeWitt and Oliver, and also, Mrs. Marion White, editor of the *Chicago Fine Art Journal*, Gollings eventually received an art scholarship at the prestigious Chicago Academy of Fine Arts. 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's history. Gollings would work roundups in the spring and summer and then go back to studying art and painting in the winter months. By 1909, he had his own art studio in Sheridan, near the site of what is today the Henry A. Coffeen Elementary School. In 1915, the State of Wyoming Governor John B.



Kendrick wrote to Gollings suggesting historical paintings for the Wyoming State Capitol. It was around 1924 when Bill Gollings met Bradford Brinton who commissioned Gollings to paint “Wrangling Horses on the Quarter Circle A” for Brinton’s library in the Main Ranch House.

- **Hans Kleiber (1887 – 1997)** 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. 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. By 1923, he left forestry work to pursue his art full time at his studio in Dayton, Wyoming. His studio in Dayton exists today and is open to the public. The Brinton Museum’s permanent collection of art includes nearly 1,000 Kleiber intaglios and more than 200 of his copper plates.

Dining Room, primarily features works from the first ten years of Remington’s career (mid-1880s through 1890s):

“Afloat on a Lake”, ca 1890, gouache  
“Harnessing the Mules”, ca 1895, pen and ink,  
“Cattle Drifting Before the Storm”, ca 1888, oil on board  
“Wyoming Nights”, oil (possibly not a Remington)  
“Rocky Mountain Mule on Downgrade”, ca 1888, oil  
“Puncher Rope Man All Same Horse”, ca 1893, pen and ink wash  
“Old Time Plains Indian”, pen and ink  
“Officers, Pennsylvania National Guard”, ca 1894, pen and ink on illustrator’s board

Also included in the dining room are:

a framed letter by Remington to Julian Ralph, a newspaper correspondent who wrote for the *New York Sun*, *Times* and *Harpers*. Ralph co-authored books with Remington. The letter includes a sketch of Remington’s fireplace in his studio.

After Bradford Brinton’s death, the dining room furnishings were purchased from Bradford Brinton’s estate by his sister, Helen, and shipped to the Quarter Circle A Ranch. The furniture had been part of Brinton’s New York City apartment.

The dining chairs are George III (English, 1765 – 1820)  
The sideboard (left wall) is late federal (American, 1780 – 1820)  
The sideboard (right wall) is classical period (American, Empire period, 1810/15 – 1830)

### Living Room

The frieze is by Edward Borein. Borein came to Big Horn to illustrate the frieze which depicts a narrative of the valley: the story begins on the north wall with Plains Indians in full regalia. On the east wall a buffalo hunt is in progress. On the south wall the moving of camp is due to the arrival of settlers and cattlemen as depicted on the west wall.

“Stagecoach”, pen and ink by Charles M. Russell

“Cowboy on Horseback”, watercolor by Edward Borein

“The Cavalry Picket”, 1886, pen and ink by Frederic Remington

“Pembina Half Breeds with Red River Carts” (original in FEM Bldg), 1901, oil in the en grisaille style, by Frederic Remington

“Fight on the Little Bighorn” (original in the FEM Bldg), ca 1900, oil in the en grisaille style, by Frederic Remington

There are seven Charles Russell bronzes in the living room and one Frederic Remington bronze, “The Rattlesnake”, 1905

### The Library

“Wrangling Horses on the Quarter Circle A”, (original in FEM Bldg), 1924, oil in the en grisaille style, by Bill Gollings

“Mr. Brinton”, 1926, oil by Henry Frederick Lucas (1848 – 1943), Mr. Brinton was one of Bradford Brinton’s prize-winning thoroughbreds

### The Music Room

“Caballero on Palomino”, 1935, watercolor by Edward Borein (note the Quarter Circle A Brand on the horse’s shoulder)

“Across the Big Divide”, 1930, (original in the FEM Bldg.), oil by Frank Tenney Johnson

“Pack Outfit at Sunset”, 1925, oil by Bill Gollings

“The Journey Alone”, 1924, oil by Frank Tenney Johnson

“Going to the Pierre’s Hole Fight”, 1904, oil by Frederic Remington

“Cowboy and Lady Artist”, 1906, watercolor by Charles M. Russell

### The Kleiber Hallway

Features etchings by Hans Kleiber

### The Dressing Room

The etchings and drawings on the North wall are by Edward Borein, titles left to right:

"Riders and Rock Formation", etching  
"Staying on a Rough One", pen and ink  
"Bronco Buster", pen and ink  
"Hopi Girl", etching  
"Splitting the Riders", etching  
"Bronco Buster #2", pen and ink  
"The Grass Hunters", etching  
"Merry Xmas", pen and ink  
"Bronco Buster", pen and ink  
"Street Scene-Walpi", etching

#### The Master Bedroom

The master bedroom was used by Bradford Brinton and later by his sister, Helen Brinton. It includes four hand-colored engravings, dated 1837, from the portfolio, *The Birds of North America*, by John James Audubon; a Blackfeet blanket strip; sterling silver concho belts; and a Thomas "Chip" Wood fire screen. Also in this room are:

"Lookout Mountain – West Fork of the Big Goose", oil by Hans Kleiber

"The Sergeant", 1904, bronze by Frederic Remington

#### ➤ Today and Beyond:

Included on the National Register of Historic Places, the Main Ranch House and outbuildings continue as important educational exhibits. Newly opened in 2015, the Forrest E. Mars, Jr. Building, provides outstanding state-of-the-art exhibition space and art storage. Permanent displays feature art from the Edith and Goelet Gallatin Collection of American Indian Art gifted by the Foundation for the Preservation of American Indian Art & Culture, American Indian art and Western paintings, drawings and bronzes from Bradford Brinton's collection, as well as additional works by important artists of the Western genre. Rotating thematic exhibits by contemporary artists are offered throughout the year.

Perhaps as you stroll through the grounds of the Quarter Circle A Ranch the whisper of the wind will tell of shirt-sleeved cowboys in dark wool vests who once rode the foothills on range-weary horses, calling to a herd of lazy longhorns to giddy-up and move along. Or maybe the soft rustle of the leaves in the cottonwood trees will speak of the Indian peoples who once called this land their home. Or perhaps you will merely discover that some of the Old American West is alive today on the historic Quarter Circle A Ranch.



*Photograph (looking west) by Tony Hochstetler*



*Bradford Brinton's Dressing Room*



*The Living Room*

### **MAIN RANCH HOUSE TOUR:** (30 to 40 minutes)

The guided tour of the Main Ranch House starts in the east porch at the north end of the house, and continues through the dining room, living room, the southeast porch where Bradford Brinton's parade saddles are on display, Brinton's library, the music room, Kleiber hallway, Brinton's dressing room and the master bedroom. The works of art denoted in this Lesson Plan should be highlighted as students walk through the tour. The docent or tour guide should talk about the relevance of the art and artists to Sheridan County, and the history of the West.

### **POST MUSEUM VISIT:**

Students will select one work of art or object on display in the Main Ranch House that was owned by Bradford Brinton and write a short essay on the relevance of that art or artifact to the history of Sheridan County, and the West.

Assessment:

<b>Advanced</b>	<b>Proficient</b>	<b>Basic</b>	<b>Below Basic</b>
Demonstrates excellent comprehension of the the history of the Quarter Circle A Ranch, and can explain the relevance of the art owned and collected by Bradford Brinton to the history of Sheridan County, and the West.	Demonstrates a good understanding of the history of the ranch and property and summarizes at least 3 important points about the art – either from an artistic perspective or from a history perspective.	Comprehends that the Quarter Circle A Ranch was at one time a working ranch, while Bradford Brinton used the ranch as a vacation home in the summers, and that Bradford Brinton collected fine art and artifacts of importance.	Can summarize that the Quarter Circle A Ranch was once owned by the Scotsman Moncreiffe, and later sold to Bradford Brinton in 1923. Can describe at least 2 basic facts about a work of art in the collection.