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COWBOY DRESS, ARMS TOOLS AND EQUIPMENTS,

AS USED IN

THE LITTLE MISSOURI RANGE COUNTRY AND THE

MEDORA AREA, IN THE 1880's

BY

DON RICKEY, Jr.
Park Historian

Completed for Theodore Roosevelt NMP
June 25, 1957

ON MICROFILM

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Custer Battlefield National Monument

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INTRODUCTION

As stated in the title, the object of this report is to make available sound information on the dress, arms, equipments and tools used by the working cowboys in western North Dakota in the 1880's. This information is basic to the sound interpretation of the open range cattle industry participated in by Theodore Roosevelt in the period 1882-87. The open range era can not be adequately interpreted for the visiting public without giving much attention to the men who made it live - the working cowboys. In the years since the open range passed from the scene, the cowboy has become the darling of historical romancers, debunkers, pulp magazine writers and B quality movie makers. He has been presented to the American public as a superman, often armed and garbed in such a way as to make the picture unredognizeable to those few elderly men now living who actually were cowboys in the great days of the open range.

For presentation of the northern cowboy of the 1880's, as he actually was, it has been deemed necessary to conduct the research embodied in this report, to the end that pictures, artifacts and relics, dioramas and other interpretive mediums will be able to convey to the public exact information as to how the cowboys dressed, how they armed themselves, what special equipment they used in the course of their work and the why and wherefore to make this material meaningful.

The research material making up this report was drawn from five types of sources. Of these five, the first and most valuable and significant is that information secured through interviews with men who were cowboys in western North Dakota in the 1880's, or were so closely associated with the cowboys of that time and place as to make them primary sources of material. In this connection, we were fortunate in being able to secure lengthy and completely co-operative interviews with six men who were part of the open range era. All of these men are very elderly, ranging in age from 78 to 92.

The second source of primary information is a small number of books and articles written by men who were cowboys in the 1880's. Several of these publications have been researched for mentions of dress, tools and arms. A third source of information on the subject is found in the relics now on deposit in regional museums, such as the Range Riders' Museum in Miles City, the Yellowstone County Museum in Billings, Montana, and the North Dakota State Historical Society, Bismarck, North Dakota. Along this line, it is unfortunate that only the North Dakota State Historical Society follows an adequate cataloguing system providing extensive information on the provenance, use and origin of specific articles.

Scholarly studies bearing on the subject of the open range cowboy provide a fourth, if secondary, source of information, their value depending on the veracity and authenticity of the information available to the authors and the abilities of the authors to select and convey significant detail. In addition, specialized studies on revolvers and other arms have proved helpful. Finally, the advice and opinions of men who have made studies and investigations pertaining to the subject, has been requested by the author. Such men as Mr. J.K. Ralston, former cowboy (1904-1914) and eminent western historical artist have been most helpful in providing advice as to the direction the report should take.

The results of my investigations will be presented in a topical sequence, with a separate unit devoted to each major item of cowboy use. In this way, the desired information will be readily available on any of the subjects listed in the contents.

The open range cattle industry was a phase of the frontier development of the great plains, and as in all phases of frontier life, that of the cowboy in the 1880's was marked by a general lack of ostentation. Life on the range or with the trail herds was

rough and crude. Clothing, tools, arms and equipments were purely functional, and usually the cheapest that could be had consistant^{1.} with the utility for which the various articles were needed. The colorfully dressed cowboy of popular legend was a later development, in times when goods could be secured much more cheaply than in the frontier years, and the cowboy had become a romantic American hero type.

The single predominant influence on the dress and equipments of the cowboys in western North Dakota in the 1880's was the fact that the majority of them had originally come from Texas with the trail herds, bringing with them styles of dress, weapons and equipment they had known in Texas. In the northern range, some of these items were discarded or altered to fit the somewhat changed conditions, but the Texan influence remained predominant throughout the era of the open range. Some few cowboys considered themselves fashion leaders of their kind, others prided themselves so on proficiency with the revolver that "some spent more for cartridges^{2.} than they did for clothing." Most working cowboys seemed to pride themselves on being recognized for exactly what they were, and eschewed fancy clothing as the mark of a "dude"^{3.} Of course, the economics of the open range era had much to do with how well the cowboys were dressed, and often a foreman or rancher would be

4.
better dressed and ride a better saddle than did the average cowboy.

As members of a frontier community, many cowboys wore clothing made for them by their women folk, or bought home-made clothing from a store that had taken it in exchange for manufactured articles.^{5.}

Usually, the clothing was dark - grey or blue, sometimes black. Fast dyes had not yet been introduced, and dark materials did not show dirt so quickly. Often the bandana was the only touch of color about

6.
the cowboy of the 1880's. In talking with men who were cowboys in western North Dakota in the eighties, all stressed the fact that the cowboys had very little money to spend on clothing in an era when a

7.
good hand drew from thirty to forty dollars per month. In general, the cowboy was lucky to have a set of clean clothes when he got into

8.
town, much less a special outfit for the occasion.

All of the cowboy's clothing and possessions had to be carried with him on his horse or in his bedroll. Each article had to serve a useful function, or, as in the case of the hat, several functions.

His clothing, arms and equipments had to stand a great deal of rough use and abuse, as he was usually out where replacements could not be obtained or easily afforded.

Bearing in mind the conditions of cowboy life in the 1880's, and the particular influence of the Texas cowboys in the western North Dakota range of that period, we will now go on to an item by item discussion of the articles that made up the dress, arms, tools and equipments of the cowboys that Theodore Roosevelt would have known and moved among in his North Dakota years.

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HATS

No single item of apparel so quickly identified the cowboy for what he was as did the cowboy hat. This hat seems to have evolved from the earlier slouch hat popular on the frontier and in the South, and the wide brimmed, high crowned Mexican sombrero. In the early 1870's, the John B. Stetson Company marketed a hat especially designed to please the cowboys. This hat, known as the "boss of the plains", was made in various brim widths, generally from two and one half to slightly over four inches, and with a crown seven inches high. In the north, the brim was usually about three and one half inches, a little less than in Texas. It was offered in two colors, black, and white; although the white was actually more of a grey in shade. This hat remained almost standard equipment for cowboys for many years, as it served their needs excellently, and was noted for holding its shape despite frequent wettings and much abuse. Most cowboys added a chin string that could be used to hold the hat on in high winds. Some of them favored looping this string around the back of the head, and some wore it under the chin.

Since many of the cowboys in western North Dakota in the 1880's had come from Texas, the more pronounced Mexican influences on head gear were often seen. Many cowboys, perhaps as many as half of them, are reported to have worn the high crowned - peaked - and very broad brimmed Mexican straw sombrero in the summer. The stiff brimmed hat

was not worn by cowboys in the 1880's, and had only a very
14.
limited use in the early 1900's.

In use by cowboys, the hat crown was sometimes dented in,
and sometimes left round. Generally, the tendency was for the
15.
Texans to leave the crowns undented. Often, a special hat
band of leather, snake skin, or braided horse hair was added to
16.
the hat - for ornament and to help it keep its shape when wet.
Not every cowboy wore a special hat band, but the practice was
very common. Usually, the cowboys made their own hat bands.

The hat band was generally from one half to three quarters
of an inch wide. If made of leather, the band was commonly
fastened by a small silver or nickle buckle, and was sometimes
17.
ornamented with silver or nickle tacks all around. According to
Ben Bird, cowboy of the 1880's, most of the hat bands were of
braided horse hair, perhaps in white and black, or with red
18.
hair interwoven, commonly made by the cowboys themselves. One
of these horse hair bands in the Yellowstone County Museum, Bill-
ings, Montana, has a somewhat open weave geometrical pattern of
white and black horse hair, with two tassels of red hair where
19.
the band was tied together. The making of horse hair novelties,
such as hat bands, watch chains, bridles and wristlets was a
popular cowboy pastime. In later years, the art of braiding and
knot-working horse hair was taught in western penitentiaries,

such as that at Deer Lodge, Montana, and the manufacture of horse hair objects by some one was quite likely to provoke joking comments as to where the artisan had "learned his trade."

aided?

The cowboy hat was wide brimmed to protect the wearer from the blazing sun and inclement weather. The high crown was intended to allow enough air space to keep the wearer's head moderately cool. It was used to carry water, to signal, to haze stock with, or perhaps to fan a campfire to life. It was almost indispensable to the cowboy, and often cost up to 20. \$20.00. In winter, a scarf or strip of cloth was sometimes tied around the hat and under the chin of the wearer to protect his face and ears. 21.

Aside from the wide brimmed Stetson, some cowboys had seal or muskrat fur caps for winter wear, but these were not common. Most of these hats were secured in trade from soldiers, as muskrat hats were standard winter issue in the army during the 1880's, and soldiers were not averse to trading them, as well as other articles of clothing, for money or liquor. 23.

Sometimes, a cowboy might have a cloth winter cap, with a large, continuous flap that could be turned down to cover the back of the head and the ears. These were commonly known as Scotch caps, and had a somewhat square shape on top, with a small button at the center. 24.

COATS AND JACKETS

Because of the universal use of the water proof slicker and the common wearing of a vest, many cowboys did not wear a coat or jacket, but "usually went shirt sleeved." In the South, and among those cowboys who came up from Texas, a hip or waist length buckskin jacket was the most popular. Very few of these jackets were ornamented in any way, except for possibly a little fringe. They displayed some Mexican influence in the small lapels and general tailoring, but were otherwise quite plain.

If a cowboy in the northern range country did have a coat, it was most likely left over from his having purchased a ready-made suit in town - "generally an old wool garment that had once upon a time come with a suit of town clothes."

In the 1890's a corduroy known as "sweetor" was popular as a material for coats. It was warm, durable, and horsehair would not adhere to it. The ribbing in the corduroy was quite wide, much wider than in corduroy made in recent years. This type of material, made in the form of a common suit coat, may have been in use in the 1880's.

One of the most common type of coat, though perhaps it

should be left until the section on outer coats, was the so-called "sourdough" coat. This was a coat of duck, twill, or canvas, lined with some type of heavy flannel or blanketing to keep the wearer warm. The outside was sometimes painted to make it wind proof. The coats were very durable, and Mr. George Custerhout vividly recalls cowboys bringing them to his mother, in the '80's to have them relined. Usually, these coats were about the same length as a suit coat.

Other than coats and jackets, many cowboys wore sweaters in cold weather. These were often of the "jersey" type, or home made, turtle neck varieties. Since fast dyes had not yet been well developed, these sweaters were nearly all black, grey or some other dark color.

SHIRTS

Cowboy shirts in the 1889's were not the gaudy, snugly tailored garments of recent years. Since many of the cowboys came from the frontier regions of Texas, a large number of them wore home made shirts; quite often the "hickory" shirt with a checkered design. Most of these had a small, turn-down collar. No miner's type double breasted shirts were mentioned by any of the old cowboys as having been worn in the 1880's, movies to the contrary. Most shirts in the 1880's had buttons only part way down the front, perhaps three or four - or perhaps laces instead of buttons. Nearly all shirts were of the pull-over type. Colors were usually dark, blue or black being very popular. Most shirts in that day had but one pocket, instead of the two pockets commonly found on modern out door type shirts.

As the cowboy often went without a coat, his shirt was usually also an outer garment. It was often of wool, for warmth and to absorb perspiration. Many shirts were made of flannel. The army shirt of the 1880's was a heavy weight garment, of dark blue woollen cloth, and was popular with cowboys.

These shirts could be had through trade with soldiers, and sometimes from post traders at military establishments. Like most shirts of the times, it was a pull-over type, with buttons from the throat to about four inches from the belt line.

Because shirts were not tailored in a wide variety of size and arm lengths, many cowboys wore arm garters to keep the shirt at proper sleeve length. These shirts were not snugly tailored, but fell straight from the arm pit.

One of the most popular commercial shirts was the common pull-over style made of a black material very similar to modern "sateen." This material wore very well and did not show the dirt.

Some striped shirts were worn by the 1880's cowboys, and especially those made of silk. Silk shirts were popular, if quite expensive, because they were closely woven and turned the wind. Like most shirts of that era, the sleeve was quite full, almost baggy, and the wrist was usually snug.

For very special occasions, the cowboy might have donned a white shirt, but he most certainly did not work in or habitually wear one.

NECKERCHIEFS

Another distinguishing feature of the cowboys' garb was, and is, the bandana, or neckerchief. It served the purposes of a muffler, a face shield in bitter and dusty weather, and was generally known by cowboys in western North Dakota in the 1880's. The use of a bandana was virtually universal in the South, but not all northern range cowboys wore them as revealed by early photographs and information from old cowboys. A clue to the type of material used in the bandana is found in the definition of the word in Webster's Dictionary. According to the dictionary, bandana was originally a Hindu word, signifying a dying process whereby through folding and tying a piece of cotton cloth in particular folds before dipping it in dye, a figured pattern was dyed into the cloth. In the 1880's, nearly all the bandanas were of cheap; cotton material, usually with a figure, but sometimes in solid color. Very few were of silk or linen, as this material was too expensive. The bandana was usually worn tied loosely around the throat, and as previously mentioned, not all northern cowboys wore them.

In winter, long, knit woollen mufflers were common, or perhaps the cowboy merely used a strip of heavy flannel cloth for a muffler.

TROUSERS

Although Levi Strauss had introduced his "Levi" style denim trousers in the 1870's, close fitting wool trousers were by far the most popular with cowboys, and the type most often worn by them in the 1880's. Another very common type of trousers was the brown "jeans." These trousers were mostly home made garments, tailored to fit snugly, from brown duck or twill goods. Many cowboys wore a pair of trousers that had originally been part of a town suit, usually in a dark color.

Trousers were tailored differently in the 1880's, than in modern times, and the cowboy had particular reason for preferring special types of tailoring. Usually, the leg of the trouser was cut so as to fit snugly from the hip down, with pockets across the front, at a slight downward angle toward the hip, rather than along the outer seam. Objects carried in pockets on the outseam had a way of working up and out of the pocket, when riding a horse. Old photographs showing men wearing this type of trousers indicate that the material was often of a narrow striped variety, sometimes known as the "gambler's stripe." Such trousers were tailored to fit the waist closely, and many men wore neither belt nor "galluses" since the fit of the garment was such as to often make them unnecessary. Like the shirts, most cowboy trousers were dark colored, although often with a checkered or, small stripe design.

As previously mentioned, cowboys of the 1880's often traded for items of clothing from soldiers, and the army trousers of that day seem to have been quite popular. These trousers were a sky blue color, of a wool material known as kersey. They were cut to fit closely, around the waist and down the leg. To insure a snug fit around the waist, they had an adjustable band attached in the back, held at the desired tension by a small brass buckle.

Some few cowboys of the period wore buckskin trousers, and especially those coming from Texas, where much of the riding gear was of buckskin.

Perhaps the most distinctive type of cowboy trousers, that became popular in the late 1880's and the 1890's, were the so-called "California pants." These trousers were designed for the cowboys, cut very close in the leg and to fit almost skin tight all around. When the open range cattle industry in the North suffered the disastrous winter of 1886-87, which actually marked the end of an era, one old cowboy, who had been very successful, remarked that "all- . . . (he) had in the final outcome was the high heeled boots, the striped pants, and about \$4.80 worth of other clothing." The California trousers were most often striped, but sometimes of a buckskin color, with a darker plaid design in them. They cost about \$7.50 per pair, and as one old cowboy put it, they were "the best pants ever made to ride in."

Contrary to popular opinion and the movie makers, Levi, blue denim trousers were not often worn by cowboys in the 1880's. They were considered poor man's wear, or the type of thing a farmer might wear. ^{54.} Of course, some cowboys did wear them but usually because they could not afford any other type of trousers. ^{55.} For some reason, this attitude changed rapidly in the 1890's, and the Levi style became quite popular with cowboys. ^{56.} Even though the Levis were extensively worn in the nineties, most men had a pair of striped or checkered wool dress trousers for dances and special occasions. ^{57.}

Most younger men seem to have favored a plain leather belt, though many wore galluses. As previously mentioned, the trousers usually fit close enough so that many men wore neither belt or galluses. ^{58.} Opinion seems to be fairly evenly divided as to whether most men tucked their trousers inside their boots, or wore them outside. ^{59.} Old photographs show both styles.

Only one old timer made specific mention of "sweetor" corduroy trousers as having been popular. This was the same type of material described in the section on coats and jackets. The informant who did mention the "sweetors" had particular reason though to know something of cowboy styles in the 1880's and ninties, as he ran a clothing store in the nineties, and recalls that the "sweetors" had been popular when he was a boy in the 1880's, and were unobtainable

in the late 1890's. According to this man, the material was very durable, although the sewing was so poor that it was a saying that when a man bought a pair of "sweetors", he should buy a spool of tough linen thread and re-sew all the seams.
60.

VESTS

Like the wide brimmed Stetson and the bandana, the wearing of vests as an outer garment is universally associated with cowboys in the open range era. This concept appears to be rooted in fact, as many cowboys did wear them, and they were especially popular in the South, where many North Dakota cowboys had originated.^{61.} Since shirts of that era had but one pocket, and the close fitting trousers of the times made the carrying of articles in the pockets uncomfortable, many cowboys wore a vest simply for the four pockets it afforded, to carry their smaller personal possessions. The factor of "style" also seems to have had an influence here, as the wearing of a vest was considered stylish by most cowboys.^{62.} Often, the vest was left over from a suit of town clothes, but stores catering to cowboy trade also sometimes bought vests from large clothing companies.^{63.}

These vests were rarely fancy though, and were usually dark in color. Sometimes a cowboy might wear a vest with a figure in the material, and vests of spotted antelope or deer skin were very popular with Texas cowboys bringing trail herds north to Dakota.^{64.} One of these old trail herders estimated that about two thirds of the younger men favored this sort of a vest, if they could obtain one.^{65.} Not all cowboys seem to have worn vests though, and many merely wore a heavy shirt in place of vest or jacket.^{66.} By the 1890's, the calfskin vest had begun to achieve some popularity, but not in the 1880's.^{67.}

OUTER COATS AND OVERCOATS

Except for line riding and some occasional odd job work around the ranches, there was little employment for cowboys in the winters. For this reason, many of the Texas cowboys, who had trailed herds of cattle to the northern range, went back South with the approach of winter. Since these men did not stay through the often bitter winters of western North Dakota, many of them did not even own an overcoat. Those men who did stay in the North through the winter often had the cheapest possible type of overcoat. Only the prosperous ranchers could usually afford such luxuries as a racoon skin coat, costing about \$50.00.

Some blanket coats were worn by the northern cowboys, but not many. They had been designed for wear in timbered country, and were not warm enough for the open plains. Some of these blanket coats were colorful though, mostly white, with broad bands of red, blue and orange through them. As has been stressed before, the cowboy had very little money, and one old cowpuncher recalled a time when "there was only one overcoat in the whole outfit, and it was loaned around to his friends by the owner." One might ask, what was worn by those who had no overcoat? The answer seems to be that with a heavy shirt, possibly a suit coat and vest, and an outer covering of the virtually universal waterproof slicker, that one could keep reasonably warm except in the betterest weather.

The predominating type of winter coat seen among cowboys in the 1880's was the canvas, or duck coat, usually lined with ^{74.}blanketing or heavy flannel. This was the "sourdough" coat. Sometimes, the canvas was painted to make it wind and water proof. Usually, it was a little longer than a suit coat, and not as long as an overcoat. Like almost all cowboy garments, these coats were usually dark colored.

Not many cowboys of the 1880's seem to have had the buffalo and fur coats. These were very heavy, and the bulk did not lend itself to ease in riding, or to being carried about in a bedroll. Some did have the buffalo coats, though - most likely traded from ^{75.}soldiers. Two buffalo coats preserved in the Range Riders' Museum in Miles City, Montana, seem to be fair examples of the type worn by those cowboys who had them. Both coats are almost ankle length. One has buttons to fasten it together, the other has a series of toggle fasteners and loops down the front. One is lined with heavy flannel, and the other with a light quilted material. One bearskin coat is also on exhibit in the Range Riders' Museum, it is as long as the buffalo coats, has toggle fasteners, and has wool, knit wristlets inside the sleeve to keep the wind from blowing up the arms.

Of all the various types of outer garments worn by cowboys ^{76.}in the 1880's, none was so common as the yellow slicker. The slicker

was made of light canvas or duck material, and water-proofed
with linseed oil. The pommel type slicker was introduced about
1880, especially for the cowboys. It fell almost to the ankle,
and was so tailored as to entirely cover the saddle and the wearer
while riding. The voluminous skirts of the coat came forward to
cover the rider's legs in wet and cold weather. The yellow slicker
was generally known as a "Fishbrand", or "Tower" slicker from the
name and trade marks of the firm that supplied most of them.
Slickers were usually carried rolled inside out, tied to the back
of the saddle, or cantele, when not in use. Slickers had to stand
much abuse and still retain their water proof quality. They were
often used to beat out grass fires and put to other rough useage.
In the 1880's, a yellow slicker cost the cowboy from \$3.50 to \$4.00
each. They had metal buttons, often with the word "Tower" inscribed
on the buttons.

Previous to about 1910, the collar of the slicker was usually
lined with red flannel, those made later had a collar lining of an
olive drab material. There were a few black slickers seen, but not
many. Although some shy horses might be "spooked" by a flapping
yellow slicker, the black slickers tended to be very stiff in cold
weather, due to the paint that was added to the water proofing lin-
seed oil. Actually, the yellow pommel slicker has changed very little
in the past seventy-five years.

GLOVES

Many cowboys wore wrist length gloves the year around. In the 1880's, all gloves worn by cowpunchers were of buckskin, and were almost never ornamented in any way. ^{85.} Very, very few cowboys wore the gauntlet type glove, as the bucket topped gauntlet could easily get caught when roping and prove the source of a serious ^{86.} accident. These became somewhat more popular in the 1890's, but were never widely used by the working cowboys.

Usually the buckskin gloves were purchased in a local store. In the Medora area, an ex-soldier named Schuyler LeBo hunted and trapped for a living and made buckskin gloves to sell to the cow- ^{87.} boys.

In winter, buckskin mittens, lined with wool or fur, were ^{88.} worn by many northern cowboys.

CHAPS

Chaps originated in Mexico, where they were known as chap-
ereros. Texas cowboys, trailing long horned cattle to North
Dakota, brought the chaps to the northern range. The rough brush
country of the Southwest gave rise to the common practice of wear-
ing chaps to protect the legs of the cowboy, and almost every
Texas cowboy had chaps when he arrived in western North Dakota.^{89.}
However, they were not worn as much in the northern range country
and their most extensive use was as extra covering when riding at
night.^{90.} During the day, they were usually wrapped in a bedroll or
thrown in the bed wagon.^{91.}

Almost all chaps in the 1880's were of tough, bull hide
leather. No fur or angora chaps seem to have been worn before about
1887.^{92.} The chaps worn in the 1880's were the closed leg chaps, "like
a pair of leather trousers with the seat cut out."^{93.} The legs were cut
straight, and usually thonged together along the outer edge of the
leg.^{94.} This style was known as the "shotgun chaps." Sometimes, a
fringe was cut in the leather, along the outside of the legs, where
the leather was thonged together. Occasionally, a cowboy might
ornament his chaps with silver conchos, or perhaps Mexican dollars
with holes punched through them and laced to the edge of the chaps.^{95.}
Other conchos or dollars, were sometimes placed along the belt, which
was integral to the chaps - perhaps three on each side.^{96.} Old photo-
graphs of open range cowboys often show this style of chaps in use.

Commonly, a pocket was patch-sewn to each leg of the chaps, four
97.
or five inches from the top of the belt.

The wide, bat-wing type of chaps did not come into use until
after the end of the open range era in the northern plains
country.

BOOTS

The cowboy boot of the 1880's was very similar in shape to those made in recent years. The main difference was that the boots worn in the 1880's came up much higher on the leg, reaching almost to the knee, and showed very little if any ornamentation.^{98.} The common, forward sloping heel was about two inches high, but some cowboy boots were made with a square type heel, like the old type cavalry boots.^{99.} Nearly all boots were of black calf leather, "French" calf^{100.} being especially popular. Ornamentation was limited to there sometimes being a little fancy stitching on the boot top,^{101.} but this was not common in the 1880's.

Cowboy boots in the eighties usually had a pair of leather boot straps ~~sw~~ewn into the inside of the boot tops so that they protruded above the tops for an inch or so. The flashy "mule ear"^{102.} straps, flopping over the top of the boot for several inches were not uncommon, and usually denoted the wearer a "dude" or new comer to the plains country.^{103.}

Some cowboys had their boots made to order, but many bought their boots ready made. Most boots were made by small shops in the early 1880's. The pegged boots, in which the foot portion was attached to the sole with hardwood pegs, cost a few dollars more than sewn boots. Prices on boots seem to have varied from about \$7.00 for ready made boots to about \$15.00 for specially made boots. Of course,^{104.}

a cowboy could spend as much as he wanted on his boots, but very few seem to have felt the need to put a great deal of money into footwear. Extra long heels were stylish with those who did
105.
order expensive boots.

As with other items of cowboy wear, many of the socks used in the 1880's were home made. Women in the frontier communities often knit cotton and wool socks to exchange at a store for manufactured
106.
items. Cowboys bought these home made socks from the store keepers. A type of stocking known as "Dutch socks" were sometimes worn in winter. These socks were quite thick, of knitted wool, reaching
107.
almost to the knee.

In winter, many cowboys in the northern country wore rubber and felt overshoes, or "artics", these were often secured from
108.
soldiers. The artics were rubber soled, with black felt uppers and fastened with metal buckles across the front.

SPURS

Many types of spurs were worn by cowboys in the 1880's.

Sometimes they were locally made by a blacksmith, and sometimes purchased from suppliers. With Texans, the heavier Mexican influence was evident in the generally heavier and sometimes more ornate spurs they wore. Since the majority of the cowpunchers in western North Dakota in the eighties had originally come from Texas, a large number of the spurs seen in the Medora area in the early days were the large, heavy types.

Texas spurs usually had long, propped rowells on them, as long as two inches in diameter. One old cowboy recalls having made rowells for his spurs by punching a hole through the center of a Mexican silver dollar, then filing teeth all around it. Sometimes, these Texas spurs had small metal "jinglers" hanging from the end of the spur shank in such a way as to make the rowells hit them when they turned, and sometimes they had other pieces of metal, called "clinkers" dangling from the shank itself. In the northern range country, many cowboys adopted a smaller rowell for their spurs, about $1\frac{1}{2}$ inches in diameter, on a 2" shank.

Perhaps the spurs were the first item of cowboy dress that were beginning to show some ornateness, as silver inlays, as well as those of brass and copper, were becoming stylish among working cowboys. A pair of spurs examined by the author were of the goose-

neck type, with a goosehead at the end of the shank. They were
113.
of iron, with small silver inlays on the shank.

No brass spurs seem to have been worn in the 1880's, and all
seem to have been iron. Two popular types of spur were the "Cross
114.
L", a large, heavy spur; and the "OK", a lighter and smaller spur.

CUFFS

Leather cuffs, to protect the cowboys' forearms in rough brush country seem to have originated in Texas, as did so many other items of cowboy apparel. Many northern cowpunchers in the Medora region wore these cuffs in the 1880's. A pair on exhibit at the Range Riders' Museum is of russet leather, about eight inches long, with a band of design stamped into the leather at each end. They fastened with a metal snap on the large end, and had a leather strap and white metal buckle to hold them close to the wrist at the small end. Some cuffs had a row or two of silver or nickel tacks set into them, but this was not common in the eighties.

Cuffs seem to have been worn up to about 1910, but for some reason lost their popularity rapidly after 1900. Not all cowboys wore cuffs in the Medora area, but nearly all those who had recently come from Texas did.

UNDERWEAR

Because the cowboy was frequently out in cold and damp weather he required a heavy type of underwear. Nearly all underwear was of the union suit, one piece type, of wrist and ankle length variety. It was usually of cotton flannel or wool, though silk underwear was sometimes worn in winter. Most commonly, it was white or greyish in color, or sometimes red. Occasionally, underwear came in a two piece suit, also of wrist and ankle length. In warm weather, the cowboy might have his shirt sleeves rolled up, exposing this wrist length underwear.

REVOLVERS

Almost every cowpuncher in the 1880's were a large calibre revolver on a combination gun and cartridge belt, except, perhaps, 124. when in town. It should be noted, however, that some few cowboys did not even own a gun. 125. The revolver was of course the cowboys prime self defense weapon, but it had other uses as well. He used it to hunt game with, to kill wolves and coyotes, as a means of signaling, and sometimes as a source of amusement and sport. In shooting a revolver, the cowboy was most often what is termed a snap shot rather than a deliberate shooter. Some cowboys practiced a great deal, others could not afford to buy extra ammunition for 126. this purpose. Trick shooting and competitive shooting was sometimes popular. Shooting at tin cans thrown in the air, or keeping a can rolling along the ground by hitting it with bullets were common 127. forms of amusement shooting. One type of competitive shooting popular with Texas cowboys was to rapid fire the contents of ones' revolver at a post, while riding at full gallop on a horse. The winner 128 was the man who placed the most shots in the post, closest together. One cowboy of the 1880's, Mr. Ben bird, of Medora, North Dakota, estimates that about one third of the cowboys were what could be termed really good shots.

For distance shooting and when accuracy was most desired, the revolver was often held with both hands, straight in front of the shooters body. This was the hold most often used in hunting.

Nearly all cowboys who carried a gun wore the gun in a large
loop-through, open top holster hung on a cartridge belt. When going
into town, the gun belt was often left at the ranch, and the revolver thrust into the belly band of the trousers, under the suit coat,
or perhaps carried in an out-of-sight shoulder holster. Shoulder
holsters though were most commonly used in the winter, so that the
revolver could be more easily reached under the outer coat. Among
professional gun men, a very, very few of whom worked sometimes as
cowboys, a special leather lined pocket was at times sewn in the
trousers, and the revolver carried in this special pocket.

Of all the various types and makes of revolvers on the
market by the 1880's, the single action Colt, model of 1873 was
by far the most popular type of revolver among the cowboys. Basic-
ally this was the Colt Army revolver of 1873, with some slight mod-
ifications. Production of this weapon began in 1873-74, and continued
until 1940, when arms orders for the Western Allies in World War II
caused the suspension of production of the "Frontier" single action
Colt. So popular had this weapon become and so much a part of the
western tradition, that the Colt firm resumed production of the
single action in 1956.

Civilians purchasing the single action, model 1873 Colt,
could order it in a variety of barrel lengths, exterior finishes,
with or without engraving, with special grips, and in an assortment
of calibres other than the standard Army .45.

Most popular with the cowboys of the 1880's were the .45,
132.
.44, .41, and especially the .44/40 calibre Colts. The .45 calibre
was the largest, and was the standard army cartridge for many years.
The .44/41 cartridge was the same ammunition as was used in the
Winchester model 1873 .44/40 rifle and carbine, and the cartridges
could be used in either the revolver or the rifle. Colt revolvers
were also chambered for other Winchester rifle and carbine calibres,
133.
such as the .38/40 in 1886 and the .32/20 in 1887.

Before 1882, Colt revolvers were usually furnished with one
piece walnut grips, but after 1882, the grips were made in two
134.
pieces, of molded, black hard rubber. Grips were sometimes marked with
135.
brands, or set with steel tacks. The standard army revolver had a
seven and one half inch barrel, but most cowboy Colts were ordered
with shorter barrels, from four and three quarters inches to about
seven inches. Barrels could be ordered in any desired length, at
extra cost. Medium barrel lengths were most popular with the cow-
136.
punchers.

Since the cowboy's revolver was intended for hard and long
use, he very seldom sported a fancy weapon - engraved, or specially
plated. Nearly all cowboy revolvers were finished in plain metallic
blue. Once in a while, a revolver with special pearl, bone or ivory
grips was seen among the cowboys in the 1880's, but not very often.
None of the old cowboys interviewed for this report ever owned one
and all stated that such special pistol grips were uncommon in the
eighties.

Occasionally a cowboy was seen with a specially ornate revolver. Teddy Blue Abbot recalled one instance, where the owner of a large outfit rewarded his favorite wagon boss by "giving him a forty-five dollar single action . . . with an ivory handle, and an N Bar set in gold in it."

One of the most popular misconceptions of the cowboy armament is the romantic tradition of the two-gun man, seen striding across the stage of fiction and the movie screens with two revolvers belted on his hips - and supposedly bringing both into play at once, with unerring accuracy. Factual information seems to indicate that the above mentioned two-gun cowboy was a rarity -
138.
or a very green new comer to the range country. Some professional gun men did wear two guns at once, but " the kind of fellows that did carry two would carry one in the scabbard and a hide-out gun
139.
down under their arm." The origin of the two-gun myth goes back about thirty years prior to 1881. In the era of percussion, cap and ball revolvers, some men did wear two guns, but not to shoot them simultaneously. These percussion revolvers took much longer to load than did the cartridge arms of the 1880's, and the carrying of two guns at once was to enable the wearer to have twelve instead of only six shots at his command without having to go through the time consuming process of re-loading his revolvers.

Percussion revolvers had been obsolete since the introduction of the cartridge Colts and Smith & Wessons, plus the appearance of Remington and other makes of metallic ammunition revolvers in the early 1870's. Only one old cowpuncher interviewed by this researcher recalled seeing any percussion arms in use in the eighties - and that was by a 13 year old boy.

While Colt single action revolvers were the most popular and predominant cowboy weapons, other revolvers also were in use by cowpunchers of the 1880's. The idea of a double action, or self-cocking revolver was not new, but until Colt brought out the Lightning model revolvers in 1877, it had not been adapted to modern American hand weapons. The Lightning Colt is very similar to the single action, model 1873, in frame, barrel and ejector, but the trigger guard is different, and the grips were of the "bird head" type instead of the square butt variety as used in designing the model 1873. The Lightning grips are round at the bottom, and smaller than those on the single action. This revolver could be cocked and fired either single or double action, that is to say, a single squeeze of the trigger revolved the cylinder into firing position, brought the hammer back, and released the hammer to strike the cartridge primer. The Lightning was widely marketed

by Colt, but never became very popular, probably due to the fact that the internal mechanism was quite delicate and easily gotten out of adjustment. It was made in two styles - with a medium barrel length and an ejector along the right side of the barrel, or in a short barrel length, minus the ejector. The weapon loaded through the loading gate on the right side, at the rear of the cylinder, like the model 1873 single action Colt. Writing in 1950, one old cowboy of the 1880's recalled that he had personally, "packed a double action, ¹⁴¹41 Colt, in the holster on my saddle," in 1885. This particular Colt was supplied in two calibres - .38 and .41, with a very few made in .45. None of these cartridges were interchangeable with the Winchester ammunition.

What has been said of the Colt Lightning was also true to some extent of the Smith & Wesson revolvers. These arms "broke" at the top of the frame to load, and looseness often resulted from hard usage and wear on the hinge. No Smith and Wesson revolvers were used by any of the six men interviewed, and none, used by cowboys, were seen in the museums visited. One of the chief features of the Smith & Wesson was that when the arm was opened for loading, the empty shells were automatically ejected by a collar set into the center of the rear of the cylinder, which popped the empty cases out. Some of these arms were in use though but very few.

Those that did see cowboy use were the Smith & Wesson "American" model of 1869, and the Schofield model that came out a few years later. The army used a few of the Schofield models, but did not adopt them for general issue, as model 1873 Colt was adopted.

Though the Remington Arms Company's main emphasis was on the production of rifles and carbines, they did market a single action .44 calibre revolver in 1875, to compete with the Colt. This was a remodeling of their percussion revolver, retaining very similar lines - even to the diagonal rib under the barrel, which had been the loading lever in the percussion class. Like its predecessors, the cartridge Remington of 1875 had a solid frame, and unlike the Colt, the back strap and trigger straps, but not the trigger guard, were forged integral with the frame. The trigger guard was a separate part. The grips on the Remington were always made in two halves, whereas the earlier model 1873 Colts had one piece grips. The Colt switch to hard rubber grips in the early eighties saw the model 1873 equipped with two piece grips as well. Some of the Remington revolvers were used by cowboys, but not in large numbers. A model 1875 Remington on display at the Range Riders' Museum is catalogued as having been used by a cowboy in 1888, who had brought the arm from Colorado to the northern range

144.
country in that year. The barrel of this revolver has been cut back about one inch from its original length, which might have been necessitated by an injury to the original muzzle, or perhaps done merely from the owner's preference for a shorter barrel.

In assembling materials and relics, it might happen that some odd appearing "Colt single actions", "Smith & Wessons" and other out-of round arms may be offered as donations, or for sale. If such items do turn up, they are almost sure to be Spanish and Belgian copies of their popular originals. For centuries cheap arms have been manufactured in Spain and Belgium - often amounting to pirating of models patented in other countries. Some of these arms were sold in this country, but it is very doubtful that an arms buyer as discriminating as a cowboy would have purchased such an arm, as they are very poorly made, and at times dangerous to the user. Other revolvers offered to the Park might be different makes and models of the percussion revolvers, and, as previously stated, only one was mentioned in the research for this report, as they had long been out of practical use by 1880. It is possible though that some of the thousands of percussion revolvers that were altered to use metallic cartridges may have been used by North Dakota cowboys.

The scabbards, or holsters, in which the cowboys carried their revolvers were open topped, and generally of the loop-through type,

The scabbards, or holsters, in which the cowboys carried their revolvers were open topped, and generally of the loop-through type, where the body of the holster is looped through a large flap, forming a wide loop for the cartridge belt to pass through. Most all holsters were of brown, or natural colored leather. Some cowboys made their own holsters and gun belts from "grained" leather. None of the modern, "buscadero" style belts and holsters combined seem to have been in use in the 1880's. All holsters of that era were made to slide on the cartridge belt. Holsters were most often supplied by saddlery shops in the eighties. One, marked "Rattan Saddlery Co., Dickinson, N.D." is stored in the North Dakota State Historical Society. It is partially stamped with a basket design, and is typical of the common cowboy holster; although the "N.D." stamping places the date of manufacture after 1889, when that state was admitted to the Union.

As has been mentioned, revolvers were sometimes carried in leather shoulder holsters - especially in winter, or when the cowboy was in town. Like the belt holsters, these were functional and not often ornamented in any way, except for some occasional stamp designs. Some cowboys carried their revolvers in other ways beside in a holster - perhaps even placing one in the boot top when in town.

Styles of wearing the holster seem to have been varied, especially so in the northern and southern ranges. Southern, or Texas type cowboys, seem to have favored wearing the holster low on the hip, while the northern cow punchers usually wore theirs close to the waist band of the trousers. To insure a fast, smooth draw, the bottom of the holster was often tied to the thigh with a leather thong, but when riding fast, the holster was usually worn higher, close to the waist. belt.

The revolver holster was most commonly carried on a cart-ridge belt made of fairly soft calf leather, doubled over and sewn along the bottom edge. An opening was often made on the inside of the belt, so that it could be used as a money belt. These belts were from about two and three quarters to four inches wide, and both the examples examined by this researcher were fastened with medium sized, plain metal buckles. In each case, the tongue of the belt was a narrower billet of leather and the buckles were also fastened to separate billets of leather sewn on the body of the belt. Neither belt bore any ornamental tooling, carving, or stitching. Gun belt buckles in the 1880's were plain, functional items, not the fancy types later used in

155.
rodeos and parades. Cartridge loops most commonly extended all the way around the belt, but some belts were made with only a few loops. Most cartridge belts held about fifty shells, as many as came in one box of ammunition.

156.
Very few working cowboys seem to have carried hidden "hide-out" guns. None of the informants interviewed for this project recalled having ever known of a cowboy carrying or owning a derringer or other small "stingy gun." Occasionally, a cowboy might have an extra revolver, carried out of sight, but this was uncommon.

RIFLES & CARBINES

Once the treat of Indian hostilities had passed, very few cowboys owned or habitually carried a rifle or carbine. 158.
When the last of the Sioux hostiles surrendered early in 1881 the main reason for a cowboy to carry a rifle no longer existed. Another reason that few cowboys owned or carried a carbine or rifle was that it could easily get in the way of roping and added just that much more to the gear carried on a horse. Some ranchers would not allow their cowboys to carry a carbine. 159.

Those cowboys who did own them usually carried them in plain leather scabbards, or "boots" on either side of the saddle, but most commonly on the left side, to leave the right side free for the rope. Rifles and carbines were sometimes carried when "line riding" or traveling, never during roundup or other cattle work. 160.
161.

Since there was usually little employment for cowboys in the winter, many of them made their living as market hunters - shooting deer, elk and antelope and selling the meat. Before the buffalo herds were killed out in the northern range, some cowboys were also part-time hide hunters, but not after 1885. Two of the cowboys interviewed for this report owned Sharp's buffalo rifles in the 1880's. One of them had been a market and

buffalo hunter, who retained his 45/90 calibre "Old Reliable" model 1874 Sharp rifle during his cowboy years in the eighties. This particular rifle was a sixteen pound weapon, and commonly fired from a rest made of a wiping rod. Though chambered for the commercial 45/90 cartridge, it would also take the universally obtainable 45/70 Government ammunition. The other cowboy who recalled owning a Sharp rifle in the eighties had bought it from a buffalo hunter for only ten dollars in 1885. The gun cost about \$125.00 when new, but apparently the hunter needed money badly - and the buffalo were gone. This was also the "Old Reliable" Sharps, but manufactured in 45/70 calibre. Should any of these items be offered to Theodore Roosevelt National Memorial Park, the model date of 1874 and the phrase "Old Reliable" will be found stamped thereon. It was also made in 44/77 and other large calibres. Sharp arms were quite popular, due to their rugged construction and ease of operation. During an Indian scare in 1880 one old cowboy remarked that all the members of his group "were armed with Sharps-Carbine saddle guns (sic) as well as six shooters."

Other models of the Sharp arms were also in use in the 1880's. Thousands of them had been converted from percussion to metallic

cartridge weapons after the Civil War. The large majority of them were carbines, but there were also some of the longer military rifles. Most of the converted Sharps were altered to take the 50/70 Government ammunition, but some were re-barreled to use the more modern 45/70 cartridge. One of these carbines was used by one of our cowboy informants in the 1880's as a hunting arm in winter. ^{165.}

Some civilians bought condemned, or new, 45/70 Springfield single shot rifles and carbines, but only one mention has been found of any of them having been used by cowboys. ^{166.}

By all odds, the lever action, repeating Winchester carbine and rifle was the most popular long arm with the cowboys that did own and use them. The first true Winchester was a model 1866, made in .44 calibre, for rimfire ammunition. ^{167.} These first Winchesters had brass frames, butt plates and forestock caps. A few of them were still in use in the eighties ^{168.} though improved models had been on the market for many years. It was the model 1873 carbine, in 44/40 calibre, that was by far the most common long gun used by cowboys. ^{169.} This carbine had an iron frame and all iron fittings. Only the cartridge carrier block, seen on the under side of the frame, forward of the

trigger, was made of brass. The 44/40 cartridge was adapted for use in Colt revolvers as well as in the Winchester arms, and was very popular with cowboys. The phrase, "Model 1873" is found stamped on these weapons on the tang, just behind the hammer. Like the Colt revolvers, it was chambered for the 38/40 and the 32/20 cartridges as well as the 44/40. The calibre of a given rifle or carbine in this series will be found stamped on the bottom of the brass cartridge carrier, and sometimes on the top of the barrel.

In 1876, Winchester marketed a heavier version of the model 1873 arms, designating it the "Centennial", or 1876 model. This is a larger weapon, over-all, than the model 1873, but is of the same design. The model 1873 was used as a pattern, to enlarge the action and magazine and lengthen the barrel to accommodate the 45/75, 45/70, 45/60, and other heavier calibres used for big game hunting. Very few of these were used by cowboys, as they were much heavier and more unwieldy than the model 1873. The model 1876 Winchesters saw their widest use among buffalo hunters and others using heavy calibre ammunition.

Toward the middle 1880's, the Winchester firm developed a different type of lever action for use in carbines and rifles, and offered it to the public as the model 1886. Like the model

1876, the new arm was designed for heavy calibre ammunition. Many specimens of the model 1886 are found in the western region of North Dakota, and some of them were no doubt, used by cowboys - during times when they were employed as market hunters or when hunting for meat, not when working with cattle. This weapon was made in both rifle and carbine lengths, and will be marked "model 1886." Two of the cowboys interviewed for this report recalled using the model 1886 Winchester, in calibre 40/82, just prior to 1890. One old cowboy noted that his father had a model 1876 Winchester in calibre 45/60.

It should be mentioned that the heavy calibre ammunition for the later Winchesters, and in fact all metallic ammunition, was quite expensive during the 1880's and for this reason, cowboys, like other arms users, usually reloaded their empty cartridges. The Winchester, Marlin, Ideal and other firms sold reloading tools for refilling a wide variety of shells. A great deal of expense could be saved by casting ones' own lead bullets and reloading shells; an occupation sometimes left for long winter evenings and other odd times. The exhibit at the Chateau de Mores contains several reloading tools, and there are probably

a fair number of them in the Medora area.

Though the Winchester long arms were by far the most popular among cowboys, many other types of carbines and rifles were also in use in the 1880's. Seeing the success Winchester was enjoying, the Colt firm introduced a similar, lever action type weapon, but not many of these were manufactured. One of them is on display in the de Mores chateau, but it has been shortened from the original length.

Though the lever action, "saddle gun" was most popular, single shot weapons, other than the already mentioned Sharp arms, were sometimes used by cowboys. Remington had developed a simple, yet very strong single shot, breech loading action toward the end of the Civil War. This "rolling block" Remington, with slight modifications, was manufactured in rifle and carbine sizes for the commercial market, and some of them were used by cowboys - most likely in .45/70, .44 rimfire, or perhaps in .44/40.^{173.}

More northern, Dakota cowboys seem to have owned and used rifles and carbines than was the case in Texas, but since the cowboy usually "could hunt with a pistol," the carrying of long arms was never common.^{174.}

KNIVES

Anyone who has ever done any camping, hunting or fishing knows the many uses to which a good knife can be put, and almost all cowboys had a sturdy knife or two with them at all times. The most popular type of knife was a large, rugged pocket or clasp knife. Few cowboys seem to have favored wearing a hunting or belt knife. Those cowboys who did wear a belt knife favored a knife with about a five inch blade. Most of these belt knives were plain, and when one was seen with silver inlay on the hilt or other ornamentation, it was almost certain to have come from Mexico.

Some few cowboys in the 1880's carried a knife as a weapon but this was not common. One informant recalled an ex-Texas ranger, in the Medora area, who always wore a long, double edged, sharp pointed dirk. A few hard cases and "would be badmen" sometimes carried a short sheath knife in a scabbard in their pockets, or perhaps tied the sheath inside the top of the boot leg. Very rarely, a cowboy had the leather sheath rivetted to the boot leg. It should be emphasized that these knives were not the large Bowie knife of earlier frontier fame.

Knife throwing and gambling on skill at knife tricks was popular with many Texas cowboys, who drifted to the northern range country. Much in the same vein as shooting a mark and doing

183.
tricks with a revolver was popular.

Because they were working with cattle, and since they did quite a bit of hunting, many cowboys also had skinning knives in their kits. These were ^{the} common, curved blade, that is still in use. When cattle were "winter killed", or died on the range, cowboys usually skinned the carcass for the hide, so that the animal was not a total loss.

ROPES

The rope was almost as indispensable to the cowboy as his horse, and in the open range era, roping achieved its heights as a working cowboy skill. The cowboy of the eighties took great pains with and good care of his rope. It was his main tool in working cattle. In the 1880's, it was never called a "lasso" and in the north, was most commonly termed a "catch rope" or "throw Rope." These ropes were usually about forty feet long, to throw a small loop, and were of about seven six-^{185.}teenths of an inch stock. Some ropes were as short as thirty feet, and others might be as long as fifty feet, but most^{186.} were in between these extremes in length.^{187.}

Ropes were made of a variety of materials in the 1880's. Many Texas cowboys, and a large number in the Dakota country as well, favored the rawhide rope, which was often braided by the^{188.} cowboy himself. These ropes were carefully braided in the same manner as sailors braid ropes with a marlin spike. One examined by this researcher is made of four strands, some were three. Most saddlery shops of the 1880's carried these rawhide ropes in stock, the produce of winter work by cowboys. Other ropes in use in the eighties were of "seagrass", Mexican maguey fibre, sisal and a few of braided hair. Hemp ropes were not used in the

189.
1880's. Grass ropes, of one of the above mentioned fibers,
were sometimes laid when new on a pile of paper, then the
paper ignited, to burn off the loose fibers.
190.

Since the loop is the most important part of the rope,
great care and skill was employed in the fashioning of the
slip, or "hondu". Usually, the slip was merely tied into the
end of the rope, as small as possible to offer the least re-
sistance to wind and the least weight at the end of the rope.
Sometimes metal "hondus" were braided into the end of a rope,
to provide the easiest slippage for the line. Not too many
cowboys used a metal hondu though, as they could easily knock
out a horses eye when roping him, and were otherwise danger-
ous when swung at the end of a rope. For a time, there was a
fad among cowboys for these special "hondus", made of brass,
iron, or perhaps carved from a mountain sheep's horn.
191.
192.

During the 1880's there were two "schools" of thought
among cowboys as to the best way to use a rope. Pacific
coast and Oregon cowboys usually were referred to as "dally
welters" because they did not tie the end of the rope to the
saddle horn, but only took a couple of turns with the end of
the rope to the saddle horn, as a secure hold when the rope
was on a fractious cow or horse. The rope was most often

carried on the right side, for ready use, tied to the saddle
193.
or slung over the horn.

Trick and fancy roping was popular among the cowboys, and
some of them spent much of their leisure time perfecting their
skill with the rope.

QUIRTS

One item of cowboy equipment that almost all of them used in the 1880's was the quirt. These quirts were made of braided rawhide, or occasionally of horse hair. The handle, or body was usually about twelve inches long, and most commonly filled with lead small shot to give it weight, though the handle was sometimes of wood or iron, covered with the braided leather. The whip end, or popper, was about eighteen inches long, usually made of two whangs of rawhide. The opposite end of the handle from the popper had a thong loop attached to it, to be slipped around the wrist when in use, or for attaching the quirt to the saddle.

As with the rawhide ropes, most quirts were made by the men who used them. Some men made them as a pastime, and sold them to others or to saddle shops. In braiding the rawhide, fancy knots were often employed, but few quirts had any other sort of ornamentation.

CANTEENS & WATER BAGS

Though working in what was often a very dry country,
198.
very few cowboys carried canteens or water bags. On round
ups and when trail driving herds of cattle, water was
carried in a barrel on the cook wagon, and when away from
the wagon, the cowboy was expected to "lay down and drink
199.
like a cow" when water was found. Canteens were considered
unnecessary by men who slaked their thirst by getting a
200.
"drink out of a cow track filled with rainwater."

Once in a while, a cowboy, traveling across country,
might have had a canteen marked "US", secured in trade from
201.
a soldier, but as has been stated, this was uncommon.

BEDROLLS

Since the cowboy was often away from the ranch, he had to provide himself with some form of portable sleeping gear when trailing herds, riding distant parts of the range and on round ups. In the era before any specially designed sleeping bags had been developed, the cowboy's bed was made up of a medium weight canvas tarpaulin and enough quilts and blankets inside it to keep him moderately warm. All cowboy bedrolls were "built" in a "tarp," about 18 by 6 feet in size, which was doubled over from the bottom up and tucked under the sleeper on each side. Some of these "tarps" were waterproofed with paint, most were not. Some "tarps" had a series of rings and snaps on the sides to facilitate making up the bedroll and to insure its staying together. This may have been the genesis of the modern sleeping bag.

Inside the "tarp", the cowboy placed from two to four "soogans", or light cotton quilts, or a combination of blankets and quilts. The origin of the word "soogan" seems to have been lost, though the word is still current among cattlemen.

Because they were made of excellent, hard twist virgin wool, the old grey-blue army blankets were much favored by cowboys.

Like other army gear in use among cowboys, these blankets
207.
were secured in trade from soldiers, usually for liquor.
Most bedrolls in the 1880's were made up of "soogans"
though, instead of blankets. Other types of blankets in
use among the cowboys of the eighties were heavy "California"
208.
blankets, that cost \$18.00 each. They were about twice as
heavy as an army blanket. Some few cowboys also had Mexican
or Navajo blankets, but not very many.

The cheapest type of blanket used in the cowboy bedroll
was a thin article known as a "henskin." These were very
cheap, costing only about \$1.75 each, made of perhaps eight
209.
threads of cotton to one of wool. They did not last very
long though some used them as a sheet in the bedroll.

If a stranger rode into camp, the cowboys were expected
to share blankets with him, and since many men hosted lice,
some cowboys were reluctant to offer this ultimate in range
hospitality, as the only way blankets could be thoroughly de-
loused was to place them on an ant hill for the ants to eat
210.
the lice.

The bedroll was usually carried on the bed wagon on round
ups and when trailing cattle. When the cowboy was traveling on
his own, or representing his outfit at a distant round up, he
commonly carried the bedroll on a pack horse.

WARBAGS

This item of cowboy equipment, whose name was plainly borrowed from the Indians, served as the cowboy's valise and as a catch-all for a host of small articles he might want with him. Like the Indian's warbag, that of the cowboy was meant for stowage of essential articles of dress and equipment not worn by the cowboy or carried on his horse. The cowboy warbag was a seamless canvas, two bushel

211.
grain sack. Sometimes both ends were sewn shut and a slit made in the middle, through which the extra clothes and
212.
other items carried in the sack could be placed. Other warbags were fastened shut by merely tying a string around the mouth of the sack, or perhaps punching holes through
213.
the edge and lacing a thong through the holes.

For ease of identification, some cowboys marked their
214.
names, initials, or brands on their warbags, but not always. It was usually carried rolled up in the bedroll, and was often used as a pillow at night. Very few cowboys owned much in the way of extra clothing, and the contents of an average warbag would have been something like "two suits of underwear, a spare
215.
shirt, some socks and a little loose stuff."

SADDLES AND HORSE GEAR

Because the western cattle industry began in the Southwest, much of the dress and equipment associated with the open range era showed definite Mexican influences. This was true of the chaps, the high crowned hat, waist length jackets, and especially was it true of the stock saddles ridden by cowboys in the 1880's. Evolving from the earlier Spanish war saddles, the cowboy saddle of the eighties had a high cantle and was often full skirted. Not only were many of the Texas saddles that were ridden north influenced by the older styles, but many of them actually had been made in Mexico, where saddlery was a high art. This is not to say that these were fancy saddles, as highly ornamented horse gear was very rare among cowpunchers in the 1880's. Decorating saddles in the 1880's usually amounted to stamping some flower designs or basket weave designs on the leather, especially the skirting, not in carving, coloring and ornamenting with silver.

Modern cowboys saddles, and most of those made after 1900, are of the swell fork variety - where the front fork of the saddle tree is swelled out from either side of the fork. In the 1880's, there were no swell fork saddles, and all the cowboy saddles were of the straight "A" or "slick fork" type. The horn was flat, and of iron - often left uncovered.

In the range country east of the Rocky Mountains, almost all the stock saddles in the eighties were of the double rigged, 221. "rim-fire" type. These had two cinches instead of one. The phrase "rim-fire", as applied to the rigging of a saddle, comes from the fact that the forked firing pin of the Henry and model 1866 Winchester rifles left a dent on each side of the cartridge case - hence the term for the double rig. The single rig saddles, that come from the Pacific slope range country, were termed "center-fire," denoting a single cinch rigging on the saddle. Some of these were seen in the Dakota ranges, but not very many.

A third type of rigging for saddles, that evolved out of both the others was the Montana or three-quarter rigged saddle 222. that was used to some extent in the northern range country. In the Montana rigging, the saddle was equipped with two cinch rings, but the rear cinch was diagonally attached to the forward cinch, and only the front cinch passed under the horses' belly.

Since the stock saddle was a functional article, the double rigged saddle, in which the saddle was most firmly secured to the horse, was the most popular for roping, as with a single cinch, the saddle could be forced to turn almost sideways by a tough old 223. cow or wild horse. As was mentioned before, in the Dakota range

country, the roper usually tied his rope securely to the saddle horn when working cattle.

Several types of saddles were popular in the 1880's. A saddle with either a Cheyenne (double rigged) or a Visalia (single rigged) tree could be purchased for about \$35.00 to \$40.00 in 1887. The Collins made saddles were also quite popular in the eighties. It too, was a double rig saddle. These early saddles were made by lacing the wood parts of the tree together with rawhide, allowing the rawhide to shrink iron hard, then covering the tree with rawhide, and finally covering the whole with oak tanned leather.

The first major supplier of saddles in the Medora region was the saddlery firm of the Moran Brothers at Miles City, Montana. Many of the Moran saddles were made to order, others were made up in advance, and individual tastes and variations in rigging desired by the cowboys could be fitted to any saddle. The Rattan Saddlery Shop, located in Dickinson, east of Medora, also supplied many saddles and other items of horse gear to the cowboys.

Two good examples of the saddles used by cowpunchers around Medora in the eighties are now on deposit in the collections of the North Dakota State Historical Society in Bismarck. One of them was made in Cheyenne, Wyoming, by F.A. Menea, and used on the Connelly

Brothers' Ranch thirty five miles north of Dickinson in 1888.

This is a double rigged saddle, having a covered iron horn, square russet leather skirts fifteen by twenty-eight inches on one side, lined with sheepskin, and having maleable iron ox-
228.

bow stirrups. The other stock saddle used in the Medora range in the 1880's had been manufactured in Mexico in 1879, and brought to Dakota in 1884. It is also of russet leather, having full flower stamping designs, square skirts fifteen by twenty-eight inches, leather tie strings and conchos, and
229.
with wooden, ox-bow stirrups. The cinch on this saddle is of canvas belting, and is not the original.

One style of saddle that was in use by cowpunchers of the eighties that is no longer seen, nor has been for many years, was the covered or "macheer" saddle. The "macheer" saddle was an ordinary stock saddle with an overall covering of light leather - to reduce friction at all possible points where the rider sat the
230.

saddle. Most saddles in the eighties were rigged with wooden ox-
231.
bow stirrups, though some ox-bows were of iron. Cowboys usually
232.
rode with a long stirrup leather in the eighties.

The most popular cinch in the 1880's was the fishcord cinch, made of numerous strands of tough, hard twisted cord, about one
233
third of an inch in diameter, and made up by the cowboys.

Some cowboys also made their cinches from strands of soft
234.

"latigo" leather, run through the cinch rings. Hair

cinches were also very popular, and sometimes had a dia-
235.

mond design worked into them.

Stirrup hoods, commonly referred to as "tapaderos," or
"taps" were in common use in the Southwest range country,

and many cowboys brought this style with them when they
drifted north to Dakota, where they often discarded the "taps."
236.

The tapadero was originally intended to protect the rider from
rough brush, but many were of the elongated "hog snout" type, a
very long, perhaps reaching to twenty-eight inches, tapering
237.

to a point. These extra long "taps" sometimes had a lead weight
at the tip, so that the rider could kick forward and whip a
238.

horses head up out of the brush. In later years, fancy parade
saddles were usually rigged with tapaderos, which were often
made the object of much decoration.

The three most common and popular types of saddle blankets
used by the cowboys of the 1880's were the grey-blue army blan-
kets, hand woven Mexican and Navajo blankets and pads and blan-

kets made of horse hair. The army blanket was very popular, and
239.

cowboys could secure them from soldiers. The Mexican blankets
were not as colorful as those woven by the Navajos, but were
240.

very thick and made excellent saddle blankets. Navajo blankets

were brought north by Texas cowboys, and sometimes were sold
241.
in stores in the northern range country.

The most popular of all saddle blankets was not actually a blanket, but more of a felt pad made of horse hair. These hair blankets would not scald a horses back, as they allowed air to pass through them, and were very easy on the horse as well as being a good foundation for the saddle. The horse hair blanket pad was made by cleaning the longer tail and mane hair from horses, then placing it all in a burlap sack and cinching the saddle on top of it. As the cinch was pulled tighter, the hair compressed, and when the burlap sack wore out, it left a stout felt pad of horse hair. Another method was to gather all sorts of hair, boil it in a kettle, and then spread the mass of wet hair on burlap, lay a burlap over it and put it on the horses back wet. When dry, the hair had been worked into a felt pad. Cleaning the hair, and laying out the job correctly took time and not all cowboys had the time, nor the horse hair, to make such a pad.
242.
243.
244.
245.

When trailing cattle north, most of the Texas cowboys included a pair of saddle bags in their horse gear. These were smaller than the army style though, and most were made by the cowboys. Saddle bags were not used except when traveling, and
246.

many cowboys in the Dakota country did not use them at all
as they felt they only added weight and noise to the equipment. 247.

Many of the bridles and halters used by the 1880's cowboys
were made by the cowpunchers themselves. In the more remote
areas, it was common for a cowboy to buy only the iron bit and
make up the bridle from leather straps. Some even made up their
own bits, and many were the produce of local blacksmith shops. 248.

The bridles manufactured by the cowboys were naturally made to
the designs and views of the maker, and displayed a good deal
of individuality, but were rarely decorated with silver or
brass tacks in the 1880's. Those cowboys who went in for fancy
bridles were most likely to satisfy their desires by making or
otherwise obtaining a bridle made from knotted horse hair. 249.

These horse hair bridles were most often worked in geometric
patterns in black and white hair, and sometimes with some red-
dish hair for color. Braiding horse hair was a time consuming
task calling for great patience and skill, and few cowboys took
the pains to make bridles of horse hair. 250.

Several types of bits were in use in the eighties. The Mex-
ican influence was seen in some of the Spanish spade bits
brought North from Texas, and in other modifications of this
cruel bit. Not many of them were in use in the Dakota range
the pains to make bridles of horse hair. 251.

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the pains to make bridles of horse hair. 252.

country though, as they were very hard on horses. Many cow-
boys favored the snaffle, ring bit, because it permitted the
horse to graze with the bit in his mouth and because the bit
did not injure the horses mouth. Most cowboy bits though, were
long shanked, to provide leverage, and with a moderate or small
port that was not objectionable to the horse. The port was
that section of the bit pressing against the tongue.

Other horse gear carried by most cowboys of the eighties
was a pair of hobbles made of rawhide. The shackles of the
hobbles, the two loops fitting around the horses forelegs, were
about two to three inches wide, connected by a rawhide strap
about eighteen inches long. When not in use, the hobbles were
commonly carried slung across the horses neck, just in front of
the saddle. Properly hobbled, a horse could be left to graze
at night, or when the cowboy had to dismount for any length of
time, without being able to wander too far away from his rider.
Cowboy horses were usually trained to stand when the reins were
thrown over his head and allowed to lay on the ground.

In addition to hobbles, some cowboys carried iron picket
pins, by which the horse could be staked to the pin with a soft
rope at night. Many preferred to rely on tying the horses picket
rope to a stout sage brush.

BRANDING IRONS

The branding of stock with red hot irons is inseparably and correctly associated with the open range cattle industry. Both cattle and horses were branded by their owners as a means of permanent and rapid identification. The common branding iron was a stamp iron - that is to say that the brand was forged from wrought iron and attached to a long, iron handle. When the heated stamp iron was applied to the hide of the animal, the owner's brand was indelibly marked on the hide. Great ingenuity was used in the design of these stamp iron brands, the object being to have the brand simple, easily read, and at the same time difficult to efface or alter. Most stamp irons were made by local blacksmiths, the brand proper being attached to a one half inch iron bar about thirty-six to forty-eight inches long, with a loop handle at the end.

Cowboys could not always carry a large stamp iron, though cattle often had to be branded where one found them. For this reason, some cowboys carried a special iron ring, which could be heated in a quickly made fire, held by two sticks thrust through the loop, and almost any brand could then be made "free hand" on the hide. This ^{was} not always considered ethical though as

it was a common rustler's practice, and the carrying of a special ring was sometimes prohibited or otherwise discouraged.

Another type of branding iron, that was at times used in conjunction with or substituted for a stamp iron, was an instrument termed a running iron. The running iron was usually a straight rod of iron, with a small curved projection or bulge at the end. These irons were used to touch up imperfect brands marked by the stamp method, or to make a complete brand "free hand." The possession of a running iron by a strange cowpuncher immediately focused suspicion on him, as running irons were standard equipment for rustlers and illegal brand changers. Two good examples of the running iron are located in the collections of the North Dakota State Historical Society at Bismarck.

Many relics and items other than those already mentioned in this report will probably be donated or offered to the Park, as this report has been intentionally confined to the materials owned and used by most cowboys in the open range era period in western North Dakota and eastern Montana. Items such as specially braided four horse whips used in handling the mess wagons, the dutch ovens, heavy skillet and other items used by the round up cook, or the mats of chain links developed to fight prairie fires, were all connected with the cowboy culture of the 1880's.

An inventory of the goods carried in one of the "huckster wagons" driven from ranch to ranch and in the range country on round ups by early day pedlars, would have been very useful in compiling of this report.

Not having such a handy research tool to establish what articles of dress and equipment were on hand for the use of the cowpuncher of the eighties, we have had to construct our own checklists of articles of clothing and equipment through the cooperation of elderly men who were cowboys in the 1880's and the passing mentions of the subject in memoirs and source books. It is hoped that the results of this research will enable Park Service personnel to more thoroughly and adequately interpret the life and work of the working cowboy of the period when Theodore Roosevelt was ranching in the Little Missouri badlands.

BIBLIOGRAPHY of SOURCES

INFORMANTS:

Mr. Ben Bird, Medora, North Dakota. Interviewed March 12 and 13, 1957, by Don Rickey, Jr. This cowboy of the 1880's is now close to ninety-three years of age, but still very active and mentally alert as ever. He began his career as a cowboy working on the famous Goodnight Ranch in the Palo Duro Canyon in about 1881. During the eighties, he assisted in trailing three herds of Texas cattle north to the northern range country. He first visited and worked in the Medora area in 1883. This informant is deeply interested in having the culture of the open range cowboys preserved and interpreted at Theodore Roosevelt NMP. He was completely co-operative, and proved to be one of best sources of information contacted by this researcher.

Mr. Sam Hotchkiss, Miles City, Montana. Interviewed by Don Rickey, Jr., April 29, 1957. Mr. Hotchkiss was born in Connecticut, and came to the Miles City area as a boy of nine. He is now eighty-six years old. In 1888, he began working as a cowboy for L.W. Stacey - going to Texas with that gentleman and helping to trail herd a drove of cattle north to the Little Missouri country. Both Mr. Hotchkiss and his wife were entirely co-operative, and both provided some excellent information.

Mr. George (Shy) Ousterhout, Medora, North Dakota. Interviewed March 21, by Don Rickey, Jr. This informant came to Little Missouri in 1882, as a small child. His father was a cattleman in the Medora area for several years. He had brought his family with him from their former home in Texas. Mr. Ousterhout recalled many details of cowboy dress and equipment in use in the 1880's, though he himself did not become a full-time cowboy until the early 1890's. In the nineties, he owned a clothing store catering to the cowboy trade, and for this reason, he seems to be especially well informed as to changes in cowboy styles of dress.

Mr. Harvey Robinson, Dickinson, North Dakota. Interviewed March 14, 1957, by Don Rickey, Jr. Mr. Robinson is now ninety years old. He came to the Medora area in 1891, and worked in the vicinity for many years. Since styles of many articles of dress and equipment had not changed by 1891 from what had been in use in the 1880's, Mr. Robinson was able to provide some very good information.

Mr. Harry Schloser, Miles City, Montana. Interviewed April 29, 1957, by Don Rickey, Jr. This man is now ninety-two years old. He came to the Miles City area with the Diamond R bull train outfit, from Mandan, North Dakota, in 1879. In 1880, he hunted for the Northern Pacific Railroad, providing meat for the many work crews. He became a cowboy in 1881. This man is very active, and entirely mentally alert. He worked as a cowboy in eastern Montana and western North Dakota for many years, and was one of the best informants located in the course of this project.

Mr. Jake Tonamichel, Medora, North Dakota. Interviewed by Don Rickey, Jr., March 13, 1957. Mr. Tonamichel was the son of a hospital steward at Ft. Laramie. He ran away from home and became a horse wrangler and cowboy in 1884, coming to the Medora region in 1888. He was born in 1873, and is in good health and very alert. He was a good informant, providing valuable information.

Mr. J. Kenneth Ralston, Billings, Montana. Interviewed several times by Don Rickey, Jr. Mr. Ralston is an eminent painter of western historical subjects, and has done extensive research on the subject of dress and equipment used by cowboys in the 1880's. His advice was most welcome in the conduct of research for this report.

MUSEUMS VISITED:

The Range Riders' Museum, Miles City, Montana

North Dakota State Historical Society, Bismarck, North Dakota

Yellowstone County Museum, Billings, Montana

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PRINTED SOURCES:

Abbott, E.C. and Helena Huntington Smith, We Pointed Them North. New York: Farrar & Rinehart, Inc., 1939.

"Teddy Blue" Abbott became a cowboy in the 1870's, and drifted in the northern range country in the 1880's. His book of memoirs has several excellent mentions of dress and equipment.

Breyer, Garnet M and Herbert G. Breyer, American Cattle Trails, 1540 - 1900. New York: American Pioneer Trails Association, 1952.

The title of this work is self explanatory, though some mentions are made of dress, and there is a short chapter on the subject of equipments.

Briggs, Harold E., Frontiers of the Northwest. New York: D. Appleton-Century Company, 1940.

This book covers much more than the open range era, but does contain some good material on the subject.

Brown, Dee and Martin F. Schmitt, Trail Driving Days. New York: Charles Scribner's Sons, 1952.

This pictorial account of the open range era has in it many fine photographs depicting the cowboys of the 1880's.

Bye, John O., Back Trailing in the Heart of the Short-Grass Country. Snohomish, Washington: John O. Bye, 1956.

The author makes some mentions of cowboy dress and equipments in his autobiographical account of the cattle country in the northern range from about 1870 to 1900.

Foster-Harris, The Look of the Old West. New York: The Viking Press, 1955.

This is the most important compendium of information on dress, tools, arms, and a host of other articles in use in the Old West from the Civil War through the Spanish American War. The author spent over thirty years compiling information, and secured the services of an excellent illustrator to portray the materials described in the text.

Garline, Douglas, What People Wore. New York: The Viking Press, 1952.

This is similar to the Foster-Harris book, but is limited mainly to articles of dress. There is a very good section of the dress of the cowboys.

Hall, Bert L. (compiler), Roundup Years, Old Muddy to Black Hills. Pierre, South Dakota; State Publishing Co., 1956 (second printing).

This is a compilation of letters, notes, old articles, etc. bearing on the open range cattle industry in South Dakota, with some information on North Dakota as well. The letters reprinted herein, from old time cowboys, sometimes contain information on the subject of this paper.

Parsons, John E., The Peacemaker and Its Rivals. New York: William Morrow and Company, 1950.

This book provides a wealth of data on the model 1873 Colt army revolver, its competitors - Smith & Wesson and Remington, and also on the revolvers preceding the model 1873.

Price, Con, Memories of Old Montana. Hollywood, California: The Highland Press, 1945.

This old cowboy worked in the eastern Montana and western North Dakota country in the 1880's, he became a cowboy in 1869 and stayed with the work until retirement in the 1920's.

Rollinson, John K. (ed. by E.A. Brininstool), Wyoming Cattle Trails. Caldwell, Idaho: The Caxton Printers, Ltd., 1948.

Though primarily concerned with Wyoming and Montana cowpunching in the open range era, what the author has to say about dress and equipment has a strong application to the Medora area cowboys of the same period.

Russell, Charley, "The Story of the Cowpuncher", pp 180-84, in, Joseph K. Howard (ed.), Montana Margins. New Haven: Yale University Press, 1946.

The famous cowboy artist here draws a series of word pictures depicting the cowpunchers of the 1880's with a reasonable, though not always meticulous, degree of accuracy.

FOOTNOTES

The footnotes for this report are numbered consecutively throughout the paper. Where more than one source of authority for a statement was found, multiple citations to sources or informants will be noted.

1. Ben Bird
2. Ben Bird
3. Harvey Robinson
4. Con Price, Memories of Old Montana. p. 37
5. Ben Bird
John K. Rollinson (edited by E.A. Brininstool), Wyoming Cattle Trails.
(subsequently cited as: John K. Rollinson, Wyoming Cattle Trails), p. 34
6. Foster-Harris, The Look of the Old West, p.211
7. Jake Tonamichel
Ben Bird
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8. Ben Bird
9. Douglas Garlsline, What People Wore, 230
Ben Bird
10. George (Shy) Ousterhout
11. George (Shy) Ousterhout
12. Charley Russell, Trails Plowed Under, p.180
George (Shy) Ousterhout
John K. Rollinson, Wyoming Cattle Trails, p.35
13. Ben Bird
14. Harvey Robinson
Ben Bird
15. Harvey Robinson
Ben Bird
16. George (Shy) Ousterhout
17. Leather hat band, one and one inches wide, with silver tacks all around - labeled: "Montana Bill", in Range Riders' Museum, Miles City, Montana.
18. Ben Bird

19. George (Shy) Ousterhout
Hat band, braided horse hair, black and white hair, with reddish tassels, about three quarters of an inch wide, in - Yellowstone County Museum, Billings, Montana.
20. John K. Rollinson, Wyoming Cattle Trails, p. 36
21. Ben Bird
George (SHY) Ousterhout
22. Ben Bird
George (Shy) Ousterhout
23. J. Kenneth Ralston
George (Shy) Ousterhout
24. Harvey Robinson
J. Kenneth Ralston
25. Harvey Robinson
26. Ben Bird
27. Ben Bird
28. John K. Rollinson, Wyoming Cattle Trails, p. 36
Jake Tonamichel
29. George (Shy) Ousterhout
30. George (Shy) Ousterhout
31. Jake Tonamichel
George (Shy) Ousterhout
32. Ben Bird
33. Ben Bird
Harvey Robinson
George (Shy) Ousterhout
34. Harvey Robinson
Photograph: "D.J. O'Malley, Miles City, April, 1882", in: Range Riders' Museum, Miles City, Montana.
Harold E. Briggs, Frontiers of the Northwest, p. 288
35. John K. Rollinson, Wyoming Cattle Trails, p. 34
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36. John K. Rollinson, Wyoming Cattle Trails, p. 34

37. Ben Bird
Harvey Robinson
Harry Schloser
38. Ben Bird
Harry Schloser
George (Shy) Ousterhout
39. Jake Tonamichel
George (Shy) Ousterhout
40. Dee Brown and Martin F. Schmitt, Trail Driving Days, p. 157
41. Harvey Robinson
Harry Schloser
42. Jake Tonamichel
Ben Bird
George (Shy) Ousterhout
43. Photographs taken in Medora, prior to 1890, showing a group of stockmen playing Spanish Monte, wearing close fitting, striped trousers, with pockets diagonally across the front. Owned by: Harvey Robinson, Dickinson, North Dakota.
John K. Rollinson, Wyoming Cattle Trails, p. 34
J. Kenneth Ralston
44. Ben Bird
Foster-Harris, The Look of the Old West, p. 204
45. Photographs same as noted in #43.
John K. Rollinson, Wyoming Cattle Trails, p. 45
46. Photographs same as in note # 43.
47. J. Kenneth Ralston
George (Shy) Ousterhout
Sam Hotchkiss
John K. Rollinson, Wyoming Cattle Trails, p. 34
48. Pair of 1880 army trousers, owned by Don Rackey, Hardin, Montana.
49. Ben Bird
50. Ben Bird
E.C. Abbott and Helena Huntington Smith, We Pointed Them North
(subsequently cited as Abbott & Smith, We Pointed Them North), p. 8
Sam Hotchkiss

51. Abbott & Smith, We Pointed Them North, p. 8
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54. Ben Bird
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George (Shy) Ousterhout
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59. Jake Tonamichel
George (Shy) Ousterhout
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60. George (Shy) Ousterhout
61. Ben Bird
62. Ben Bird
George (Shy) Ousterhout
63. Jake Tonamichel
Harry Schloser
George (Shy) Ousterhout
64. Ben Bird
65. Ben Bird
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Harvey Robinson

67. Ben Bird
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Harry Schloser
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Harvey Robinson
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Harry Schloser
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74. Jake Tonamichel
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Abbott & Smith, We Pointed Them North p. 205
75. Harvey Robinson
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Harry Schloser
Jake Tonamichel
Ben Bird
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78. Harvey Robinson
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Ben Bird
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83. Ben Bird
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84. J. Kenneth Ralston
85. Harvey Robinson
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Harry Schloser
Ben Bird
Jake Tonamichel
Sam Hatchkiss
86. Ben Bird
87. Harvey Robinson
George (Shy) Ousterhout
88. George (Shy) Ousterhout
Harvey Robinson
89. George (Shy) Ousterhout
90. John K. Rollinson, Wyoming Cattle Trails, p. 38
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Jake Tonamichel
91. John K. Rollinson, Wyoming Cattle Trails, p. 38
92. Ben Bird
Harvey Robinson
George (Shy) Ousterhout
Jake Tonamichel
93. Ben Bird
94. Ben Bird
Foster-Harris, The Look of the Old West, p. 209
Photographs same as note # 34.
Dee Brown & Martin F. Schmitt, Trail Driving Days, p. 15
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George (Shy) Ousterhout
95. Dee Brown & Martin F. Schmitt, Trail Driving Days, p. 15
Ben Bird
96. Ben Bird
97. Photographs same as in note # 34.
98. Foster-Harris, The Look of the Old West, p. 204
Ben Bird
Jake Tonamichel
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- Harvey Robinson
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108. Abbott & Smith, We Pointed Them North, p. 205
109. Ben Bird
110. Sam Hotchkiss
Ben Bird
111. Harvey Robinson
John K. Rollinson, Wyoming Cattle Trails, p. 38
112. John K. Rollinson, Wyoming Cattle Trails, p. 38
113. Jake Tonamichel: his personal pair of gobse-neck spurs.
114. George (Shy) Ousterhout
115. Jake Tonamichel
Ben Bird
Sam Hotchkiss
116. Leather cuffs, about eight inches long, stamp design on borders -
they fasten with a snap on the large end and a buckle and strap at the

small end, made of russet leather, and labeled: "Elbert F. Bowman", in: Range Riders' Museum, Miles City, Montana

117. Jake Tonamichel
George (Shy) Ousterhout
118. George (Shy) Ousterhout
119. Harvey Robinson
120. Harvey Robinson
Ben Bird
121. Ben Bird
122. Ben Bird
George (Shy) Ousterhout
Harry Schloser
123. George (Shy) Ousterhout
Harry Schloser
124. Harvey Robinson
Jake Tonamichel
Ben Bird
George (Shy) Ousterhout
125. Harvey Robinson
Jake Tonamichel
126. George (Shy) Ousterhout
Harvey Robinson
Jake Tonamichel
127. Ben Bird
128. Ben Bird
129. George (Shy) Ousterhout
Harvey Robinson
Jake Tonamichel
Ben Bird
130. George (Shy) Ousterhout
Harvey Robinson
131. George (Shy) Ousterhout
Harvey Robinson
Jake Tonamichel
Sam Hotchkiss

- Ben Bird
 Harry Schloser
 John E. Parsons, The Peacemaker and Its Rivals, p. 53
132. George (Shy) Ousterhout
 Harvey Robinson
 Jake Tonamichel
 Ben Bird
133. John F. Parsons, The Peacemaker and Its Rivals, p. 101
134. John F. Parsons, The Peacemaker and Its Rivals, p. 102
135. George (Shy) Ousterhout
136. George (Shy) Ousterhout
 Ben Bird
 Colt revolver: calibre 32/20, Catalog # L 1700, in: North Dakota State Historical Society, Bismarck, North Dakota.
137. Harry Schloser
 Ben Bird
138. Ben Bird
139. Abbott & Smith, We Pointed Them North, p. 28-29
 Ben Bird
140. Jake Tonamichel
141. Harry Schloser
 Harvey Robinson
142. Hall, Roundup Years, p. 142
143. Harvey Robinson
144. Remington revolver: calibre .44, barrel has been shortened to about five inches, labeled: "bought in Colorado in 1880 . . . by a cowboy", in, Range Riders' Museum, Miles City, Montana.
145. Photograph: same as in note # 34.
 Ben Bird
146. Ben Bird
147. Cartridge belt: russet leather, has revolver holster with it, Catalog # L 1700, in, North Dakota State Historical Society, Bismarck, North Dakota.

148. Ben Bird
Harvey Robinson
149. Sam Hotchkiss
150. Photograph: same as in note # 34.
John K. Rollinson, Wyoming Cattle Trails, p. 36
151. Ben Bird
152. Sam Hotchkiss
Cartridge belt: brown leather, No. 35-14, in, Yellowstone County
Museum, Billings, Montana.
Ben Bird
Cartridge Belt: Catalog # L 1700, in, North Dakota State Historical
Society, Bismarck, North Dakota.
153. Sam Hotchkiss
Cartridge belt: No. 35-14, Yellowstone County Museum, Billings, Montana.
154. Cartridge belt: Catalog # L 1700, North Dakota State Historical
Society, Bismarck, North Dakota.
Cartridge belt: No 35-14, Yellowstone County Museum, Billings, Montana.
155. Photograph same as for note #34/
Ben Bird
156. Harvey Robinson
Jake Tonamichel
Sam Hotchkiss
Ben Bird
Harry Schloser
157. George (Shy) Ousterhout
Ben Bird
Harry Schloser
Jake Tonamichel
158. George (Shy) Ousterhout
Harry Schloser
Jake Tonamichel
Ben Bird
159. Ben Bird
160. George (Shy) Ousterhout
Charley Russell, "The Story of the Cowpuncher", pp.180-84, in, Joseph
K. Howard (ed.), Montana Margins, p. 181
161. George (Shy) Ousterhout
Harvey Robinson

162. Harry Schloser
163. Jake Tonamichel
164. Hall, Roundup Years, p. 377
165. George (Shy) Ousterhout
166. Harry Schloser
167. George (Shy) Ousterhout
Harvey Robinson
Harry Schloser
Ben Bird
168. Ben Bird
169. Ben Bird
George (Shy) Ousterhout
170. Harvey Robinson
Harry Schloser
171. George (Shy) Ousterhout
172. Harvey Robinson
George (Shy) Ousterhout
Ben Bird
Harry Schloser
Jake Tonamichel
173. Harry Schloser
174. Ben Bird
175. George (Shy) Ousterhout
Jake Tonamichel
Harry Schloser
Ben Bird
176. Jake Tonamichel
Harry Schloser
Ben Bird
177. George (Shy) Ousterhout
Harvey Robinson
Jake Tonamichel
Sam Hotchkiss
Harry Schloser
178. Ben Bird

179. Ben Bird
180. George (Shy) Ousterhout
181. Harry Schloser
182. Ben Bird
183. Ben Bird
184. Ben Bird
Sam Hotchkiss
185. Harry Schloser
Ben Bird
Jake Tonamichel
186. Harry Schloser
Ben Bird
George (Shy) Ousterhout
Jake Tonamichel
John K. Rollinson, Wyoming Cattle Trails, p. 38
Charley Russell, "The Story of the Cowpuncher", pp180-84, in, Joseph
K. Howard (ed.), Montana Margins, p. 181
187. Rawhide rope: twenty-eight feet, five inches long, one half inch in
diameter, braided of four strands. Catalog # H 375, in, North Dakota
State Historical Society, Bismarck, North Dakota.
Harvey Robinson
Jake Tonamichel
188. Ben Bird
George (Shy) Ousterhout
189. Sam Hotchkiss
Harry Schloser
Ben Bird
George (Shy) Ousterhout
190. Harry Schloser
George (Shy) Ousterhout
191. J. Kenneth Ralston
Sam Hotchkiss
Harvey Robinson
Ben Bird
192. Harry Schloser
Ben Bird
John O. Eye, Back Trailing in the Heart of the Short-Grass Country, p. 13

193. Charley Russell, "The Story of the Cowpuncher", pp180-84, in, Joseph K. Howard (ed.), Montana Margins, p. 181
194. George (Shy) Ousterhout
Ben Bird
Harvey Robinson
195. Ben Bird
Quirt: braided leather body - "owned by A.H. Senff @ Johnson County War", donated by George W. Bloom, 606 Wells Street, Miles City, to: Range Riders' Museum, Miles City Montana.
Sam Hotchkiss
196. Quirt: same as in previous note, #196.
Ben Bird
197. Ben Bird
Jake Tonamichel
Harry Schloser
George (Shy) Ousterhout
198. Ben Bird
Harry Schloser
Harvey Robinson
Sam Hotchkiss
Jake Tonamichel
199. Ben Bird
200. Harry Schloser
201. George (Shy) Ousterhout
202. Sam Hotchkiss
Jake Tonamichel
Harry Schloser
Harvey Robinson
Ben Bird
203. George (Shy) Ousterhout
204. George (Shy) Ousterhout
Harry Schlosheer
Jake Tonamichel
205. Harry Schloser
206. George (Shy) Ousterhout
Harry Schloser
207. George (Shy) Ousterhout
208. Harry Schloser

209. Harry Schloser
George (Shy) Ousterhout
210. Jake Tonamichel
211. Harry Schloser
Sam Hotchkiss
George (Shy) Ousterhout
Hall, Roundup Years, p. 84.
212. Hall, Roundup Years, p. 84
Sam Hotchkiss
213. Ben Bird
214. Ben Bird
Sam Hotchkiss
215. Harry Schloser
216. Ben Bird
217. John K. Rollinson, Wyoming Cattle Trails, p. 37
Hall, Roundup Years, p. 120
Sam Hotchkiss
Ben Bird
George (Shy) Ousterhout
218. Sam Hotchkiss
George (Shy) Ousterhout
Ben Bird
219. George (Shy) Ousterhout
John K. Rollinson, Wyoming Cattle Trails, p. 37
Harvey Robinson
220. George (Shy) Ousterhout
221. John K. Rollinson, Wyoming Cattle Trails, p. 37
Charley Russell, "The Story of the Cowpuncher", pp.180-84, in, Joseph
222. K. Howard (ed.), Montana Margins, p. 181
Ben Bird
George (Shy) Ousterhout
Harvey Robinson
222. Harry Schloser
Ben Bird
223. Harry Schloser
224. Hall, Roundup Years, p. 120

225. Ben Bird
226. Ben Bird
227. Harry Schloser
Sam Hotchkiss
Ben Bird
228. Saddle: bought for the Connelly Brothers' ranch, thirty-five miles north of Dickinson, North Dakota, in the 1880's. Catalog # 5369, in, North Dakota State Historical Society, Bismarck, North Dakota.
229. Saddle: used in North Dakota in 1884. Catalog # 5510, in, North Dakota State Historical Society, Bismarck, North Dakota.
230. George (Shy) Ousterhout
Harry Schloser
Charley Russell, "The Story of the Cowpuncher", pp.180-84, in, Joseph K. Howard(ed.), Montana Margins, p. 181
231. George (Shy) Ousterhout
Harry Schloser
232. Jake Tonamichel
233. Harry Schloser
234. George (Shy) Ousterhout
235. Harry Schloser
Harvey Robinson
236. Harvey Robinson
Sam Hotchkiss
237. Charley Russell, "The Story of the Cowpuncher", pp.180-84, in, Joseph K. Howard (Ed.), Montana Margins, p. 182
238. Harry Schloser
239. Sam Hotchkiss
Harry Schloser
John K. Rollinson, Wyoming Cattle Trails, p. 37
240. Ben Bird
241. Harry Schloser
John K. Rollinson, Wyoming Cattle Trails, p. 38
242. John K. Rollinson, Wyoming Cattle Trails, p. 38

- Ben Bird
Harry Schloser
243. Harry Schloser
244. Ben Bird
245. Harry Schloser
246. George (Shy) Ousterhout
Ben Bird
Harvey Robinson
Harry Schloser
247. George (Shy) Ousterhout
248. Harry Schloser
Ben Bird
George (Shy) Ousterhout
Sam Hotchkiss
249. Harry Schloser
Ben Bird
George (Shy) Ousterhout
250. Ben Bird
Harvey Robinson
251. Horse hair bridle: of black and white hair, in a diamond design, with eight fringed tassels, labeled: "1888", in, Range Riders' Museum, Miles City, Montana.
Ben Bird
Harry Schloser
252. Ben Bird
Harvey Robinson
George (Shy) Ousterhout
Sam Hotchkiss
253. Ben Bird
Harvey Robinson
George (Shy) Ousterhout
Harry Schloser
Charley Russell, "The Story of the Cowpunther", pp.180-84, in, Joseph K. Howard(ed.), Montana Margins, p. 182
254. George (Shy) Ousterhout
255. Harry Schloser

256. Ben Bird
Sam Hotchkiss
257. Hobbles* made of rawhide, donated by "Ben Bowman", in, Range Riders' Museum, Miles City, Montana.
258. Ben Bird
259. Harvey Robinson
Jake Tonemichel
260. Sam Hotchkiss
George (Shy) Ousterhout
Harry Schloser
261. Harry Schloser