

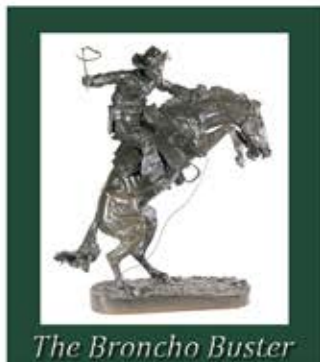
Sculpture guide

The Frederic Remington Art Museum owns examples of fourteen different bronze subjects of the twenty-two that Remington created. Original Remington bronzes vary greatly in numbers of known casts from one to several hundred. Compared to later casts made under direction of the artist's widow or her estate, casts made during the artist's lifetime are much closer to Remington's original version for each subject. The surface detail is better, the patina is richer, and the shape of the sculpture is better formed. Overall, a lifetime cast provides a more interesting and satisfying subject to look at.

After Frederic Remington's death in 1909, his widow, Eva Remington, continued her husband's arrangements for bronze production. Roman Bronze Works cast bronzes throughout Eva's lifetime. They were largely sold at Tiffany & Co. in New York City. Each of the three partners, Tiffany's, Roman Bronze Works, and the Remingtons received a third of the profit for each bronze.

Eva Remington died in 1918 in Ogdensburg. Her will directed Roman Bronze Works to provide this museum, then called the Remington Art Memorial, with a cast of each bronze not already in her collection. Many of the bronzes here were cast about 1920, near the time of a flurry of unauthorized bronze casting. The foundry was set on earning money from Remington bronze sales before the molds were broken by order of Eva Remington's will.

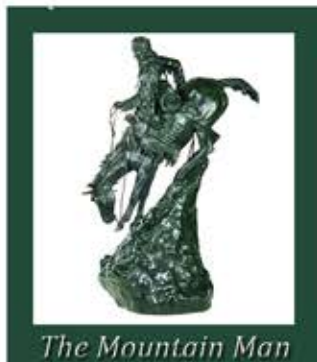
The bronze collection provided by Eva Remington's estate therefore contains some early, very special casts, some very late, unsupervised casts, as well as some subjects that had not yet been cast in bronze before Remington died, with the casting overseen by Mrs. Remington and sculptor Sally James Farnham. The collection has been expanded over the years through gifts and museum purchases.



The Broncho Buster

This was the first of Remington's bronzes. Copyrighted in 1895, it took a year to produce. It was one of the most popular subjects, becoming almost a personal trademark for Remington. Number N23, a sand cast bronze made at a Henry-Bonnard Bronze Co., NY was one of the sixty-four produced there before Remington shifted to the Roman Bronze Works, NY, where they employed the lost wax casting process.

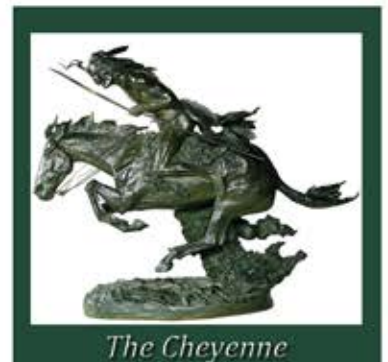
Including the many bronzes cast after Remington's death, Roman Bronze Works *Broncho Buster* casts are numbered up to 276. Remington preferred the lost wax method because of the detail it retained from the original clay model to each finished bronze, and because he could make alterations and improvements with each cast. This sand cast bronze number N23 was made in 1896 in about ten pieces, which were then welded together by expert foundrymen.



The Mountain Man

Number 54 was cast for the Remington Art Memorial under the direction of Eva Remington's will. *The Mountain Man* is an excellent example of the advantages of the lost wax casting process. In the first dozen or so castings, Remington was able to rework the positions of the horse and rider between casts to achieve a more realistic stance.

The Mountain Man depicts an Iroquois trapper at work in the Rockies. As horse and rider concentrate on descending the steep mountainside, one can see movement and physical qualities of the horse. Remington also devotes careful attention to the trapper's accoutrements including the traps, cup, buckskin clothing, and rifle. This focus on detail lent convincing realism to Remington's art from the very beginning, making Eastern viewers feel that they were seeing the next best thing to witnessing the Old West themselves.



The Cheyenne

The Cheyenne is unlike most Remington equestrian figures because the base, horse, and rider were cast in one piece. The use of the buffalo robe to support the weight of the figures both allows them to fly above the ground at full gallop, and provided an ample conduit for the molten bronze to flow in the casting process.

As you look closely at *The Cheyenne* number 2 and number 12, you'll notice a number of differences between them. The lost wax casting process allowed Remington to make alterations to the model of each individual sculpture before it was cast, creating a unique vision of the subject. The straightened right rear fetlock of number 12 was a concession to the foundry, which found it difficult to cast the fetlock in its natural, bent position.



Dragoons 1850

Dragoons 1850 shows pre-cavalry United States troops in the West battling with the enemy of the day: the Native American inhabitants of the Western Territories. The horse in the lead appears to be a military horse (note the stirrups) acquired by the Native American as indicated by the buffalo hide on the back of the riderless horse.



Polo

Polo is rare among Remington's sculptures for many reasons. Our cast is one of only two casts made. Its conical figuration has no front. Remington took great care to show the tiniest refinements in these well kept men and their ponies, down to neatly buttoned shirts and visible blood vessels beneath the horses' skin. At first glance, *Polo* appears elegant and refined, yet when one sees where the action is leading, the subject matter can lead viewers into an understanding different from their original opinion.



The Outlaw

Contrary to what one might expect, *The Outlaw's* title refers to the horse rather than the rider. It is an outlaw in its disobedience, trying to buck off the rider. As in *The Broncho Buster*, *The Outlaw* aims to rid itself of the rider, but in this case by bucking rather than rearing.



The Rattlesnake

This sculpture exemplifies Remington's success at capturing action at the height of suspense. The bodies of the horse and the rider are filled with tension as they react to the poised snake. The rider's chaps are called woolly chaps. They were usually made from buffalo or sheep skin and provided significantly better weather protection than just leather. Each cast of *The Rattlesnake* has this feature. By contrast, only a few of *The Broncho Buster* sculptures have woolly chaps, and these few are considered notable because of their rarity.



The Broncho Buster

The Broncho Buster number 19, located near the museum's lobby, is an enlarged version of the 1895 *Broncho Buster*. Remington died before it was cast in bronze, although the clay model was complete. Eva Remington and her estate cooperated with the foundry to produce large *Broncho Busters* numbered up to 19.



The Stampede

Remington's clay model for *The Stampede* had been cast in plaster but not yet in bronze when he died in 1909. The bronze casting was supervised by his friend and fellow sculptor Sally James Farnham. Be sure to see several of her works on display in the Museum's lobby and second floor. The sculpture was copyrighted in 1910, after Remington's death.



The Scalp

The Scalp depicts its Sioux subject holding the scalp of his enemy aloft in triumph. The tension between the stereotyped savagery of the figure and its heroic treatment creates a subject to be both feared and admired.



Trooper of the Plains

Trooper of the Plains 1868 depicts a type Remington was drawn to: a historical figure of the old military in the West, before Remington's time. In this bronze, Remington is able to show off his sculpting prowess and his knowledge of historical detail in the uniform and equipment.



The Savage

The bust of *The Savage* may have been an attempt to provide lower cost sculptures. In the early 1900's *The Savage* cost \$50 compared to \$250 for *The Broncho Buster*. None sold until two years after the artist's death. The protrusions at either side of the head represent large shell earrings.



The Sergeant

The Sergeant, completed in 1904, was copyrighted by Remington as "Bust of a Rough Rider Sergeant (sic)." This portrait of a craggy-faced veteran in neckerchief and hat is a tribute to the cowboy-soldiers who volunteered for service in the Spanish-American War.



Coming Through the Rye

Coming through the Rye is often marveled at because only six of the sixteen horses' hooves are supporting the sculpture, with the figure on the far left being entirely off the base. This group was cast in five pieces: four horses and rider sets attached to the separately cast base. The fastener used, called a roman pin, is strong enough to easily support the weight of this horse and rider pair.

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