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ON
STORAGE

Furnishing Plan
for
Bent's Old Fort
National Historic Site

By: Sarah Olson,
under contract
CX-1100-5-0122

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Introduction

This furnishing plan is based primarily on the observations of 19th century visitors to Bent's Fort and the fort trade ledgers, both of which are discussed fully in the furnishing study that preceded this plan. Furnishings beyond those documented have been installed conservatively, according to my carefully arrived at opinion that, while the fort may have seemed a mecca to prairie worn travelers, existence at Bent's Fort, by any normal standards, was very rudimentary indeed.

The plan includes rooms specified for refurnishing in the "Bent's Old Fort NHS Interpretive Prospectus" (December, 1974) with the addition of the Chief Trader's Quarters and the Cook's Room. An illustration of the position of chief trader is considered essential to an accurate portrayal of the Bent's Fort story and the Cook's Room constitutes an important representation of the fort's only female resident.

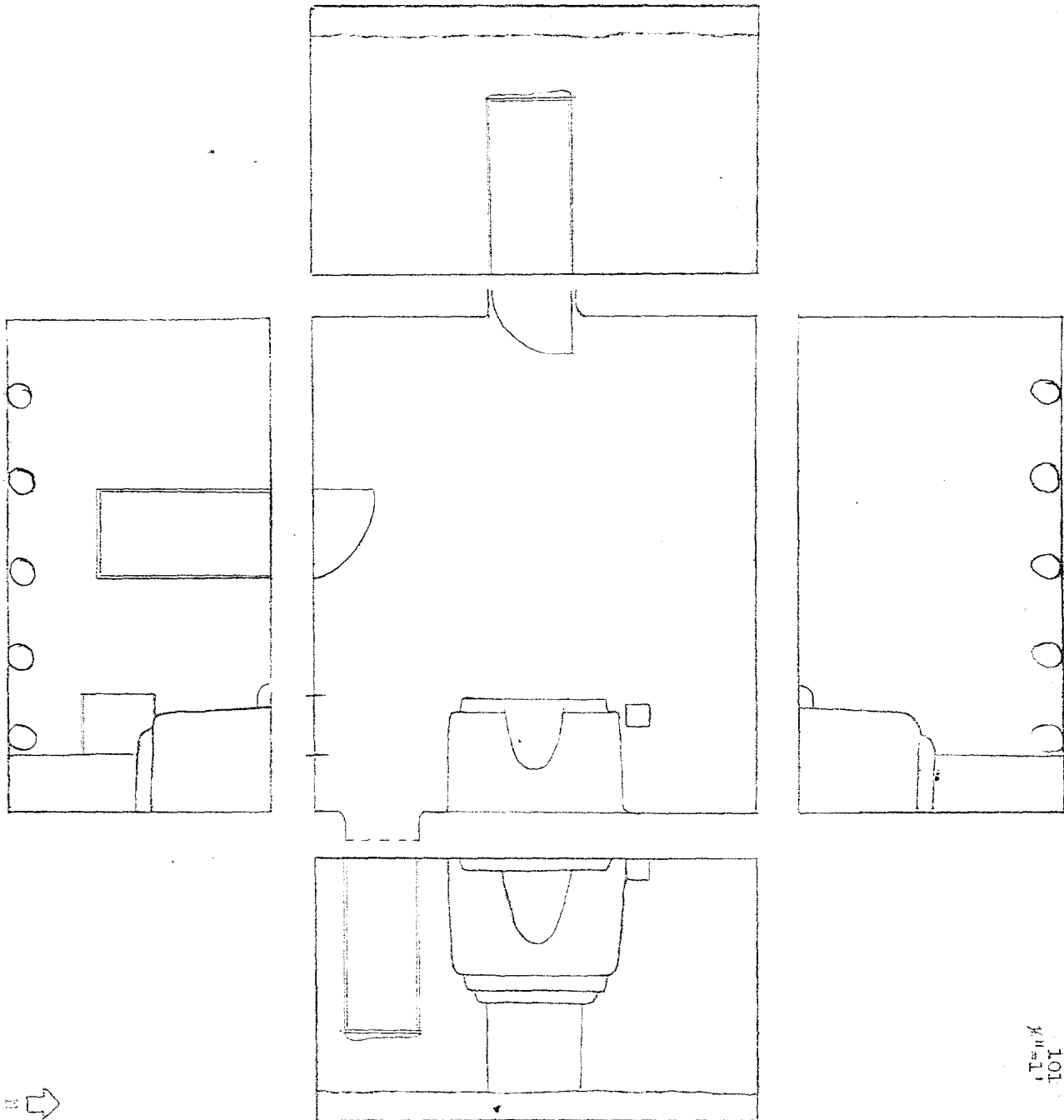
Room designations and dimensions follow those given in "Bent's Old Fort, Construction Plans" (April, 1974). Generally speaking, details indicated in the "Construction Plans" are not duplicated here. Standard door and window

dimensions, for instance, are used on the floor plans and elevations. Unless otherwise indicated, light fixtures should meet the specifications layed out on sheets E-1 and E-2 of the "Construction Plans". However, I might mention at this point that the number of lanterns called for is excessive as only two lanterns were invoiced during the several years covered by the fort trade ledgers.

Additional comments on the "Construction Plans", previously voiced in letters to Merrill J. Mattes, Manager, Historic Preservation Team, are included in Appendix A of this report.

Drawings are not included for the bastions and the plaza. Bastion furnishings are of a very singular nature and are all indicated under other rooms in the fort, and the plaza furnishings are minimal enough that it seemed unnecessary to include what would have been an unwieldy drawing for this large area.

Items called for in more than one room are discussed in only one place, the original discussion being referred to in subsequent room listings. Finally, numbers and sizes of items should be adjusted if found unsuitable to the space allotted them. The latter refers especially to the trade-rooms.



101
RUBEN

101--Indian Traderoom

Room 101 represents the milling about area for Indians waiting to trade in the adjacent room--102. The virtually empty room should approximate a place for socializing that, however, does not encourage lingering. As even in relatively peaceful times, Indian access to Bent's Old Fort was limited, the most appropriate visitor entrance to this room would be through the west, or zaguan door, the plaza door remaining closed.

Furnishings

grate
coal
tongs
shovel
wooden box (spittoon)

The fireplace is of American rather than Southwestern design and should be outfitted with a coal burning grate, complete with coal. Tongs and a shovel, both iron, stand to one side of the fireplace. These last items are to appear as if hand forged in the Bent's Fort blacksmith shop. A suitable furnishing prototype for the tongs is illustrated in E. Boyd, "Fireplaces and Stoves in Colonial New Mexico," El Palacio, 65, no. 6 (December, 1958), 104. Other fireplaces

in the fort of American design are to be outfitted in this same manner. This includes rooms 102, 103, 108, and 116. Owing to the near total lack of objects in this room, a fire might, at times, be lit here with relatively little danger.

A wooden box, serving as a spittoon, is placed to the north side of the fireplace.¹ The box should be filled with appropriately ruminated tobacco.

The shelves and accompanying light fixtures indicated for this room on the "Construction Drawings", should be deleted from the plan.

1. Frank McNitt has described such a spittoon, along with the general nature of a "bull pen" in; The Indian Traders (Norman: University of Oklahoma Press, 1962), p. 73.

102--Indian Traderoom

The Indian traderoom has been refurnished to create much the same impression as that found in the more general trade area of room 109. While the visitor will notice several categories of goods in both rooms that were in demand by Indians and whites alike, the plan for room 102 calls for more of an emphasis placed on clothstuffs and slightly less attention paid to hardware. In addition, there are several goods in this room that served only the Indian trade, imparting a degree of color and glitter to this room not found in room 109.

The aura of security in the Indian traderoom exceeds even that in traderoom 109. Thus, fewer numbers of each item are displayed--this is partly due to the small size of room 102--and, in one place, open shelves are rejected in favor of a locked cupboard.

Furnishings

shelves
salescounter
cupboard

Given the dimensions on the accompanying floor plan and elevations, shelf construction is to approximate that

seen in the Canadian reconstruction at Lower Fort Garry. The latter was based on a primary source describing, ". . . box shelves, nearly two feet deep."²

The salescounter will resemble the plank type salescounter in room 109, specifications for which are found on sheet A-3 of the "Construction Plans". However, the Indian salescounter will span just 10 feet and, in order to fully enclose the shelved tradegoods, a barrier, also of plank construction, should extend from the east wall to the south end of the counter. Finally, for reasons of security, salescounters in late 19th century Indian trading posts have been described as much higher than the modern salescounter and the plans for room 102 call for a 3' 8" counter as opposed to the 3' counter in room 109.³

* The cupboard on the north wall should be reconstructed to represent an example of workmanship local to Bent's Fort. There is no evidence that the fort's Mexican labor force included a cabinetmaker and it can be assumed that all locally made furniture was crudely modeled, by memory, after familiar Spanish Colonial pieces. Antiques VII (May, 1925)

2. H. M. Robinson's The Great Fur Land (New York, 1879), cited in; P. Goldring, "Guide Handbook for Salesshop and Furloft Building at Lower Fort Garry," June 15, 1970, cited here by permission of the Hudson's Bay Company.

3. McNitt, The Indian Traders, p. 73.

249, fig. 4, illustrates a softwood cupboard of mortise and tenon construction that probably served as some sort of ecclesiastical dispensary. While the Indian traderoom at Bent's Fort was hardly catholic in temper, the open nature of such a piece is ideal for partial display of locked up goods. The local workman would have produced a less elaborately turned version of this piece, in pine, and would have had iron hardware--hinges and a lock--available to him.

Tradegoods--East Shelves

Many of the items listed here are included in the refurbished traderooms at Lower Fort Garry and are visible in the photographs of the reconstruction.⁴

Hardware and Ornaments:

awls, in labeled papers--2 doz.
See figure 14c.

needles, in labeled papers--2 doz.
See figure 14a.

paper backed looking glasses with gilt tin frames, in three sizes--2 doz.
Figure 11a is typical of these small round mirrors. There is also a mirror of this type, measuring 2 5/8" in diameter, at The Museum of the Fur Trade (acc. # 2486).

britannia metal looking glasses--1/2 doz.

pierced broaches, primarily brass, a few silver, in box--35
Figures 12 and 13 illustrate a variety of pierced broaches.

4. Lower Fort Garry National Historic Site, Canadian Department of Indian Affairs and Northern Development, set of photographs, in; files, Harpers Ferry Center, NPS.

embossed broaches, in box--20

finger rings, in box--25 brass; 10 gilt; 5 with stone

silver ear bobs--2 doz. on cards

This is a small dangle type earring represented at The Museum of the Fur Trade (acc. # 836 A and B).

large brass hawk bells, in papers--1 doz. papers

small brass hawk bells, in papers--1 doz. papers

The Museum of the Fur Trade has in its collection Cheyenne hawk bells representative of the 19th century Indian trade (acc. # 691).

fish lines--3 doz.

fish hooks, trout, in box--75

horn combs--3 doz.

Figure 9 illustrates double edged pocket combs and single sided combs, both at The Museum of the Fur Trade (acc. # 2144 and 1793).

scented hair oil--1 doz. bottles

There is a "Genuine Bear's Oil" bottle dating from c. 1834 illustrated in the Museum of the Fur Trade Quarterly, VIII, no. 3 (Fall, 1972), 4. Also labeled "Bear's Oil" is the 1 oz. aquamarine bottle illustrated in McKearin, Bottles, Flasks and Dr. Dyott, Pl. 14, no. 5.

buttons, in 2 boxes--4 doz. bone; 4 doz. nacre (mother of pearl); 2 doz. brass; 4 doz. orange coat buttons.

scissors, on cards--1 doz. common

See figure 73.

playing cards--2 doz. packs

Two types illustrated in the Museum of the Fur Trade Quarterly, V, no. 4 (Winter, 1969), 3, 4, are appropriate furnishing prototypes. The first are American cards dating from the first half of the 19th century. Corners are square and the reverse sides are either plain or very simply ornamented. These cards would have been

5. Helen McKearin, Bottles, Flasks and Dr. Dyott (New York: Crown Publishers, Inc., 1970).

packaged in ornamentally printed paper wrappers. The second type are Spanish cards dating from c. 1820. The deck had 48 cards, no 10 card, and a "caballero" rather than a queen (Spanish deck, Museum of the Fur Trade, acc. # 1581).

boxes of cutlery--3

Figure 20 illustrates a box of "American pocket cutlery manufactured of Refined Cast Steel - J. Ward," Museum of the Fur Trade (acc. # 1333). P. Chouteau purchased cutlery from Ward and, although this particular box dates from the 18th century, with a change in date, the box remains an excellent furnishing prototype.

flat files--2 doz. in three sizes (4½", 10", and 12")

padlocks, in two sizes--1 doz.

Padlocks found at the site of Bent's Fort were of the type advertised in a St. Louis City Directory, illustrated in figure 21. They measured 3½" x 3½" and had pendulum type brass keyhole covers.

brass collar wire--8 lbs.

represented at The Museum of the Fur Trade by acc. # 2065 and illustrated in figure 8

brass ear wire--3 lbs.

represented at The Museum of the Fur Trade by acc. # 2325 and illustrated in figure 8

brass wire bracelets--30

represented by Sioux examples at The Museum of the Fur Trade (acc. # 2085), and illustrated in figure 8

Weaponry:

iron projectile points--5 doz.

These should represent a combination of the types shown in Carl P. Russell's Firearms, Traps and Tools of the Mountain Men, fig. 84h and n, and fig. 80b.

6. Jackson W. Moore, Jr., Bent's Old Fort, an Archeological Study (State Historical Society of Colorado and the Pruett Publishing Co., 1973).

7. Carl P. Russell, Firearms, Traps and Tools of the Mountain Men (New York: Alfred A. Knopf, 1957).

Missouri War Hatchets--4
See Russell, fig. 74.

tomahawk heads--2
See Russell, fig. 76.

spiked tomahawk heads--2
See Russell, fig. 76.

pipe tomahawk heads--2
See Russell, fig. 73.

tomahawk handles--5

gun flints, in boxes--700, English civilian type, in horse
or pocket pistol range, 1" size

gun worms--10 large, in papers
Two examples of Hudson's Bay Company worm packages are
illustrated in the Museum of the Fur Trade Quarterly,
V, no. 3 (Fall, 1969), 9. Without the Hudson's Bay
Co. label, these are appropriate models.

shot--2 bags, 35 lbs. to 40 lbs. each
Serving as a model here is the illustration in the
Museum of the Fur Trade Quarterly, IK, no. 2 (Summer,
1973), 9, depicting a no. 1 shot bag from the St. Louis
Shot Tower dating from 1848.

Indian peace pipes--3

Tobacco:

plug tobacco--3 1½ lb. plugs; 3 1 lb. plugs in box
One pound plugs and a box for the same are represented
at The Museum of the Fur Trade (acc. # 1235 A & B, 1091)
and illustrated in figure 16.

Personal Ornamentation:

red cock feathers--6 doz.

foxtail feathers--1 doz.

gartering--7 bundles of the following types: scarlet; blue;
highland; green and blue; narrow yellow

assorted colors of silk ribbon--15 rolls
represented at The Museum of the Fur Trade and illustrated
in figure 10

vermillion--5 doz. papers

Chinese papers of vermillion, used extensively for the American Indian trade after 1812, are illustrated in the Museum of the Fur Trade Quarterly, VII, no. 3 (Fall, 1971), 3. The papers measured 1 1/2" x 2 1/4" x 5/16". They were stamped on both sides with Chinese characters and folded so as to remain closed without ties of any kind. See also the papers in figure 15 b & c.

verdigris--2 doz. papers

Shoes:

common shoes--7 pr.

ladies Morocco shoes--3 pr.

ladies pumps--6 pr.

See the shoes in figure 42.

Yardgoods:

Swedish scarlet cloth--2 bolts

A bolt should vary anywhere from 18 to 33 yards.

French chintz--2 bolts

Chintz produced by Albert Raupp in 1824 at Le Houlme, France is illustrated in "Rouen, French Textile Center," CIBA Review XII, no. 135 (December, 1959), 32. The print consists of large floral (roses) and leaf cluster designs in pinks and blues with black highlights and a cream colored background.

fancy calico--5 bolts

scarlet saved list--2 bolts

blue saved list--1 bolt

The Modern Textile and Apparel Dictionary defines "Saved List Fabric" as: "English way of expressing a dyed fabric with a white selvage; resist yarns may be used in the selvage to keep them white during piece-dyeing." The red, blue and white stroud on exhibit

8. Grace R. Cooper, Curator, Division of Textiles, Smithsonian Institution, to Sarah Olson, October 21, 1974.

at the Museum of the Fur Trade (acc. # 238, 240, 889) were defined as "list" and seem to fit the above definition. They are illustrated in figure 68.

Navajo Blankets--20:

Navajo blankets were highly prized by Plains Indians and, during our period, especially valued as wearing apparel by Cheyenne women--thus, the conspicuous display of Navajo blankets in the Indian traderoom. The early phases of Navajo weaving that could be appropriately duplicated here are limited to simple stripes and ticked lines in natural brown, black, and white yarns, and yarns dyed with indigo. Some chamiso and cochineal dyed yarns would also have been in evidence. The wool used by the Navajos came from the variety of sheep known as "Churro", which produced long, moderately coarse to moderately fine fibers.

In addition to the late 18th century Massacre Cave fragments, little Navajo weaving can be documented earlier than 1850. Many examples of 1850 weaving, however, are considered appropriate for the 1830's and 1840's.

The Denver Art Museum has two such examples: one is a predominately blue/black blanket, with some cochineal, strongly influenced by early Rio Grande blanket designs (Moqui, RN-155-G); the second is white and brown stripes with spotty evidence of indigo (Dirugi, RN-77-P). While the design of the latter constitutes an appropriate model for duplication (the design resembles that of the Massacre Cave fragments), its twilled weave is inappropriate for our period. The two blankets are illustrated in figures 62 and 63.

Also suitable for representation here is the 1st phase chief's blanket, such as the example on exhibit at the Denver Art Museum--RNch-30-G--incorporating vertical stripes of natural white and brown and dyed indigo and cochineal yarns. Here, however, the cochineal was ravelled from English or American worsted flannel and, while the latter may well have been in evidence at Bent's Fort, the practice of using ravelled imports is later than our period of reconstruction. The complementary

9. Conversations with Richard Conn, Curator, American Indian Art, Denver Art Museum, August 22, 1974; and with Dr. Joe Ben Wheat at the University of Colorado Museum, October 8, 1974.

woman's blanket was very similar to the phase I chief's blanket but with narrower stripes and combed grey yarn in place of white yarn. Chief's blankets and womens' blankets were very highly prized and should be represented in room 102 by only a few examples. The chief's blanket is illustrated in figure 61.

There are two Navajo Diyugis at the University of Colorado Museum. One is composed of cochineal, white, and brown stripes (acc. # 15992), and the other of brazilwood, indigo, and brown stripes (acc. # 13983). Both are appropriate furnishing prototypes for room 102 and, according to Dr. Joe Ben Wheat, the latter blanket may even have been at Bent's Fort as it was found in that area during the Civil War period.

A Navajo Moqui in Dr. Wheat's own collection (W/TK N-4) is also suitable for reproduction here.

Finally, there is an early classic Navajo blanket at the University of Colorado Museum (acc. # 23487) that, while too elaborate for use in the traderoom, is discussed here as a reproduction of it is called for elsewhere in the fort. The blanket employs cochineal (ravelled red yarn), indigo, and white yarns that are warped extremely close together. The design is made up of bold terraced triangles or zig-zags.

Tradegoods--Lower Shelves

Hardware:

hoop iron--1 bundle

brass nails, in keg--6,000

Appropriate keg types are illustrated in figures 1 - 5.

brass tacks, in keg--1,000

lance points--3 doz.

See Russell, fig. 86c.

French trade axes, handleless- 2 doz.

These should be any single type or a combination of the types shown in Russell, fig. 70e, f, g, and h.

hatchet heads--5

See Russell, fig. 87h.

squaw axes--25
See Russell, fig. 69f.

square axes--10
See Russell, fig. 61f

clasp knives--1 doz. bone handled of types shown in Russell, fig. 56a and fig. 55c; 2 doz. bone handled like Barlow knife shown in Russell, fig. 55f

scalping knives--2 doz. handleless as shown in Russell, fig. 51a; 1 doz. "Dadleys" as shown in Russell, fig. 51b; 1 doz. H. V. Wilkinson (of Sheffield) knives; 15 doz. of type shown in Russell, fig. 46a

Green River knives--2 doz.
These should duplicate the I. Wilson (of Sheffield) imitations of Green River knives as shown in Russell, fig. 50b.

scythe sheaths-- $\frac{1}{2}$ doz.

scythe stones-- $\frac{1}{2}$ doz.

Food:

coffee--3 bags, with stencilled labels
Appropriate bag types are illustrated in Figure 5.

salt--3 bags, with stencilled labels

black pepper--1 bag, stencilled label

Clothstuffs:

cotton check shirts--30

calico shirts--30
Both shirt types are illustrated in figure 41.

white blanket capotes--5

green blanket capotes--5

blue and green blanket capotes--5

blue striped blanket capotes--5

blue blanket capotes--3

A typical capote, although in this case a Hudson's Bay Co. product, is shown in figure 39. There is a beaded capote made from a trade blanket in the collection of the Denver Art Museum (acc. # 286). Although it dates from the 1870's, it is cut in the manner of earlier capotes.

Tradegoods--Salescounter

fire steels, in tin box nailed to counter--5 doz.

This item is to be interpreted as having been presented free to the fort's Indian clients.¹⁰ Fire steel prototypes are illustrated in Russell, fig. 97a and f.

plug of tobacco--1
duplicate of shelf stock

butcher knife--1
duplicate of shelf stock

square wooden cutting board--1
A suitable furnishing prototype exists in the decorated Blackfoot cutting board at The Museum of the Fur Trade (acc. # 149), although any decoration should be altered to conform with Cheyenne designs.

buffalo robes--4

Tradegoods--Cupboard

3 point white blankets--15

3 point white blankets with colored stripes--10

3 point green blankets--2

3 point blue blankets--2

3 point scarlet blankets--1

1 point white blankets--12

10. McKitt, The Indian Traders, p. 75.

Tradegoods--Floor

brown Havana sugar--2 boxes with stenciled labels
A variety of boxes, barrels, and kegs, suitable for
our purposes is illustrated in figures 1 - 6.

white sugar--1 box with stenciled label

molasses--1 barrel with stenciled label

"Myer's Aromatic Tobacco"--2 14½ lb. boxes, labeled accord-
ingly.¹¹

"Tate's Small Plug Tobacco"--1 8 lb. box, labeled accordingly.¹²

Tradegoods--Hanging

Goods should be hung north-south, along each viga, from
nails and from cording strung between nails. Items hanging
in the western portion of the room should be placed well
out of reach.

steelyard--1

The Museum of the Fur Trade Quarterly, I, no. 4
(Winter, 1965), 6 contains a drawing of a common
early 19th century steelyard from Parker's A School
Compendium of Natural and Experimental Philosophy
(New York, 1853). A duplicate of this steelyard
should be hung above the south end of the sales-
counter.

Navajo blankets--2

silk umbrella, hanging open, upside down--1

overcoat with velvet collar--1

scarlet chief's coats--6

11. Advertised in; Saint Louis Weekly Reveille, January
5, 1846.

12. Advertised in; Ibid., August 24, 1846.

blue chief's coats--6

blue burnagow handkerchiefs--1 doz.

madrass handkerchiefs--1 18-20 yd. length of cloth
This form of madrass handkerchiefing is represented
at The Museum of the Fur Trade (acc. # 1063).

blue romal handkerchiefs--5

Barcelona handkerchiefs--5

canton crepe shawls--10

white ground shawls--5

scarlet and blue shawls--5

twilled linen socks--5 pr.

wrist bands, in three widths--16 pr.

arm bands, in two widths--3 doz. pr.

silver arm band--1

hat bands--3 doz.

silver hat bands--6

tin gorgets, in two sizes--2 doz.

silver gorgets--2

There is a crescent shaped silver gorget with an
incised beaver at The Museum of the Fur Trade (acc. #
1962) that was a typical gorget type used in the
Indian trade.

powder horns--10

A typical commercial powder horn for the early 19th
century is acc. # 219 at The Museum of the Fur Trade.

covered copper kettles, 1 qt., 2 qt., and 3 qt.--25

The Museum of the Fur Trade has all three sizes in its
collection. The 1 qt. and 3 qt. sizes are Hudson's
Bay Co. kettles (acc. # 1006 and 918), and the 2 qt.
size, while identical to the other two, is of American
manufacture (acc. # 2289). The markings on the latter
should be used as prototypes for all three sizes.

round bottomed, sheet iron camp kettles--10
represented at The Museum of the Fur Trade (acc. #
1387)

beaver traps--25
See Russell, fig. 24b, fig. 25a--this one is smaller
and lighter than was typical--and fig. 30. The latter
type should predominate.

beaver trap chains--25
See Russell, fig. 30.

plough--1
Appropriate plough types are illustrated in figure 23.

spades--2 $\frac{1}{2}$ doz.
See figure 25.

sickles--1 doz.

scythes-- $\frac{1}{2}$ doz.
See figure 24.

necked corn hoes--6
See Russell, fig. 87g and i.

Trade Beads:

Furnishing prototypes for many of the following bead types
exist in artifact material found at the site of Bent's
Fort and are illustrated in Moore, Bent's Old Fort, figs.
56 and 57.

small common wheel beads, in white, blue, red, green, black,
pearlescent (light blue), and yellow, decreasing in
order of frequency--25 strings

small egg beads, in white, blue, and lavender--25 strings

round beads, in white, blue, green, black, and transparent
blue--25 strings

flat round beads, in white, blue, black, and red--10 strings

long tubular faceted beads, in transparent clear, and blue--
10 strings

barrel shaped tubular faceted beads, in transparent clear
and blue--10 strings

cylindrical beads, in white and lavender--10 strings

inlaid polychrome beads--5 strings
represented at The Museum of the Fur Trade by a
string of 18 beads (acc. # 1859)

seed beads, in blue and white--5 strings
represented at The Museum of the Fur Trade (acc. # 77)

barley corn beads, in white, red, and blue--3 strings
There are 26 blue barley corn beads on their original
string at The Museum of the Fur Trade (acc. # 1194).

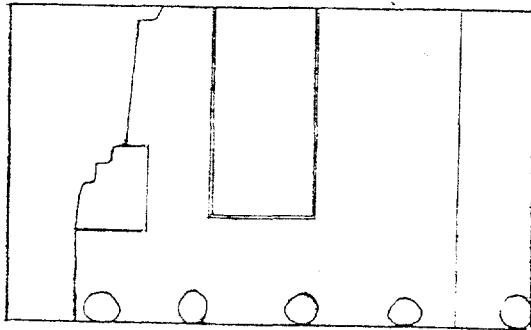
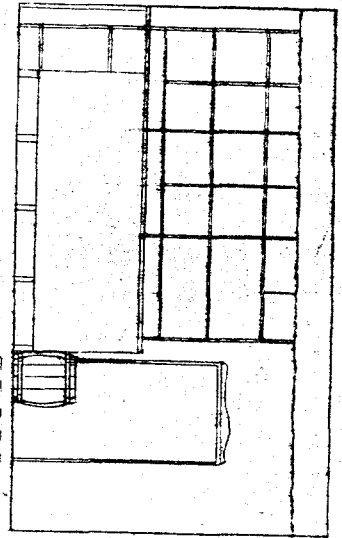
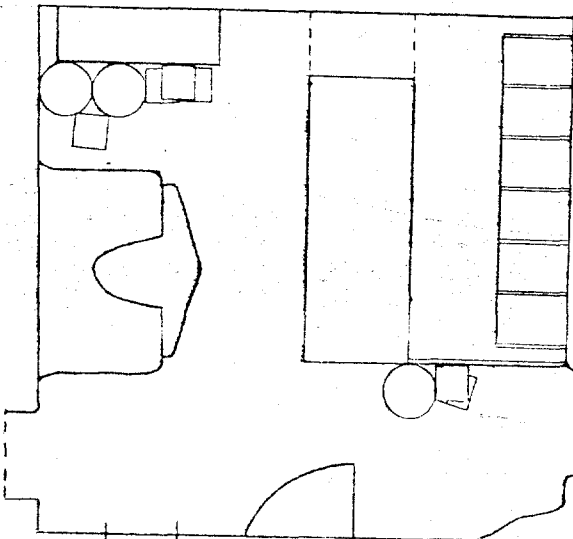
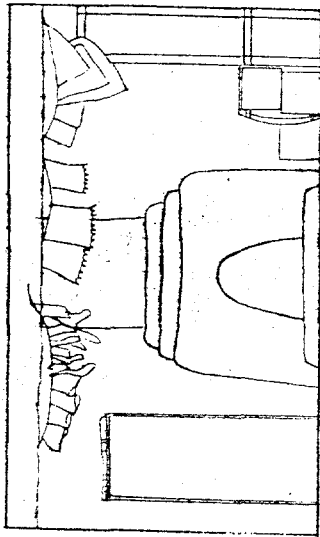
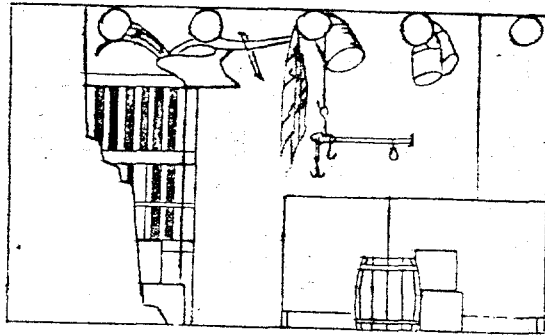
seashells--5 strings
Abalone shells were popular trade items during the
Bent's Fort period, as illustrated in the Museum of
the Fur Trade Quarterly, IX, no. 3 (Fall, 1973), 9.
Also in the collection of The Museum of the Fur Trade
is a string of 19th century shell wampum made by the
Campbell family in New Jersey.

abalone shell moons--3 strings
See the above mentioned Museum of the Fur Trade Quarterly.

conch shell moons--3 strings
represented at The Museum of the Fur Trade (acc. # 734).

Finally, it might be noted that the five light fixtures
indicated for this room in the "Construction Plans" seem
very extravagant. Two fixtures would be perfectly adequate.

102-- Indian Trade room
1/4" = 1'



102--WAGE SURVEY '63
7/11/63

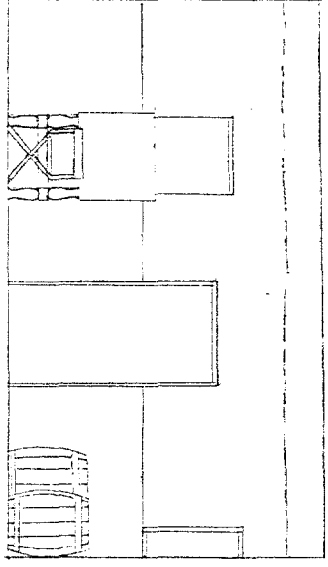
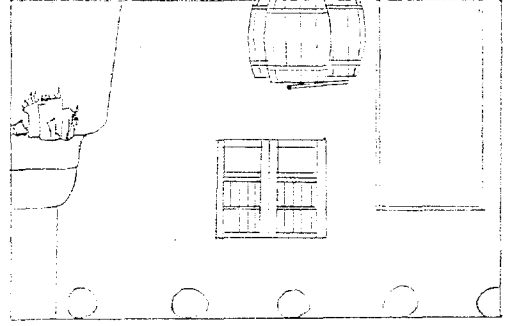
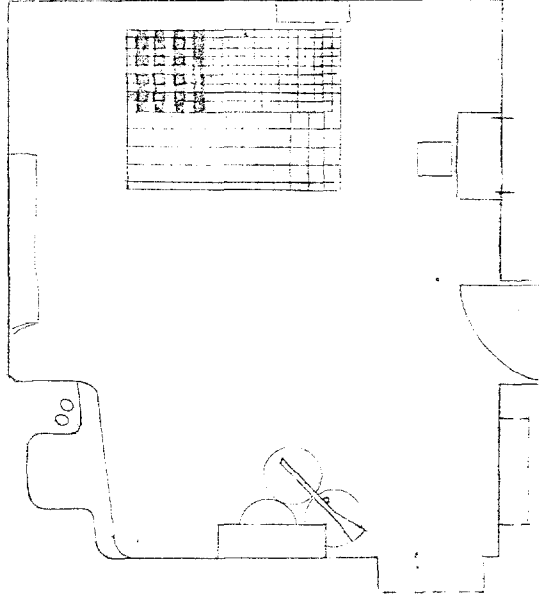
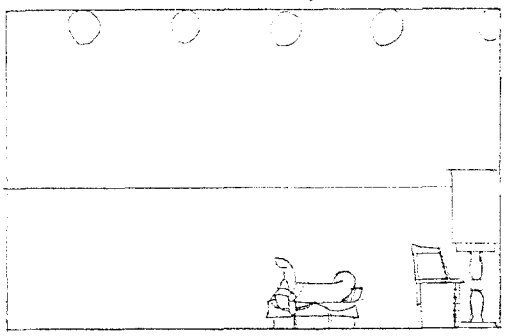
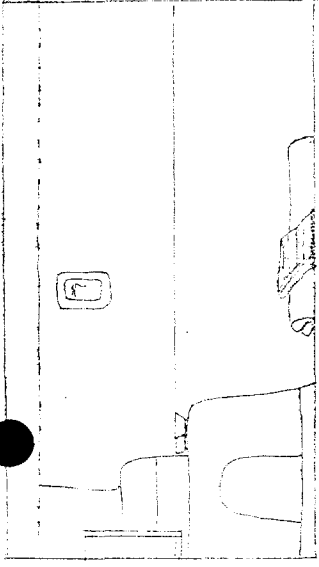
weapons		shoes		Blankets	
		Pipes/Tabacco			
			Personal Ornament		
				yardgoods	
					Hardware/Food
					Clothstuffs
hardware					

103--Quarters, Chief Trader

Certainly the most famous to occupy the position of chief trader at Bent's Fort and one who is known to have been in residence here during at least part of the year 1846 was John Simpson Smith. Room 103, therefore, has been refurnished primarily with Smith in mind. However, the visitor should remain aware of the changing occupancy of the room, and the presence of John Smith's personality should be interpreted as that of the archetypical Indian trader rather than as that of Smith himself.

Although an American, Smith's mature life, even more so than William Bent's, was characterized by a thorough Indianization and, therefore, any marked eastern influence in the room's furnishings is unwarranted. The Spanish Colonial items in the room have been included not on the basis of any love by Smith for the Mexican race but simply out of expediency. That is, throughout the fort, built in items must necessarily reflect the presence of the Mexican labor force and many of the portable items belonging to a trader would have been Mexican simply by virtue of their availability. And, although Smith's wife was Cheyenne, there is no reason to make her influence felt in this room as, like William

103-Quarters Chief F. T. ...



Bent's wife, she resided at Big Timbers. In fact, Smith himself probably resided, in the true sense of the word, more often at Big Timbers than at Bent's Fort. Thus, room 103 has been furnished primarily as office space with strong residential potential--the items of clothing and other personal equipment are intended to imply a trader currently in residence. Unlike many quarters in the fort, and also as one means by which to play down the residential nature of the room, cooking equipment has not been included here. Smith's position, after all, would have entitled him to regular dining room service.

Furnishings--Tradegoods

barrels of alcohol, with stenciled labels--3

Hawkins percussion rifle--1

pine wall cupboard

ramrods--10

J. Henry percussion rifles--5

See Russell, Firearms, Traps, and Tools, fig. 11a.

Leman percussion rifles--15

See Russell, fig. 11c.

Leman and J. Henry Northwest guns, 33 inch barrels--10

See Russell, fig. 10.

Deringer flintlock rifles--15

See Moore, Bent's Old Fort, fig. 47, bottom.

As one of the most coveted items of the Indian trade, alcohol has been located in the chief trader's quarters

rather than in the traderoom itself. Barrels, 2.5 feet in diameter and with brass spigots, were found in a store-room on the west side of the plaza and these artifacts serve as an appropriate model for the barrels of alcohol, although only one of them needs to be equipped with a spigot.¹³ Further visual information is supplied by figures 1 through 6.

Lying across the tops of the barrels is the personal arm of the chief trader, a Hawkins percussion rifle as illustrated in Russell, fig. 8. The juxtaposition of the rifle next to both the more valuable tradegoods and to the door facing on the traderoom should indicate the degree of caution exercised with regard to Indian trading expeditions entering the fort.¹⁴

The cupboard is to be fashioned in pine, as if by one of the fort laborers, with dimensions accommodating the weaponry specified above. It should roughly resemble any one or a combination of the following: figure 82; figure 83; and in Antiques, VII (May, 1925), 248, fig. 2. One

13. Letter: "Weekly Progress Report" from Supervisory Archeologist, BEOL, to Supervisory Archeologist, Midwest Regional Office, July 17, 1964.

14. An illustration entitled, "Trade-room, Hudson Bay Company's Fort, in the Plain Country," shows a man seated with a rifle across his lap observing, through a window, Indians trading in the adjacent room; Harper's New Monthly Magazine, 59 (June, 1879).

of the cupboard doors should be left open for display of the tradegoods inside.

Furnishings--North Wall

two pieces of pottery

buckskin shirt

mirror

mattress

Rio Grande blanket

The fireplace shelf contains two examples of early 19th century pottery. Such a highly portable and multi-purpose item as this is justifiable in more of the fort's rooms than not and pottery will be found scattered almost at random throughout the fort. Earthenware shapes commonly produced by the Cheyennes are drawn in George Bird Grinnell's The Cheyenne Indians.¹⁵ The second type of pottery to be installed at Bent's Fort is Pueblo Indian pottery. A Kajo black bowl and water olla from the Northern Rio Grande Pueblo area are reproduced in figures 78 and 79. Other suitable Pueblo pottery types from the same area include the following, illustrated in Francis Harlow's Historic Pueblo Indian Pottery:¹⁶ Powhoge polychrome (p. 9b and c);

15. George Bird Grinnell, The Cheyenne Indians, Their History and Ways of Life, Vol. I (Lincoln: University of Nebraska Press, 1972), pp. 236, 238.

16. Francis H. Harlow, Historic Pueblo Indian Pottery (Santa Fe: Museum of New Mexico Press, 1967).

Tesuque polychrome (p. 11c); Kuia polychrome (p. 13a and b); and Cochiti polychrome (p. 15b). All of these are decorated with carbon black paint and scattered evidence of red paint.

Also on the fireplace shelf is a casually draped buckskin shirt. Here, Thomas Farnham's description of the garb of the fort's proprietors is applied also to its chief trader: ". . . in the splendid hunting shirt of the same material [deer skin], with sleeves fringed on the elbow seam from the wrist to the shoulder, and ornamented with figures of porcupine quills of various colors, and leathern fringe around the lower edge of the body."¹⁷ Farnham's description approximates a buckskin trapper's suit with red dyed porcupine quillwork at the State Historical Society of Colorado (acc. # H 308). It was described as the type of suit made by the Plains Indians for whites. The shirt is reproduced in figure 36.

Hanging from a nail high on the north wall is a typical early 19th century mirror, another item much in evidence in the reconstructed Bent's Fort as it would have gained easy transport, by wagon, from St. Louis. Its placement acknowledges the fact that this sort of mirror was valued at the fort primarily as a decorative object. Here, the furnishing prototype is a mirror on exhibit at the Smithsonian in the

17. Thomas J. Farnham, Travels in the Great Western Prairies (New York, 1843), p. 37.

19th century California kitchen (acc. # 251,849; cat. # 64.505).

With only a few exceptions, the "pallet of straw" and "Spanish blanket" combination is the standard form of bedding throughout the fort. Straw or raw wool wrapped in a loosely woven wool sack forms the mattress. New Mexican "sabanilla" should be duplicated for the sack material. The mattress is folded with half of it against the wall and the other half on the floor, implying daytime use as seating. The several Spanish or Rio Grande blankets included in the furnishing plan for Bent's Old Fort should be modeled after E. Boyd's classification types I and II of Rio Grande blankets.¹⁸ All of these blankets were weft faced and of plain tapestry weave. They were woven in two widths with the overall dimensions averaging 4' x 6' to 7'. Handspun "churro" yarns in natural whites, blacks and browns, and dyed indigo predominated. A few blankets at the fort will employ chamiso dyed yarns. While cochineal was available at this time, its use was limited to a less utility oriented type of Spanish blanket than would have been found at the fort. Rio Grande patterns consisted of stripes and ticked stripes with less evidence of the Saltillo derived lozenge motif. At least 50 per cent of the Rio Grande blankets at Bent's Fort should

18. E. Boyd, Popular Arts of Spanish New Mexico (Santa Fe: Museum of New Mexico Press, 1974), pp. 109-192.

be of the "manta del campo" variety, employing only simple stripes and natural yarns.¹⁹ The latter is reproduced in figure 56.

Often, Navajo and Spanish blankets closely resembled one another, especially during this relatively early period. There are, however, distinguishing traits such as the two-width construction of the Spanish blanket and the marginal warp-weft twisted finishes of Navajo blankets, as opposed to the knotted, fringed warp ends of Spanish blankets. Also, many examples of Navajo weaving display the "lazy line" that is a unique function of the Navajo loom.

Plate 12 in Popular Arts of Spanish New Mexico illustrates a variety of class I Rio Grande blankets. Figures 45 through 65, in this report, are reproductions of the Woodward Collection of Spanish blankets at the State Historical Society of Colorado. Acquisition numbers are included beneath each photograph.

Furnishings--East Wall

jerga floor covering

leather trunk

saddle

powder horn (described--102)

The jerga floor covering is an element of comfort denoting the elevated standing of this room's occupant

19. Conversation with Dr. Brit A. Storey, Associate Historian, State Historical Society of Colorado, August 16, 1974.

end, in fact, the field notes of Archeologist Moore contained reference to rug material having been uncovered in this room.²⁰ The placement of jerga over one small section of the floor is typical of the Mexican usage of this cloth as something akin to an intra-room divider. Jerga was woven in multiple widths, employing the same yarns as found in Rio Grande blankets. The rug-like strength of the cloth stemmed from the twilled weave. Patterns consisted of variously sized checks and stripes. All jerga present in the Bent's Fort reconstruction should contain only naturally colored yarns and indigo dyed yarns. Jerga suitable to our purposes from the State Historical Society of Colorado (acc. # E2018.48) is illustrated in figure 64.

Against the east wall sits a leather trunk, a type of trunk that gained wide acceptance among mountain men because of its relative lightness. Such a trunk is depicted in "A Miner at Rough and Ready," Plate 81 in Harold Peterson's Americans at Home.²¹ The chief trader's saddle and powder horn sit on top. An 1840 saddle much used by trappers and

20. Letter: "Progress Report," from Archeologist, BEOL, to Archeologist, Midwest Regional Office, November 1, 1963.

21. Harold L. Peterson, Americans at Home (New York: Scribner, 1971).

traders was the so called Spanish saddle, illustrated in the Museum of the Fur Trade Quarterly, II, no. 4 (Winter, 1966), 6.

Furnishings--South Wall

camp chair
desk
pen
inkwell
ledger book
candlestick
candle
cowskin bale
calico wainscoting

An appropriate model for the chair is Kit Carson's folding camp chair on exhibit at Fort Garland. The chair has a seat of carpeting. The Spanish "vargueño" or traveling desk might serve as a furnishing prototype for the chief trader's desk. Several types of vargueños are illustrated in Spanish Interiors and Furniture.²² The type called for here is essentially a rectangular box that sits on a trestle stand. With the front folded down, as it is here, many drawers are visible. On top of the desk sit pen and inkwell

22. Arthur Byne and Mildred Stapley, Spanish Interiors and Furniture (New York: Dover Publications, 1969), Plates 281-283.

(duplicates of the stock in Traderoom 109) and a ledger book. Among the Chouteau ledgers contained in Appendix A of the "Furnishing Study" is an extensive entry for goods ordered by Spiebuck Shawnee, probably during the time he was acting as chief trader (Ledger DD, entry for July 21, 1840). S. Shawnee's entry should be copied out into the ledger book.

The "Construction Plans" call for five light fixtures in room 103. Two seem fully adequate, one of which should be a hogscraper candlestick and tallow candle located on the desk.

Near the desk sits a cowskin bale to be interpreted as tradegoods packed for delivery by the chief trader.²³

The wainscoting that decorates three walls of room 103--the west wall is left bare--consists of the calico that is called for in traderoom 109. As the calcimine in whitewashed adobe walls rubbed off on anything or anybody near them, this form of wainscoting was common throughout New Mexico, and is to be part of the furnishings for the following rooms in Bent's Fort: 103, 108, 110, 111, 115, 116, 119, 207, 211, 217, 222. The calico should be simply tacked to the adobe walls, extending about four feet upwards from the floor.

23. The outfit of Nicholas Janis for December 19, 1860 included "13 Cow Skins for Baling," recorded in; Elbridge Gerry, Account Books, Fort Gerry, 1856-1858, 1860, State Historical Society of Colorado, Mss. Div.

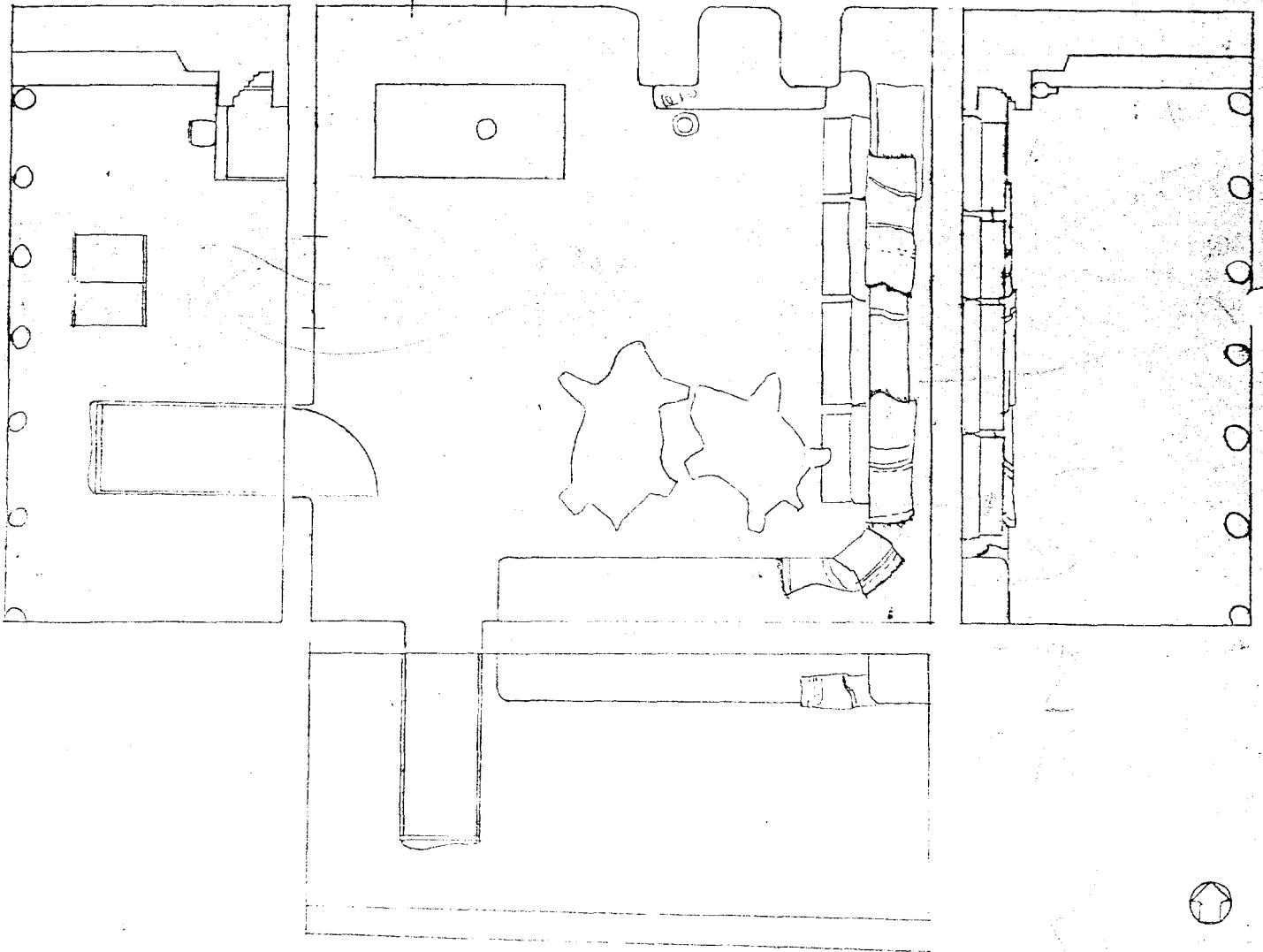
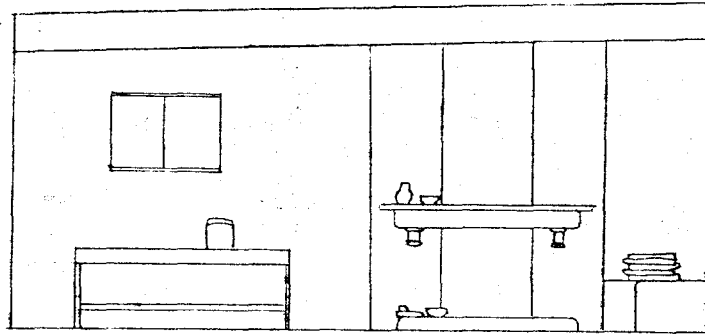
104--Northeast Bastion

The following are simply stacked, and where appropriate, hung around the walls of the bastion, as if in readiness for defending the fort.

Furnishings

pistols--2 (described--109)
steel scabbard swords--5 (described--109)
lances--3 doz. (described--109)
Northwest guns--20 (described--109)
U. S. M1803 flintlocks--2 (described--109)
pikes--5 doz. (iron projectile points, described--102)
whetstones
cutlasses

108-- Councilroom
1/4" = 1'



108--Councilroom

Furnishings in this room are sparse in order to relate the room's function as a multipurpose area. The blankets and buffalo robes attendant upon the Indian council described by Abert are included in force as this was certainly the most spectacular use of room 108. Additional items include a few culinary remnants, suggesting recent overnight inhabitants.

Furnishings

deal table

wooden water bucket

tin cup

Indian pottery--3 pieces (described--103)

tin mess pan

wooden scoop

metate and mano

two mattresses (described--103)

Rio Grande blankets (described--103)

buffalo robes

A large deal table, measuring approximately 3' x 6', sits in the northwest corner of the room. The table should

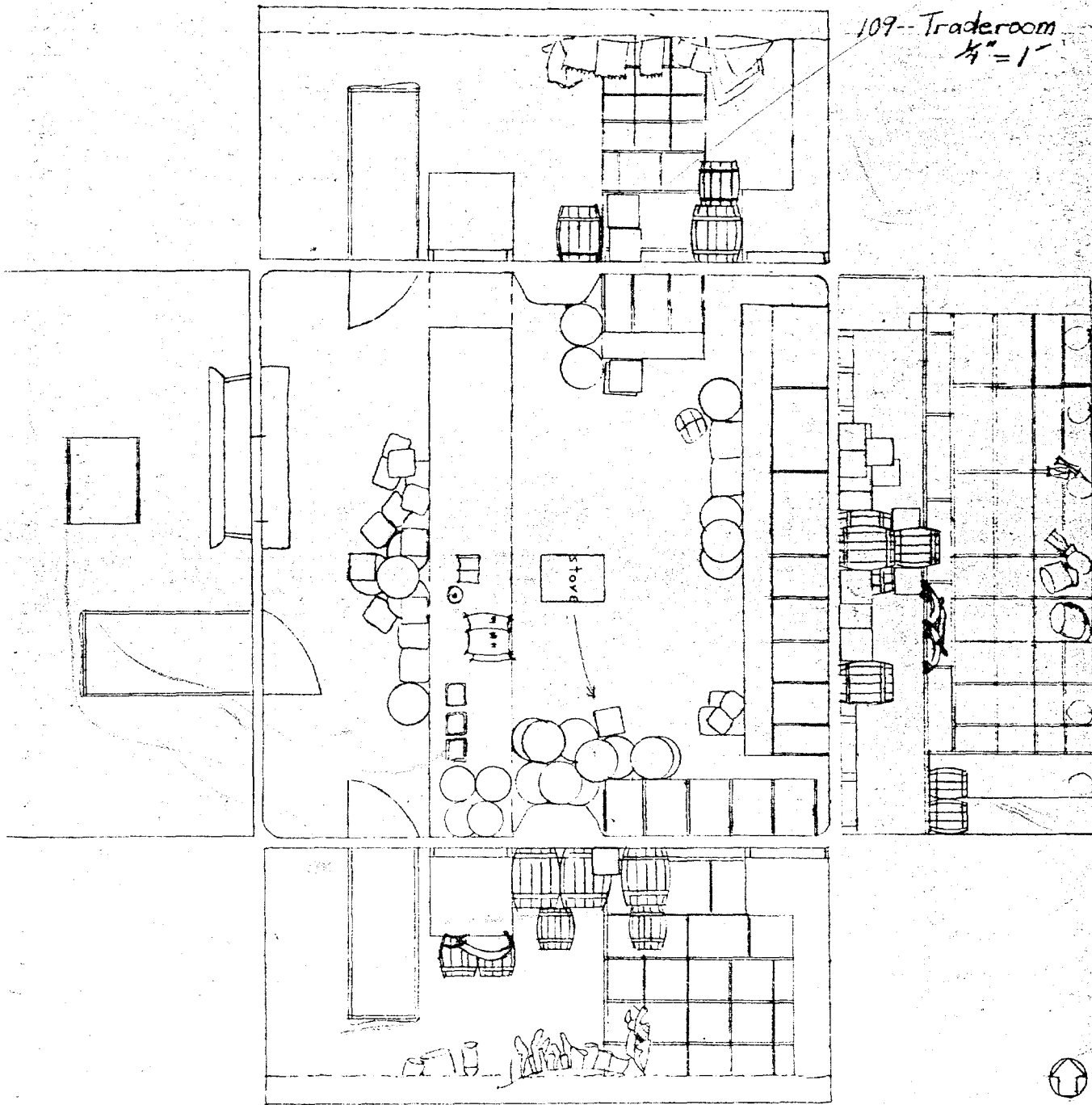
resemble one in the Kit Carson Museum having belonged to Charles Bent that is illustrated in figure 84. Sitting on the table is a small wooden bucket filled with water and a tin cup hanging from the rim of the bucket that is identical to those called for in Traderoom 109.

There are three examples of Indian pottery on the floor near the fireplace and on the fireplace mantel. Also on the floor is a tin mess pan like those listed as tradegoods under room 109, a flat wooden scoop of the type illustrated in Boyd's Popular Arts of Spanish New Mexico, fig. 155, and a metate and mano. The latter should be duplicates of the metate and mano at The Museum of the Fur Trade that are illustrated in figure 75.

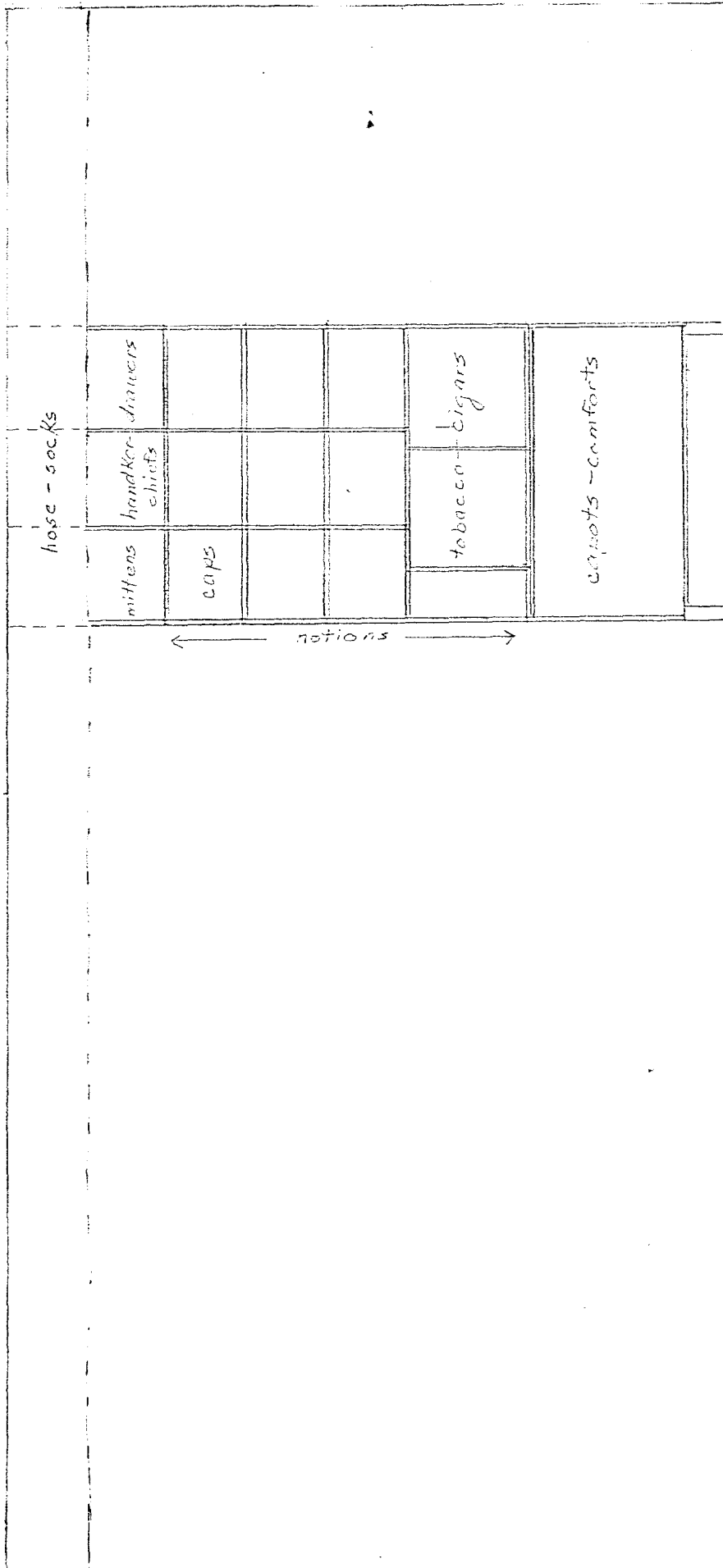
The mattresses are folded against the banco. Also on the banco are several Rio Grande blankets, some spread out for seating and some folded. A portion of these should depart from the typical "manta del campo" into more colorful varieties of the Spanish blanket. Finally, several buffalo robes are lying on the floor and a few are folded on the banco proper. 24

24. In addition to the evidence cited for buffalo robes in the "Furnishing Study", Pike noted buffalo and bear skins on the floors of the Palace of the Governors, in Santa Fe, in 1807; The Expeditions of Zebulon Montgomery Pike cited in; Popular Arts of Spanish New Mexico, p. 40.

109--Traderoom
1/4"=1'

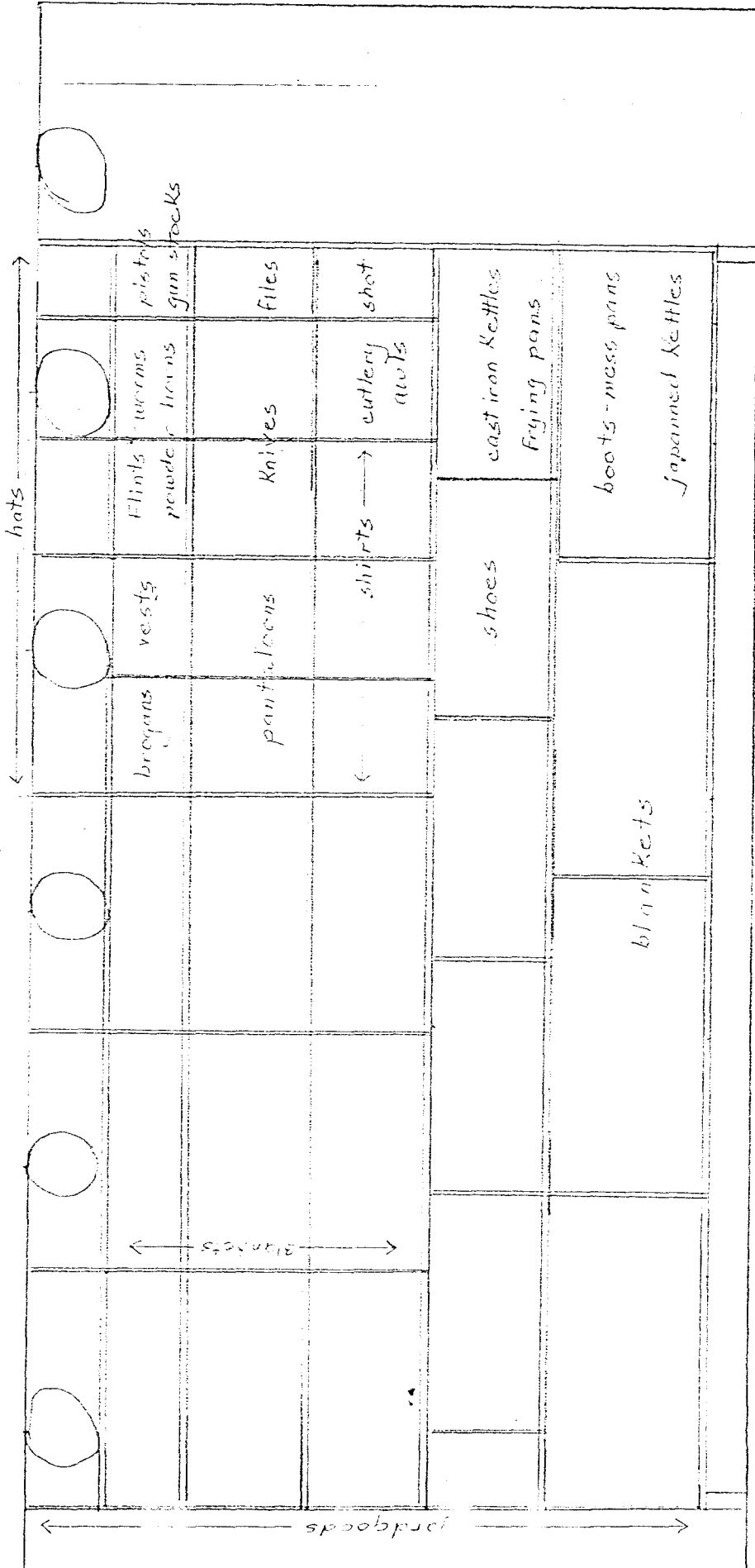


109--FORTH COLUMNS*
1/2" = 1'



*Shelf construction, given the dimensions suggested here, should otherwise follow shelf specifications as they are put forth in the construction plans.

100--EAST JIMMIES
 $\frac{1}{2}'' = 1'$



109--Traderoom

This room is to be reconstructed as the fort's general store, having serviced primarily trappers and traders, but also the fort's labor force and travelers not associated with the fur trade. Indians, however, are not included among the room's historic clientele.

The refurnished room should create a strong impression of a fairly disorderly and dust laden "horror vacui", imparting a unique odor that has been described as the commingling of very dry dust, sweet tanned leather, sour and sweet oil, metal, spit, tobacco smoke, and sage.²⁵ If such an odor does not arise, in time, from the tradegoods, it will have to be simulated.

The shelving is to be of the same type as that called for in room 102.

Furnishings--North Shelves

cotton hose--60 pr.
country wool socks--60 pr.
twilled linen socks--5 pr.
woolen mittens--3 doz.

25. McMitt, The Indian Traders, p. 75.

cotton bandana handkerchiefs--4 doz.

fancy pocket handkerchiefs--6 doz.

large black silk handkerchiefs--2 doz.

plain cotton drawers--3 doz.

twilled cotton drawers-- $\frac{1}{2}$ doz.

black wool caps--3 doz.

white wool caps-- $\frac{1}{2}$ doz.

netted caps--1 doz.

Two varieties of knitted caps are shown in figure 39.

Notions:

fish lines--6 doz.

fish hooks, trout, in box--100

shaving soap--1 box

shaving boxes--1 doz.

These should be round wooden or tin boxes with mirrors in the lid, measuring approximately 3" x 1 $\frac{1}{2}$ ".

shaving boxes, without mirrors-- $\frac{1}{2}$ doz.

shaving boxes, with razors-- $\frac{1}{2}$ doz.

Such a box is in the collection of The Museum of the Fur Trade (acc. # 391). Strop is cemented to both sides of the box and the razor has a horn handle.

razors--3 doz.

There is a Wade and Butcher razor at The Museum of the Fur Trade (acc. # 1215).

scented hair oil--1 doz. bottles (described--102)

horn combs--10 doz. (described--102)

paper backed looking glasses--3 doz. (described--102)

pierced broaches, in box--35 (described--102)

embossed broaches, in box--20 (described--102)

buttons, in 3 boxes-- 6 doz. bone; 6 doz. nacre; 2 doz. brass; 2 doz. iron; 2 doz. pewter; 2 doz. rubber ("Novelty Rubber Co." was stamped on one button found at the fort) All of the above should include a variety of coat, vest, and suspender button types.

needles--300, in labeled papers of 25 each

white thread--25 spools

assorted colors of thread--25 spools

silk thread, assorted colors--8 spools

linen thread, assorted colors--6 spools

silk ribbon--15 rolls (described--102)

silver Orris lace--3 cards

This is metallic braid and is represented at The Museum of the Fur Trade (acc. # 2419).

scarlet yarn--1 lb.

yellow yarn-- $\frac{1}{2}$ lb.

light blue yarn-- $\frac{1}{2}$ lb.

playing cards--4 doz. packs (described--102).

fools cap paper, plain, measuring 13" x 16" to 17"--4 reams

fools cap paper, ruled--1 ream

letter paper--1 ream

quill pens, in box--200

everpoint pens, in box--2 doz.

steel pens, in box--1 doz.

black powder ink--2 doz. packages

clay pipes--3 boxes with 30 pipes per box

These should be of the "Dublin" type with a $\frac{5}{64}$ " bore predominating, as illustrated in Moore, Bent's Old Fort, fig. 40.

Principe cigars--1 box

twist tobacco--12 lbs. (described--102)

plug tobacco--6 1 lb. plugs, in boxes; 8 ½ lb. plugs (described--102)

cavendish tobacco--1 5 lb. box

Counter:

finger rings, in box--25 brass; 10 gilt; 5 with stone
orange coat buttons, in box--6 doz.

Lower Shelves:

white blanket capotes--7

green blanket capotes--7

blue and green blanket capotes--7

blue striped blanket capotes--7

blue blanket capotes--3

(The above are described under room 102)

Furnishings--East Shelves

Yardgoods:

scarlet saved list--4 bolts (described--102)

scarlet flannel--2 bolts

Swedish scarlet cloth--5 bolts

blue saved list--3 bolts (described--102)

blue drilling--1 bolt

The above should be placed on the top shelves, bolt ends out, and, on the lower shelves, bolt ends may face out where space dictates.

light and fancy prints--7 bolts

The Museum of the Fur Trade illustrates this type of cloth with three examples of English manufactured prints consisting of small dots and one large dot print of American manufacture (acc. # 2367, 2368, 2369). These are reproduced in figure 69.

blue satinette--2 bolts

French chintz--2 bolts (described--102)

domestic cloth--2 bolts of either plaid or striped, blue or brown

Represented at The Museum of the Fur Trade are indigo stripes and blue checks and plaids, all of American manufacture (acc. # 1063 and 1230). They are reproduced in figures 69 and 70.

fancy calico--10 bolts

light ground calico--5 bolts

English calico--10 bolts

blue shirting--10 bolts

bed ticking--5 bolts
See figure 66.

brown sheeting 15 bolts
See figure 65.

cotton osnaburg--2 bolts

Blankets:

3-point white--20

1-point white--10

3-point white, with colored stripes--5

3-point green--3

4-point blue--5

3 $\frac{1}{2}$ -point scarlet--3

fur hats--2 doz.

seal skin hats-- $\frac{1}{2}$ doz.

slouch brim felt hats--3 doz.

The above hats are illustrated in figures 39, 40, and 41.

kip brogens--15

single breasted, Valencia vests--10

Marseilles vests--10

black velvet vests--10

satinette pantaloons--60, divided among the following types:
grey; striped; mixed; fustian; cadet mixes; Indigo
blue and light blue

fancy calico shirts--5

cotton check shirts--30

English stripe shirts--5

Hamilton stripe shirts--5

red flannel shirts--20

(The above shirts are described under room 102)

shoes--25 pr. (described--102)

ladies' Morocco shoes--6 pr.

ladies' pumps--12 pr.

"Forty-Niner's Boots"--15 pr.

These pegged shoes of St. Louis manufacture were much
in evidence in early 19th century New Mexico.²⁶

gun flints, in boxes--1500, English civilian types, in horse
or pocket pistol range, 1" size

gun worms--25 large

powder horns--35 (described--102)

pistols--2 single barreled, smooth bored pistols of horse-
pistol or "dragoon" type, .52 calibre

clasp knives--3 doz. (described--102)

scalping knives--4 doz. (described--102)

26. E. Boyd, Popular Arts of Spanish New Mexico, p. 225.

Green River knives--2 doz. (described--102)

flat files--3 doz., in 3 sizes (4½", 10", and 12")

handsaw files--1 doz., 7"

awls, in papers--2 doz. (described--102)

See also, Russell, Firearms, Traps, and Tools, fig. 83a.

boxes of cutlery--7 (described--102)

shot--2 bags (described--102)

tow--20 twists

This is simply unspun flax as represented at the Museum of the Fur Trade (acc. # 899).

cast-iron kettles, with lids--4

short handled frying pans--6

Plate 81 in H. Peterson's Americans at Home illustrates a variety of pots, pans, and kettles used on the frontier.

Counter:

green and brown surtouts--5

blue surtouts--2

3-point blue blankets--3

clock--1

There are excellent examples of clocks made in St. Louis around 1838 by Peck, Haydon, & Co. at the Missouri Historical Society (no acc. #'s). Figure 81 is a sketch of one of these clocks. See also figure 82.

calico shirts--40 (described--102)

thick brogans--15

5 gal. keg of liquor, tapped--1

Lower Shelves:

men's kip boots--12 pr.

See figure 42b.

large tin mess pans--8
japanned kettles--2 nests

Furnishings--South Shelves

Queensware pitchers, colored--6
See figure 71.

painted twifflers--2 doz.

flint wines--16

painted Irish tea sets--3

painted bowls--6 doz.

sprig-patterned plates--3 doz.

blue transferware edged dishes--1 doz.

The glassware and dinnerware listed above should duplicate that described under the Dining Room--110.

Food:

VINTON'S LEMON SYRUP (stenciled label)--12 bottles²⁷
According to Helen McKearin, the quart bottle illustrated in fig. 3 (p. 32) of her book, Bottles, Flasks and Dr. Dyott was used extensively in the early 19th century for lemon syrup and it should be used as a prototype for the Vinton's Lemon Syrup bottles.

lime juice--1 box, with 12 bottles

pepper sauce--1 box, with 24 bottles

chocolate--2 boxes

candy, assorted--1 box

cinnamon bark--6 lbs.

27. Vinton's Steam, Candy & Lemon Syrup Refinery was in operation in St. Louis in 1842; Chambers & Knapp, St. Louis Business Directory, 1842, p. 42.

raisins--4 boxes best quality, 2 boxes second quality

ginger--5 jars

These should be white Queensware, gallon jars.

Comstock & Co. Sarsaparilla--12 bottles

See figure 27.

Medicine:

castor oil--2 gal. can

Chapman's Mix--1 gal. can

Lee's Pills--2 doz. boxes

Seidlitz powder--6 boxes

cotton balls, in box--3 lbs.

syringes--2 doz.

See figure 30.

Holmstock's Vermifuge-- $\frac{1}{2}$ doz. boxes

See figure 29.

Dr. Lin's Chinese Blood Pills-- $1\frac{1}{2}$ doz. boxes

See figure 31.

Dr. C. William's Anti-Agüe & Fever Pills-- $\frac{1}{2}$ doz. boxes

See figure 32.

Wistar's Balsam of Wild Cherry-- $\frac{1}{2}$ doz. boxes

See figure 33.

Dr. Lin's Temperance Life Bitters--2 doz. bottles

See figure 34.

Ayer's Pills--3 bottles

A 2-1/8" Ayer's Pills blown bottle is represented at The Museum of the Fur Trade (acc. # 1243).

Laudanum--3 bottles

A flat blown Laudanum bottle, manufactured in Baltimore, is represented at The Museum of the Fur Trade (acc. # 1246).

Dr. J. H. McLean's Tar Wine Balm--3 bottles

A flat blown McLean's Tar Wine balm bottle, manufactured in St. Louis, is represented at The Museum of the Fur Trade (acc. # 1045).

Dr. Robertson's Family Medicines--3 bottles

This was packaged in a 5 oz. aquamarine, rectangular shaped bottle that is illustrated in Bottles, Flasks, and Dr. Dyott, Plate 1, no. 2.

Turlington Balsam--7 bottles

Three examples of these 1 oz., aquamarine vials are illustrated in Bottles, Flasks, and Dr. Dyott, Pl. 4, nos. 1, 2, and 3.

True/ Duffy's/ Elixir--2 bottles

This is a 5 oz. green bottle illustrated in Bottles, Flasks, and Dr. Dyott, Pl. 4, no. 7.

Hardware:

garden seeds--2 doz. packages
See figure 26.

common soap--2 boxes

brown soap--4 boxes

lancets-- $\frac{1}{2}$ doz.

See Russell, Firearms, Traps, and Tools, fig. 52.

common scissors, on cards--1 doz.

See figure 73.

cast steel scissors, on cards--11 doz.

shop scissors, on cards--1 doz.

dressing combs, 5 $\frac{1}{2}$ " and smaller--4 doz.

padlocks, in 2 sizes--1 doz. (described--102)

firesteels, in papers of 1 doz. 45 doz. (described--102)

steel tinderboxes--1 doz.

See Russell, fig. 97h.

brass tinderboxes--6

See Russell, fig. 97g.

strike-a-lights--6

See Russell, fig. 97i.

tin boat plates--1 doz.

French trade axes, handleless--8 (described--102)

hatchets, handleless, common hunter's type--8
See Russell, fig. 64f, h, and j.

spiked tomahawk heads--1 doz. (described--102)

broadaxe heads--1 doz.

Either type shown in Russell, fig. 87b and c is appropriate.

lathing/hammer hatchet heads--2
See Russell, fig. 87c.

hatchet heads--2 (described--102)

Dupont powder canisters, Superfine brand--7

Dupont powder canisters, Eagle brand--15
Both brands should be 1 lb. red, flat canisters as represented at The Museum of the Fur Trade (acc. # 225). The Dupont Superfine and Eagle brand labels are to be found on canisters of different shapes (Museum of the Fur Trade, acc. #'s 1047 and 1263).

Lower Shelves:

sheet iron camp kettles--65 (described--102)
These will have to spill out onto the floor.

squaw axes--25 (described--102)

square axes--10 (described--102)

cheese--3 28-lb. rounds

Furnishings--Salescounter

shrub--2 iron-bound, 3 gal. kegs, with stenciled labels

gin--1 iron-bound, 5 gal. keg, with stenciled label

brandy--2 iron-bound, 5 gal. kegs, with stenciled labels

epsom salts, in wooden box with scoop--5 lbs.

salt petre, in wooden box--2 lbs.

salt erebus, in wooden box--10 lbs.

salt--3 bags, with stenciled labels

blank book--1

This should be left open and filled in so as to represent 1846 transactions.

pen and ink--1 each

These are to be taken from the shelf stock.

butcher knife--1

taken from shelf stock

1-lb. plug of tobacco

taken from shelf stock

Furnishings--Floor

brown Havana Sugar--3 boxes, with stenciled labels

white sugar--1 box, with stenciled label

coffee--6 bags, with stenciled labels

rice--1 barrel, with stenciled label

Imperial Tea--2 boxes

Young Hyson tea--5 boxes

There are 2 80-lb. lead lined tea chests at The Museum of the Fur Trade (acc. #'s 1124 and 1558) that may well have held Young Hyson tea and should be used as furnishing prototypes here. They are illustrated in figure 2.

Coungou Tea--2 boxes

The sizes of the boxes and the grass matting wrappers used in the reproductions of Coungou tea Chests at Lower Fort Garry are suitable for our purposes although the labels are too late for reproduction at Bent's Fort.²⁸

28. Letter: Edward Boulerice, Curator, Canadian National Historic Parks & Sites, to Sarah Olson, July 22, 1974.

Navy bread--1 open barrel
pilot bread--1 open barrel
butter bread--1 open barrel
flour--3 barrels, with stenciled labels
molasses--2 barrels, with stenciled labels
black pepper--1 bag, with stenciled label
almonds--1 barrel, with stenciled label
butter crackers--1 barrel with stenciled label
wafers--4 25-lb. boxes
dried peaches--1 barrel, with stenciled label
dried apples--2 barrels, with stenciled labels
pork--1 barrel, with stenciled label
potatoes--1 barrel, with stenciled label
pearl barley--1 barrel, with stenciled label
pinon nuts--1 open barrel
rum--2 barrels, with stenciled labels
alcohol--3 barrels, with stenciled labels (described--103)
Myer's Aromatic Tobacco--3 1 1/2-lb. boxes, labeled accordingly
Tate's small plug tobacco--2 8-lb. boxes, labeled accordingly
scalping knives, in open cask--30 doz. (described--102)
Hawkins percussion rifles--5 (described--103)
J. Henry percussion rifles--10 (described--103)
U. S. M1803 flintlock rifles, half-stocked--2
Bastardized U. S. M1803 rifles were among the archeological artifacts dating from the Bent period. See Russell, fig. 2d for a furnishing prototype.

Leman and J. Henry Northwest guns, 33" barrels--20 (described--103)

The above weapons should be placed on the east side of the room so that they are barely visible.

steel scabbard swords--5

dragoon swords--2

ramrods--20

gun stocks--5

manilla rope--1 coil

mosquito netting--1 7-yd. bolt

3 bolts, stacked on a barrel, of either turkey red print, English print, or spotted print; 1 bolt cotton check; and 1 bolt Union stripes

roll of brown paper, stood on end

tin pint cups--2

These are to be taken from the hanging goods and set on one of the barrels.

wagon stove--1

A suitable furnishing prototype exists in the California Kitchen at the Smithsonian Institution (acc. # 308984).

split log bench--1

The existence of this item at Bent's Fort is documented in the archeological report.²⁹

82-lb. bale of tobacco--1

buffalo robe bale--1

Yardgoods should be visible at the corners of the bale.

cow skin bale--1

29. Moore, Bent's Old Fort, An Archeological Study,

Furnishings--Hanging

Goods should be hung east-west, along each viga, with nails and with cord strung between nails. Items hanging in the western portion of the traderoom should be well out of reach.

steelyard--1 (described--102) *(scale)*

6 qt. coffee boilers--3

2 qt. coffee boilers--6

small tin pans with handles--3 doz.

6 qt. tin pans with handles--3 doz.

3 qt. tin pans with handles--3 doz.

brass kettles without lids--30

flat gill tin cups--2 doz.

tin pint cups--6 doz.

See figure 22c and d.

canteens--2 doz.

See figure 22e.

funnels, large--4

iron spoons--20 (described--113)

skimmers, ladles, and forks--8 of each

tin candlemolds--12

A six-mold candlemold at The Museum of the Fur Trade (acc. # 443) should be used as the furnishing prototype. It is illustrated in figure 2.

beaver traps--25 (described--102)

beaver trap chains--25 (described--102)

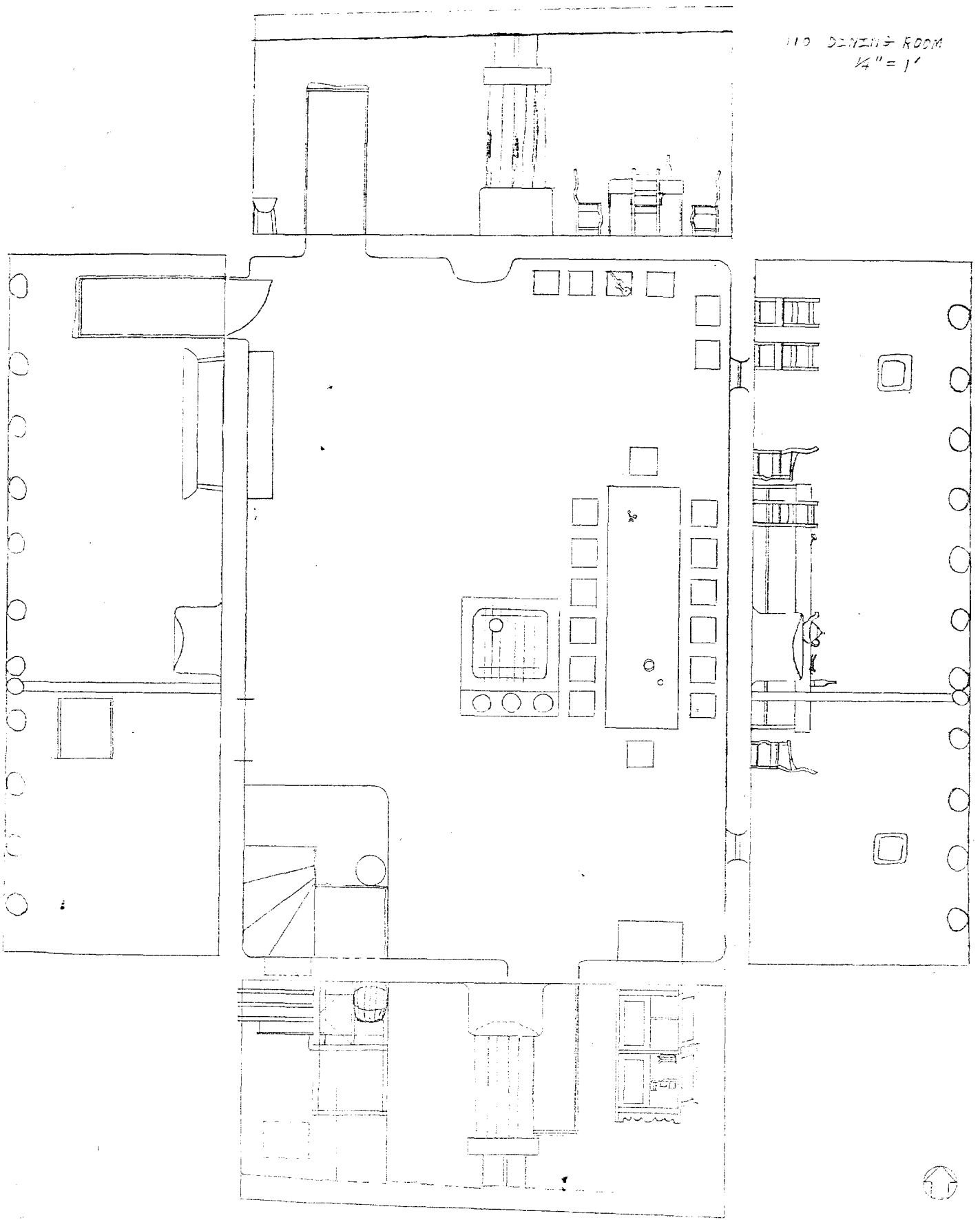
sides of ham--3

military bridles--4

mule collars--6

mule harnesses--4
blue burnagow handkerchiefs--2 doz.
madrass handkerchiefing--3 lengths (described--102)
blue roma handkerchiefs--5
Barcelona handkerchiefs--5
cotton shawls--25
canton crepe shawls--15
white ground shawls--10
scarlet and blue shawls--5
velvet vests, colored--3
woolen vests--3
fancy vests--3
swan's down vests--3
bombazine vests--3
Morocco, double breasted vests--3
twilled bags--6
powder horns--15 (described--102)

110 DINING ROOM
1/4" = 1'



110--Dining Room

In contrast to the overly crowded traderoom next door, the large dining room is sparsely furnished except, perhaps, for the plethora of chairs that suggests the room's two main functions, eating and entertainment. There are a few grimy remnants on the table from any ordinary meal and the room stands ready for evening music and/or dancing.

A potentially more elaborate table setting is visible in the dish cupboard and, for variety, the fort staff may wish to dress the table in the manner that supposedly accompanied the arrival of General Kearny. While I have left the doors of the cupboard and the storage closet under the stairs open, they would certainly have remained locked except for immediate use and the installation of plexiglass windows in both places might better relate the frontier paranoia regarding thievery.

I have advised the removal of the shelves attached to the three central posts that were indicated in the "Construction Plans" and also the substitution of barrels containing wine bottles for the wine rack.

Furnishings

split log bench (described--109)

deal table (described--108)

2 clay pipes (described--109)

20 chairs

violin

wooden flute

grill

cast-iron teakettle

trastero

pottery

cutlery (described--102)

1 pr. candlesticks

white linen tablecloth

glassware

dinnerware

barrel containing wine bottles

3 bottles of brandy

Dominating the dining room is a 10-foot long deal table, extending from north to south so as to emphasize the "long, low" character of this room described by one 19th century visitor. Except for its dimensions, the table will resemble that in the Councilroom. Although the low stretchers may seem awkward for a dining table, tables in Spanish New Mexico

were not conceived as surfaces upon which to eat,³⁰ and it is presumed that the dining room table would have been constructed by Mexicans at the fort.

The table is set with three blue transfer-printed plates, taken from the dinnerware prescribed for the dish cupboard. The plates are stacked and the top plate should contain bits of fat as if not yet cleared after a meal. Near the plates stands a nearly empty bottle of Bordeaux wine, pulled from the wine cellar under the stairs. Two clay pipes, blackened with use, lie at one end of the table.

Although the table is designed to accommodate 20, it is equipped with only 14 chairs, as symbolic representations of an average dinner gathering. Six more chairs are ranged along the north and east walls. The 20 chairs should represent Mexican workmanship, approximating Spanish Colonial designs which, after 1830, were often crude versions in pine of American Federal designs.³¹ It should also be noted that, in size, the Spanish Colonial chair more nearly resembled a

30. Roland F. Dickey, New Mexico Village Arts (Albuquerque: University of New Mexico Press, 1949), pp. 50-59.

31. Boyd, Popular Arts of Spanish New Mexico, p. 260.

bedroom chair than it did the American dining room chair.³² Serving as models are a chair from the Palace of the Governors shown in figure 85 and, fig 152 in Popular Arts of Spanish New Mexico. The 20 chairs should not all be exactly alike.

An Eastern-made, or possibly even St. Louis-made, violin, by implication belonging to Francis P. Blair, Jr., sits on one of the chairs along with a wooden "pito" or Mexican flute. The letter is illustrated in Boyd's Popular Arts, fig. 226.

An iron grill, supporting a teakettle, lies across the top of the brazier in the center of the room. A typical early 19th century cast-iron teakettle is illustrated in The American Fireplace, p. 309.³³

Sitting against the south wall, with easy access to the cook's room and kitchen, is a trastero, or dish cupboard. This is to be yet another example of local Bent's Fort workmanship and should be reconstructed according to two illustrations of trasteros in Popular Arts of Spanish New Mexico, fig. 17 and fig. 146. While the simplicity of the first

32. Dickey, New Mexico Village Arts, p. 56.

33. Henry J. Kauffman, The American Fireplace (Nashville, Tennessee and New York: Thomas Nelson, Inc., 1972).

example is better suited to Bent's Old Fort than the elaborately carved spindles in fig. 146, the two-tiered cupboard form of the latter should be incorporated into the design. Most trasteros measured somewhere under 6 feet in height, 32 inches wide, and anywhere from 16 to 22 inches deep. Interiors were lined with 3 to 4 shelves.³⁴ Iron hardware, including padlocks--the latter are discussed under traderom 102--should be incorporated into the design.

The trastero is heavily loaded with dinnerware and glassware, pottery, cutlery, and other miscellaneous items. Pottery will consist of a Pueblo water jar and an example of Missouri-made pottery. The latter should be either salt-glazed stoneware or redware as illustrated in Plates I and II of an article by Charles Van Ravenswaay, "Missouri Potters and Their Wares 1780-1924," Missouri Historical Society Bulletin, VII, no. 4 (July, 1951). Plate I is a salt-glazed stoneware jar with a gray body and cobalt decoration, and Plate II illustrates a redware pitcher that is lead-glazed on the inside, and a redware jar, entirely lead-glazed.

Near a box of cutlery stands a pair of tin hogscraper

³⁴. Dickey, New Mexico Village Arts, p. 66, and: measured drawings of trasteros from the Applegate Collection, in "Spanish Colonial Furniture Bulletin," State Department of Vocational Education, Santa Fe, New Mexico.

candlesticks. The white linen tablecloth in the cupboard should be of a simple woven pattern as opposed to a damask.³⁵

All glassware indicated below should be of the blown three mold variety and, preferably, of Pittsburg manufacture. The table setting prepared for Kearny's arrival included castors and these should be prominently on view in the trastero. They should be of clear, flint glass. Appropriate examples are illustrated in McKearin's American Glass:³⁶

GI-12, GI-13, GI-17, GI-20, GI-24 (all on p. 248), GII-13 (p. 251), GII-31 (p. 252), GIII-28 (p. 256), and the cruet form, in clear glass, illustrated in McKearin, Pl. 53-5.

Prototypes for clear, flint flaps include, in McKearin: GI-6 (p. 247), and GIII-20 (p. 255); and for tumblers: GI-6 (p. 247), GII-20 (p. 251), GIII-20, and GIII-21 (both on p. 255). Although flint wines appeared in great numbers on the Chouteau trade ledgers, blown three mold wines were apparently quite rare. One example is shown in McKearin, GII-19 (p. 251).

The stock of dinnerware in the trastero consists of 25 plates, 2 platters, 20 bowls, 20 cups, and 20 saucers. These should be procured, potpourri fashion, in the following

35. Letter: Grace Cooper, Curator, Division of Textiles, Smithsonian Institution, to Sarah Olson, October 21, 1974.

36. George S., and Helen McKearin, American Glass (New York: Crown Publishers, 1959); the charts on pp. 289-324 of American Glass should also be consulted in connection with the glassware in the trastero as should plates 111-119 of the same book.

ceramic types and patterns: white-rilled cream ware; late queensware, sprig patterned white ware; pearl ware; copper lustre pearl ware; blue crinkle-edged ware; blue transfer-printed ware; black transfer-printed ware (this should be limited to the "Boston Mail" series depicting scenes of ship board life); green transfer-printed ware; brown transfer-printed ware; spatterware; and mocha ware. If possible, some deference should be paid to the order in which the above types are listed.

The first five types and preferred bowl, cup, and saucer shapes are illustrated in fig. 37 of Jackson Moore's Bent's Old Fort. Additional examples of pearlware are a plate and saucer illustrated in, Ivor Noel-Hume, "Pearlware: forgotten milestone of English ceramic history," Antiques 95 (March, 1969), figs. 4 and 10. The plate has a blue shell edge and was made by Enoch Wood & Sons, of Burslem. The saucer is blue transfer-printed in the willow pattern.

Furnishing prototypes for the blue crinkle-edged ware may also be found among the Bent's Fort artifacts (Moore, Bent's Old Fort, fig. 38).

Excellent examples of blue transfer-printed plates containing J & J Jackson American historical scenes, such as were found at Bent's Fort, are illustrated in Ada Walker

Camehl's The Blue-China Book.³⁷ All are distinguished by exaggerated floral--primarily roses--designs on the rims. They include the following designs: "Hancock House, Boston," "Shannondale Springs, Virginia," "Philadelphia Waterworks: The Pumping Station in the City," "Battle Monument Erected to the Heroes of 1812," "The President's House," "Erie Canal at Little Falls: Horses on Tow Path," and "Bunker Hill Monument". The J & J Jackson factory produced most of its transfer-printed ware in colors other than blue,³⁸ and there was some evidence found at Bent's Fort of transfer-printed ware in red, cool green, brown, and mulberry. Green and brown transfer-printed wares are illustrated in Moore, Bent's Old Fort, fig. 39.

A spatterware bowl and pitcher, with a peafowl motif and carmine spatter ground are illustrated in Antiques 99 (Fall, 1972), p. 245, fig. 1. This reference is valuable only for the spatter ground as the particular shapes illustrated were not among the spatterware found at Bent's Fort.

One example of mocha ware containing the cats-eye motif was found at the fort. The motif is illustrated in bowl,

37. Ada Walker Camehl, The Blue-China Book (New York: Tudor Publishing Co., 1948); Camehl's illustrations are not numbered.

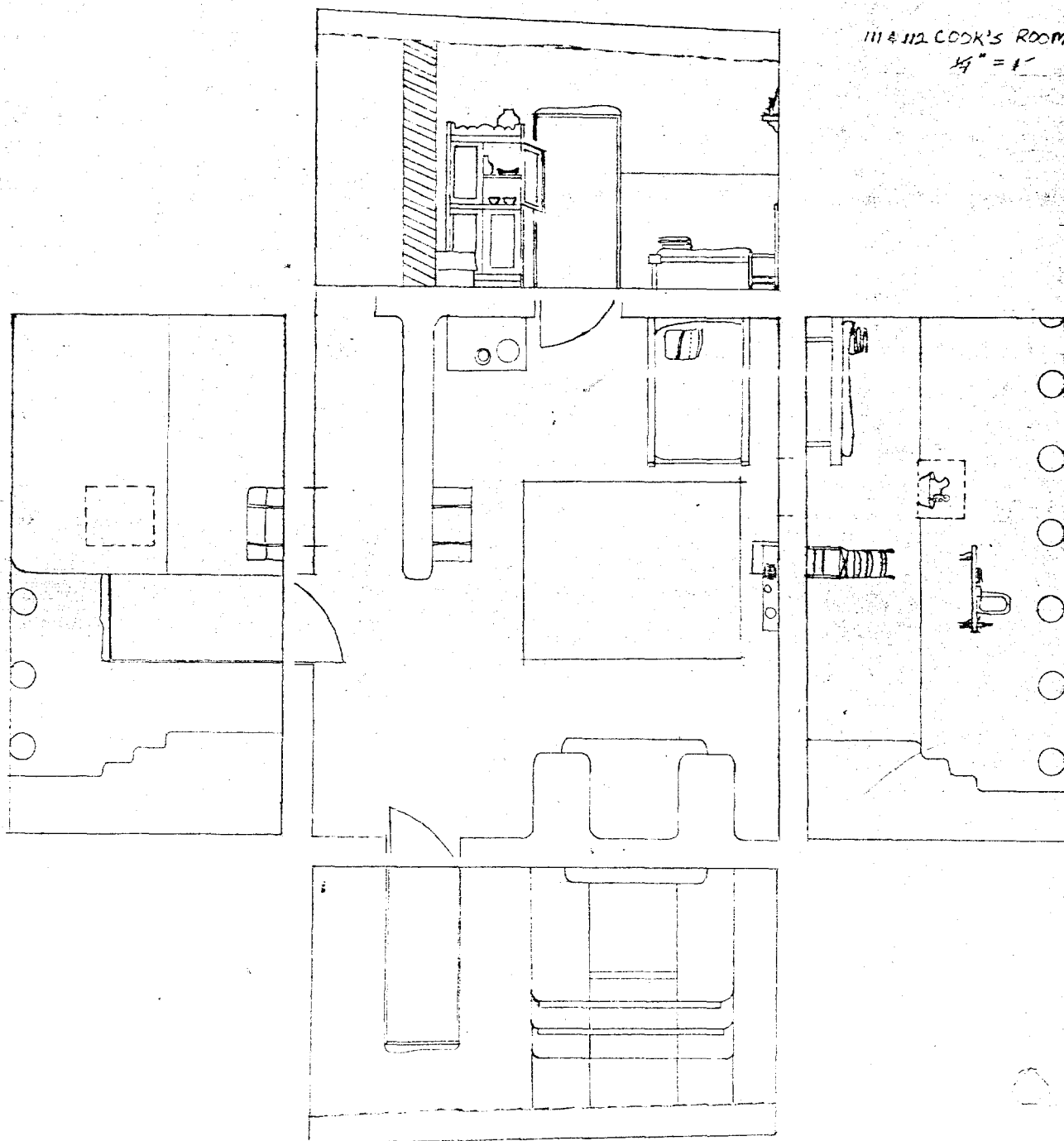
38. W. L. Little, Staffordshire Blue (New York: Crown Publishers, Inc., 1969).

mug, and pitcher form in Antiques 48 (August, 1945), 82-83, figs. 6 and 10.

The storage area beneath the stairway contains a small barrel filled with bottles of Bordeaux wine and three bottles of brandy standing on the floor. The barrel of Bordeaux need only be packed with bottles--probably about seven--at the visible, or topmost, part. Hopefully, visitors will notice what was a scarcity of bottles on the early 19th century frontier.

The archeological survey has provided furnishing prototypes for both the wine and brandy bottles and these are illustrated in fig. 35 of Moore's Bent's Old Fort. The imported wine bottles were olive green and blown in a two piece mold. Two varieties of glass seals were discovered, one reading "POUILLAC/MEDOC" with a sun-burst motif in the center, and the second reading "ST. JULIEN/MEDOC" with a grape-vine motif above. The single brandy bottle found had a blueish cast and was blown in a three piece mold. It was probably American made.

111 & 112 COOK'S ROOM
1/4" = 1'



111--Cook's Room

The furnishings for this room represent not only the domestic needs of Charlotte and Dick Green but, owing to Charlotte's role at the fort and to the location of the room between the dining room and kitchen, also a quasi pantry function and a place where children might have come at times.

Hopefully, the paucity of domestic comfort will impart the fact that the Greens were Bent family slaves. The bedstead, however, is a luxury found nowhere else in the fort except in Susan Magoffin's quarters. It is included in room 111 as befitting to "de only lady in de dan Injun country."

There are no meal provisions in the room as it is assumed that Charlotte, and probably Dick Green also, took their meals in the kitchen next door.

In order to more easily understand the three room arrangement for meal preparation and dining, visitors might enter room 111 from the dining room and proceed directly from here to the kitchen.

Furnishings

floor covering

leather trunk (described--103)

trastero
pottery (described--110)
cutlery (described--102)
dinnerware (described--110)
bedstead
mattress (described--103)
Rio Grande blanket (described--103)
shelf
wash basin and bowl
shaving box (described--109)
mirror (described--103)
candlestick
towel
ladderback chair
rag doll
picturebook
2 slates

A number of "oil cloths" were ordered by Bent, St. Vrain, & Co., and it is the opinion of Grace Cooper that these were probably painted burlap floor coverings. Thus, it is appropriate to exhibit this bygone in some of the fort's domestic rooms.³⁹

39. Letter: Grace Cooper to Sarah Olson, October 21, 1974.

A trastero is located to the west side of the dining room door. The American neatsafe had reached New Mexico by the 1846 period and trastero construction was sometimes influenced by this item, trasteros acquiring squatty, plain wooden frames with panels of punched sheet tin, the latter having been salvaged from commercial containers.⁴⁰ It is this variation on the trastero that is called for in room 111. The contents of the cupboard should duplicate the pottery, cutlery, and dinnerware found in the dining room cupboard. As 111 was a private room and more secure than the dining room, some of the dishes may be set on top of the cupboard as if space had run out on the interior shelves.

The bedstead should approximate one illustrated in E. Boyd, Popular Arts of Spanish New Mexico, fig. 161. The wooden slats, however, might be replaced with ropes laced from one side piece to the other. This was a common primitive bedstead form and may well have been found in St. Louis slave quarters as well as among the few bedsteads present on the frontier. The straw filled mattress and Rio Grande blanket combination complete the bed.

A toilet area, luxurious by no standards, is provided on the east wall by niche and shelf. The niche holds a

⁴⁰ Boyd, Popular Arts of Spanish New Mexico, p. 264, and; Letter: Alan C. Vedder, Conservator, Museum of New Mexico to Sarah Olson, December 20, 1974.

wash basin and bowl. Advertisements for Queensware bowls and basins appeared in the St. Louis City Directories dating from the 1840's, one of which is reproduced in figure 71. The shelf is of the common plank and wooden brackets variety. Southwest interiors, however, dictated that shelves be placed nearly a foot higher than was customary in the East. Sitting on the shelf are a shaving box, a mirror, a candlestick with tallow candle, and a towel. Crash toweling from the period, in the collection of the Brooklyn Museum is illustrated in figure 67.

In contrast to the Spanish Colonial/Federal dining room chairs, the single chair in the cook's room is a ladder-back of Missouri manufacture. While imported furniture is kept at a minimum in this plan, chairs are likely candidates to have gained transport from Missouri. An appropriate maple chair is illustrated in Charles Van Ravenwaay's article, "The Anglo-American Cabinetmakers of Missouri, 1800-1850," Missouri Historical Society Bulletin (April, 1958), 247. While the chair called for in the plan is not an arm-chair, it should conform to the illustration cited in all other details.

There is a rag doll and a child's picture book on the chair. Four children's books that were sold in St. Louis at least by 1850 are: The Children's Pleasure Book; The Children's Pictorial Album; The Useful and the Beautiful;

and The Child's Treasury, compiled by Rebecca Collins.⁴¹

A homemade rag doll, dating from c. 1830, is illustrated in The Index of Early American Design, fig. 288.⁴² The doll's stuffed cotton body wears a figured calico dress, and has hands of kid and brown satin hair. The features are painted on.

Standing on the floor next to the chair are two slates, one with a drawing of a trapper dancing and the second with letters of the alphabet. The first should be executed after the piece of slate with a partial drawing of a trapper found in the archeological survey.⁴³

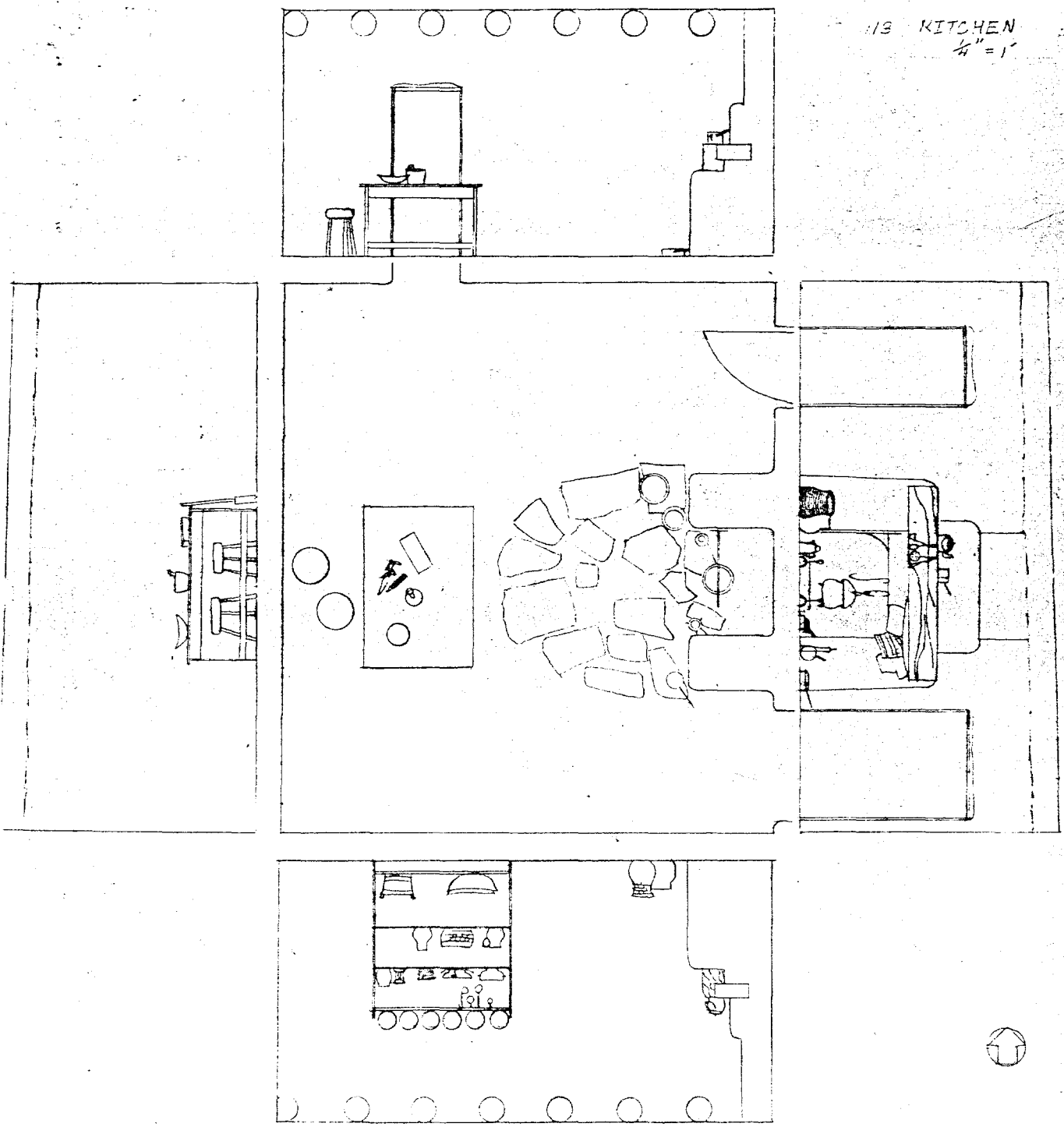
Finally, light fixture "J", prescribed for this room in the "Construction Plans", seems unnecessarily elaborate and I would suggest its removal from the plan.

42. Catalogue: "Catalogue of Valuable Books, published by J. B. Lippincott & Co., Philadelphia, for sale by John Halsall & Co., St. Louis, Missouri," 1850, 1854, 1857; Missouri Historical Society.

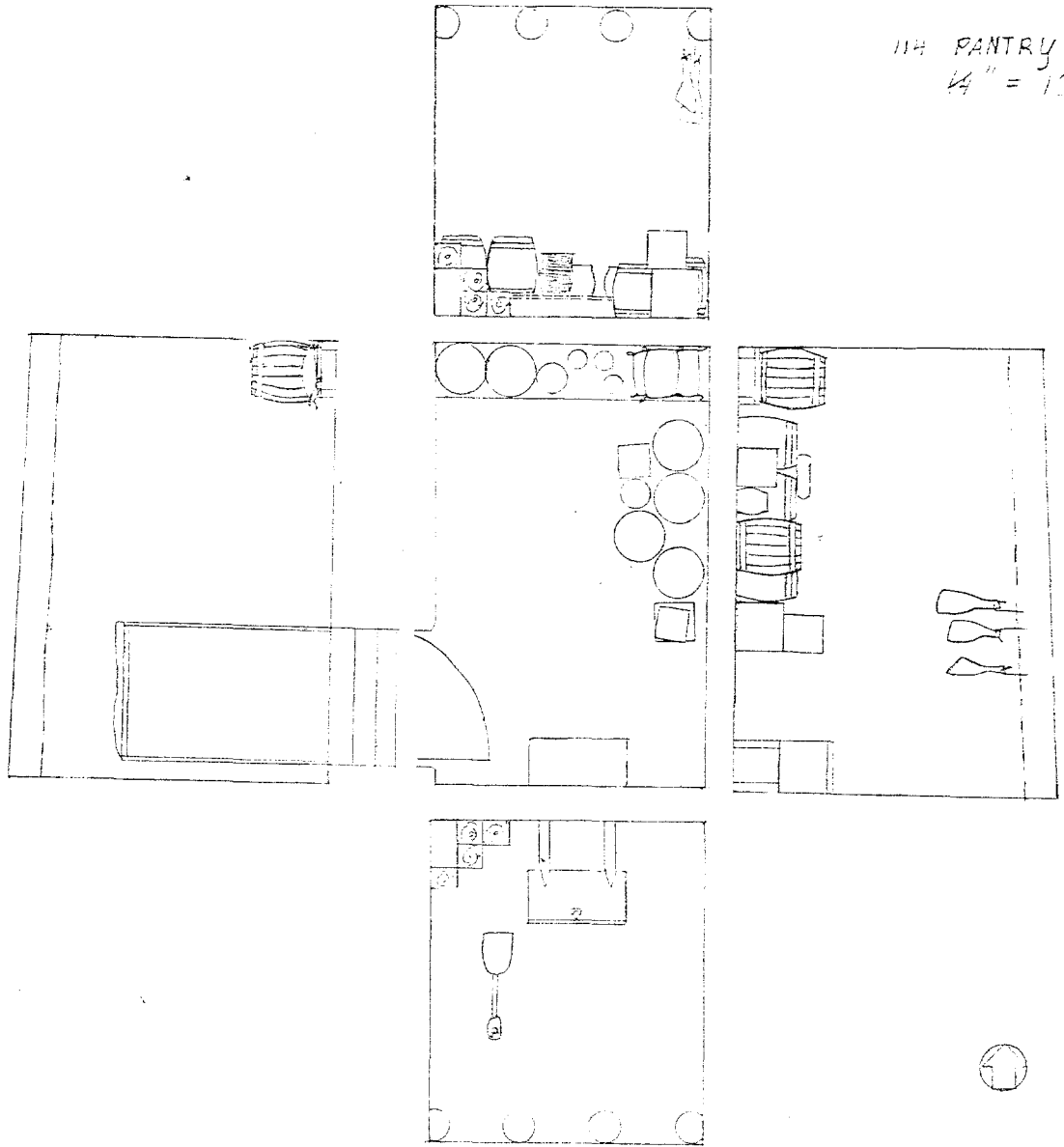
43. Erwin O. Christensen, The Index of Early American Design (New York: The Macmillan Company and the National Gallery of Art, Smithsonian Institution, Washington, D. C., 1950).

44. Moore, Bent's Old Fort, An Archeological Study, p. 110, fig. 63.

113 KITCHEN
1/4" = 1'



114 PANTRY
1/4" = 1'



113 & 114--Kitchen/Pantry

It has often been said that reconstructions of historic kitchens make the wealth of equipment in modern kitchens seem meager. The furnishing plan for room 113 includes only the minimum of equipment considered necessary for the preparation of fort meals and, given the relative isolation of Bent's Fort, a limited number of objects seems appropriate here.

Food stores are exhibited only in the pantry. Exceptions are the few items on the kitchen table, suggesting bread baking, that are intended to aid visitors in interpreting the hornos outside the kitchen.

Furnishings--Kitchen

chimney bar

pothooks

firedogs

roasting spit

cast-iron kettle

coffeepot

trivet

tongs (described--101)

frying pan
griddle
pottery (described--103)
Indian baskets
roasting fork
skimmer
iron spoon
towels (described--111)
copper kettle
cast-iron teakettle (described--110)
shelves
pewter plates
4 wooden utensils
2 pewter basins
platter (described--110)
soup tureen (described--110)
4 tin candlemolds (described--109)
tallow pot
candle wicking
redware pitcher (described--110)
2 wooden bowls
water bucket
flat iron
deal table
bowl of cornmeal

"cuartillo" of flour
iron mortar and pestle
2 ears Taos blue corn
bread peel
2 3-legged stools
broom

The kitchen fireplace is the only one of western design at the fort that has been refurnished as woodburning.⁴⁵ The firedogs are equipped with cottonwood and several additional logs are stacked on the hearth.

The main fixture of the fireplace is a chimney bar hung with pothooks of varying sizes. While early 19th century chimney bars, and even pothooks, were generally more elaborate than those called for here, these are to appear as if forged in the local blacksmith shop. Appropriate models are found in Harold Peterson's Americans at Home, "Mount Family Kitchen", Pl. 48, and in Hornung's Treasury of American Design, Pl. 1783.⁴⁶ The firedogs, also products of the fort smithy, are equipped along the inside of their upright members with hooks that support a roasting spit. The firedogs should be similar to those illustrated in Plates 1180 and

45. Although overlooked in the "Furnishing Study", the practice of hauling firewood to Bent's Fort was historically documented, in; Lt. James W. Abert, Abert's New Mexico Report 1846-47 (Albuquerque, New Mexico: Horn & Wallace, 1962), p. 17.

46. Clarence L. Hornung, Treasury of American Design (New York: Harry N. Abrams, Inc., n.d.).

1183 of Treasury of American Design.

Hanging from the chimney bar is a large cast-iron kettle, a smaller prototype for which is illustrated in Treasury of American Design, Pl. 1760. Set back into the fireplace are a 6 quart tin coffee pot and an iron trivet. The trivet that was standard equipment on Pueblo hearths is used here. It is reproduced in Popular Arts of Spanish New Mexico, figs. 10 and 11.

To one side of the outer hearth stand a pair of tongs, a long handled iron frying pan without legs, and an iron griddle, the latter a necessity for Charlotte's flapjacks. A suitable griddle is barely visible in "Fireplaces and Stoves in Colonial New Mexico," El Palacio, 65, no. 6 (December, 1958), 224. At the opposite side of the hearth stand a large Indian pot and basket. Grass basket shapes, woven by the Cheyennes before 1850, are sketched in Grinnell's The Cheyenne Indians, p. 246.

Hanging from nails in the mantel are an iron roasting fork, a skimmer, an iron ladle, and an iron spoon (see figure 72). Also hanging from the mantel are towels strung out for drying.

A copper kettle and a cast-iron teakettle sit on the mantel shelf. The kettle is of a type commonly found in 19th century New Mexico. It is illustrated in figure 75.

Open shelves stand against the south wall. They measure 5' x 6' x 2' and are of plank construction according to the specifications for the billiard room back-bar on sheet A-3 of the "Construction Plans" Dinnerware, consisting of six pewter plates, stands on the topmost shelf. Hanging from the top shelf on leather thongs are wooden utensils including a strainer, illustrated in Christensen's The Index of Early American Design, fig. 189, two scoops and a ladle. The latter three objects are to be formed of the native cottonwood. Their prototypes are illustrated in Boyd's Popular Arts of Spanish New Mexico, fig. 155. On the next shelf are two 1½-lb. pewter basins, a serving platter, and a soup tureen, the latter two composed of one of the china types prescribed for the dining room trastero. Also on this shelf are four tin candlemolds, a tallow pot, and 3 lbs. of candle wicking. The lower two shelves are occupied by a redware pitcher, two wooden bowls (see figure 84), an Indian pot and basket, a wooden water bucket, and an iron. There is an uncast flat iron in the collection of The Museum of the Fur Trade (no acc. #).

The deal work table is supposed to represent local manufacture. Its surface measures 6' x 4' and it stands 2' high. It is equipped with an apron and low stretchers on all four sides. Bread baking equipment displayed on the table includes a wooden bowl filled with cornmeal, a "cuartillo"

of flour, and an iron mortar and pestle. The New Mexican "cuartillo" was a wooden box that served as a dry measure. It was constructed with dovetailed corners and nails and had iron strips on the upper edges. A "cuartillo", containing "Bolita" beans, is on exhibit at The Museum of the Fur Trade (no acc. #). It is reproduced in figure 76. The mortar contains some corn, partly ground, and two ears of Taos blue corn lay beside it. While a metate and mano would also have been suitable here, an iron mortar appeared on the trade ledgers and, because only one was listed during the several years covered by the ledgers, it probably was ordered specifically for use at the fort.

Leaning against the table is a long cottonwood bread peel. Also near the table are two 3-legged stools that should appear as if they were products of a local craftsman. A 3-legged stool is included in the New Mexican interior on exhibit at the Smithsonian. The room is reproduced in Popular Arts of Spanish New Mexico, fig. 17.

Furnishings--Pantry

grain chest

grain shovel

rice--1 barrel, with stenciled label

pearl barley--1 barrel, with stenciled label

dried peaches--1 barrel, with stenciled label

dried apples--1 barrel, with stenciled label

pork--1 barrel, with stenciled label

potatoes--1 open barrel

4 large earthenware jars

basket of flour

dried pumpkin

"fanega"

side of ham

dried buffalo meat

strings of chile

strings of onions

The grain chest is an unornamented version of the carved chest that is illustrated profusely throughout most sources of Spanish Colonial decoration. Such chests were made with single, hand-adzed slabs of pine for the four sides, bottom, and lid. Joints were either mortised and tenoned or clumsily dovetailed. Iron hinges, hasp, and lock were often included, especially after the opening of the Santa Fe Trail, and are certainly appropriate here. The Museum of the Fur Trade has in its collection an engraved iron hasp that was probably used on a grain chest (acc. # 2250). In the early 19th century, grain chests were elevated off the ground on legs that were attached to the chest.⁴⁷

47. Boyd, Popular Arts of Spanish New Mexico, pp. 250, 258.

Hanging from a nail in the wall above the chest is a cottonwood grain shovel. This should be a copy of the shovel illustrated in "Antiques in New Mexico," Antiques, 44 (August, 1943), 60, fig. 8.

The north and west walls of the room are lined with a variety of storage containers. Food stores are displayed away from the rear side of the kitchen hearth. Some of the food is slightly elevated on a low shelf running the length of the north wall.

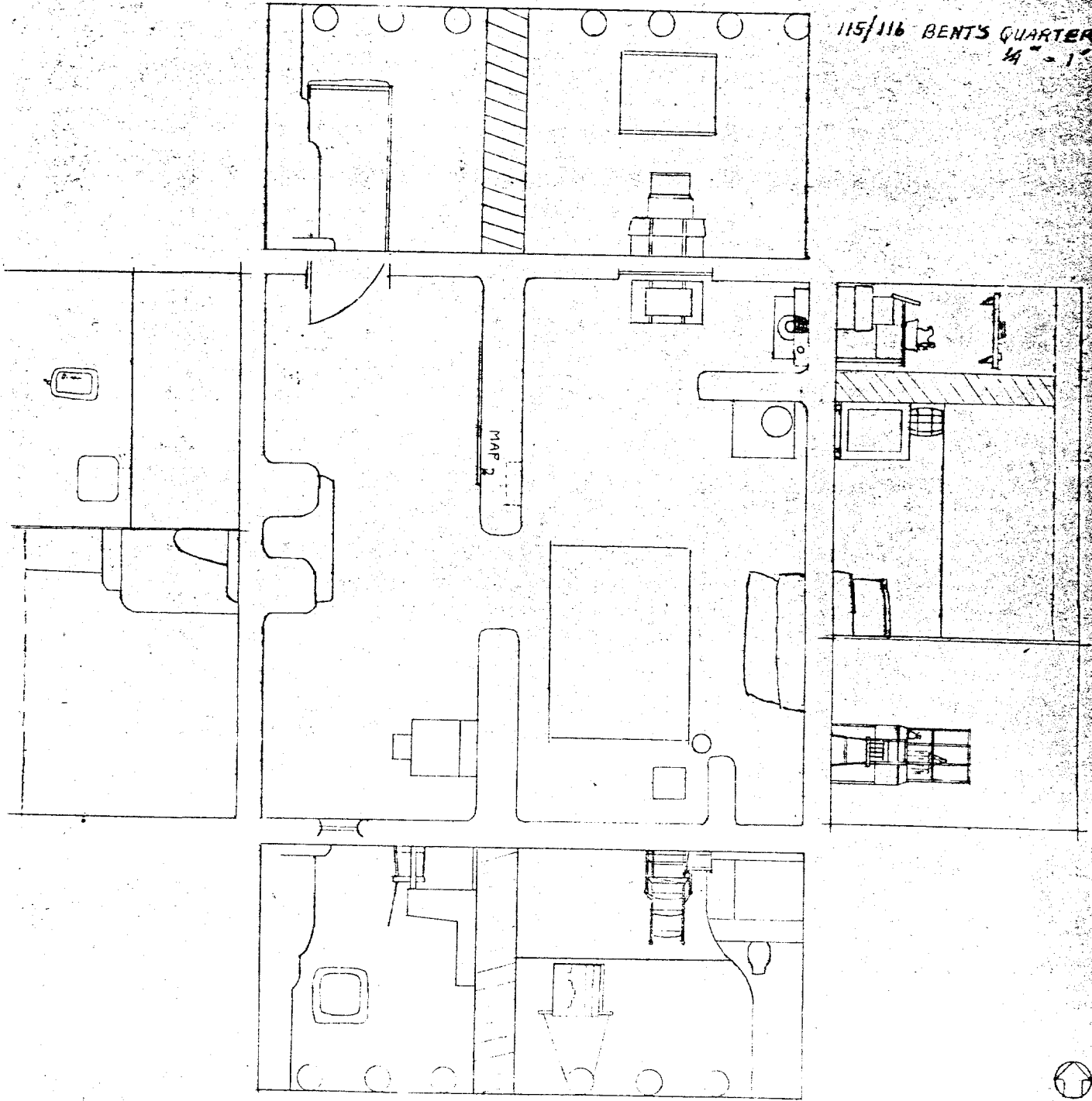
Among the storage containers are earthenware jars, one of which holds molasses, and the other three contain bread, baked supposedly at the fort. The storage of bread in earthen jars and flour in tightly woven baskets was common in the 18th century and, although somewhat less common in the early 19th century, both practices are illustrated in the refurnished Baca House that dates from the 1860's.⁴⁸

A "fanega" was the standard New Mexican measure for flour. It was a large wooden box--capacity equal to a bushel--with one end slanted. A wooden tray of dried pumpkin is illustrated in figure 75.

Hanging from iron hooks driven into one of the vigas is a side of ham and several cuts of dried buffalo meat. During the winter months, strings of chile and white onions may be brought in from the outside.

48. "Baca House Workbook, Kitchen Materials," notes compiled by the State Historical Society of Colorado.

115/116 BENT'S QUARTER
3/4" = 1'



115 & 116--Bent's Quarters

Visitors may find these rooms lacking in luxuries expected for the person most important to the story of Bent's Fort. However, while attempting to maintain an environment appropriately austere for a mountain man, certain concessions have been made to William Bent's position in the fort hierarchy, such as a washstand and armchair.

Bent's Cheyenne wife is not represented here except, perhaps, by the Navajo blanket which could also be interpreted as Bent's personal property. Owl Woman, after all, resided at Big Timbers.

It is rather difficult to assign separate functions to the two parts of William Bent's quarters. The smaller portion of the suite, room 116, has taken on the character of an office while certain office equipment, such as the safe, has been carried over into the more secure area of room 115.

Although books are included in the furnishing plans of private quarters elsewhere in the fort, William Bent was hardly of literary mind and reading material is therefore limited in these rooms.

It should be noted that, according to earlier made recommendations, these quarters have been refurnished without the shepherd shelf and the classical mantel-piece called for in the "Construction Plans".

Furnishings--116

desk

ledger book

almanac

medical manual

pen

inkwell

clay pipe (described--109)

fire steels (described--102)

silver "tabaquera"

buckskin pouch

sealskin hat (described--109)

newspapers

wall map

The desk represents an imported item. It is of the drop-front variety with bookcase cupboards above. One appropriate model is a desk in the Kit Carson Museum illustrated in figure 86. A second desk in the collection of the Missouri Historical Society serves as an alternative furnishing prototype. It is of the same type as the

Carson Museum piece but the Missouri Historical Society desk is a finer piece of furniture constructed in a modified Sheraton manner. The latter is illustrated in Charles Van Ravenswaay's "The Anglo-American Cabinetmakers of Missouri, 1800-1850," Missouri Historical Society Bulletin (April, 1958), 237. A cupboard door would have to be left open on the latter piece in order to display the contents of the shelves.

The desk shelves are equipped with a ledger book, an 1846 almanac, a medical manual, pen and inkwell, a clay pipe, fire steels, a silver "tabaquera", and a buckskin pouch in which to carry smoking equipment. One practical manual of medicine being sold in St. Louis during our period was Thomson's Domestic Medicine and Household Surgery. The book was edited by Henry H. Smith and published in London.⁴⁹ A Spanish Colonial "tabaquera" is illustrated in Popular Arts of Spanish New Mexico, fig. 171. Also on the desk shelves is the hat ordered from St. Louis specifically for William Bent. A small stack of eastern newspapers lies on top of the drop front. Newspapers published in Missouri in 1846 included the Saint Louis Weekly Reveille, the Missouri Reporter, and the Missouri Republican, the originals of which are located in the Missouri Historical Society.

⁴⁹. Catalogue: "Catalogue of Valuable Books, published by J. B. Lippincott & Co., Philadelphia," for sale by John Kalsall & Co., St. Louis Missouri, 1850, p. 13, Missouri Historical Society. Presumably, there were earlier editions of the book as this was the "last London edition".

A highly germane wall map would be an enlarged reproduction of Lt. James Abert's map of his 1845 travels.⁵⁰

Furnishings--115

mirror (described--103)

leather trunk (described--103)

medicine chest

washstand

wash basin and pitcher (described--111)

comb (described--102)

shelf (described--111)

shaving box (described--109)

towel (described--111)

safe

Hawkins rifle (described--103)

keg of Mexican coins

mattress (described--103)

plug of tobacco (described--102)

pottery (described--103)

water bucket

50. "Map Showing the Route pursued by the Exploring Expedition to New Mexico and the Southern Rocky Mountains made under the orders of Captain J. C. Frémont U. S. Topographical Engineers and conducted by Lieut. J. S. Abert, assisted by Lieut. W. G. Peck, U. S. T. E. during the year 1845," back cover foldout in, Guadal P'a, The Journal of Lieutenant J. W. Abert, from Bent's Fort to St. Louis in 1845 (Canyon, Texas: The Fanninle-Plains Historical Society, 1941).

oilcloth floor covering (described--111)

tin pint cup (described--109)

armchair (described--111)

buckskin bag

hanging rack

Rio Grande blanket (described--103)

Navajo blanket (described--102)

As one enters the larger portion of Bent's quarters, there is a mirror hanging to the left. A leather trunk sits beneath the north window. On top of the trunk sits a medicine chest. Its lid is open, revealing many bottles of medicine. A glass or plexiglass shield should be installed here in order to protect the contents of the medicine chest.

Against the east wall of the closet area is a washstand, another piece of furniture supposedly imported into the fort from the East. A possible furnishing prototype is the washstand depicted in "Front Chamber of house No. 42 . . .", Americans at Home, Pl. 49. A wash basin and a single edged horn comb sit on the washstand. Set high into the wall above is a shelf containing shaving box and towel.

There is an iron safe on the south side of the closet partition. A Boston made safe that was in use at least by 1852, if not earlier, was advertised on the back leaf of a catalogue distributed by the Wm. H. Plant Co. It is illustrated in figure 88. Lying across the top of the safe is what is to be interpreted as William Bent's personal firearm.

Silver Mexican coinage was a popular trade item in the 19th century. Because of their value, silver coins would not have been on display in any traderoom and they are therefore exhibited in a small keg on top of the safe. A window should be cut into the side of the keg, revealing to the visitor the valuable contents.

The corner fireplace required nothing but piñon sticks stood on end--three is sufficient--to provide both heat and a workable cooking facility.⁵¹ The practice is illustrated in Popular Arts of Spanish New Mexico, fig. 17. This arrangement will carry over to all other corner fireplaces in the fort (rooms 149, 207, 211, 217, and 222).

A small plug of tobacco and a Pueblo pot sit on the mantel and beside the fireplace there is a bucket of water and a tin cup.

The turned maple armchair should be furnished according to the illustration in the Missouri Historical Society Bulletin that was cited in connection with the ladderback in room 111. Lying on the chair is a buckskin "possibles bag" such as the one at The Museum of the Fur Trade reproduced in figure 38.

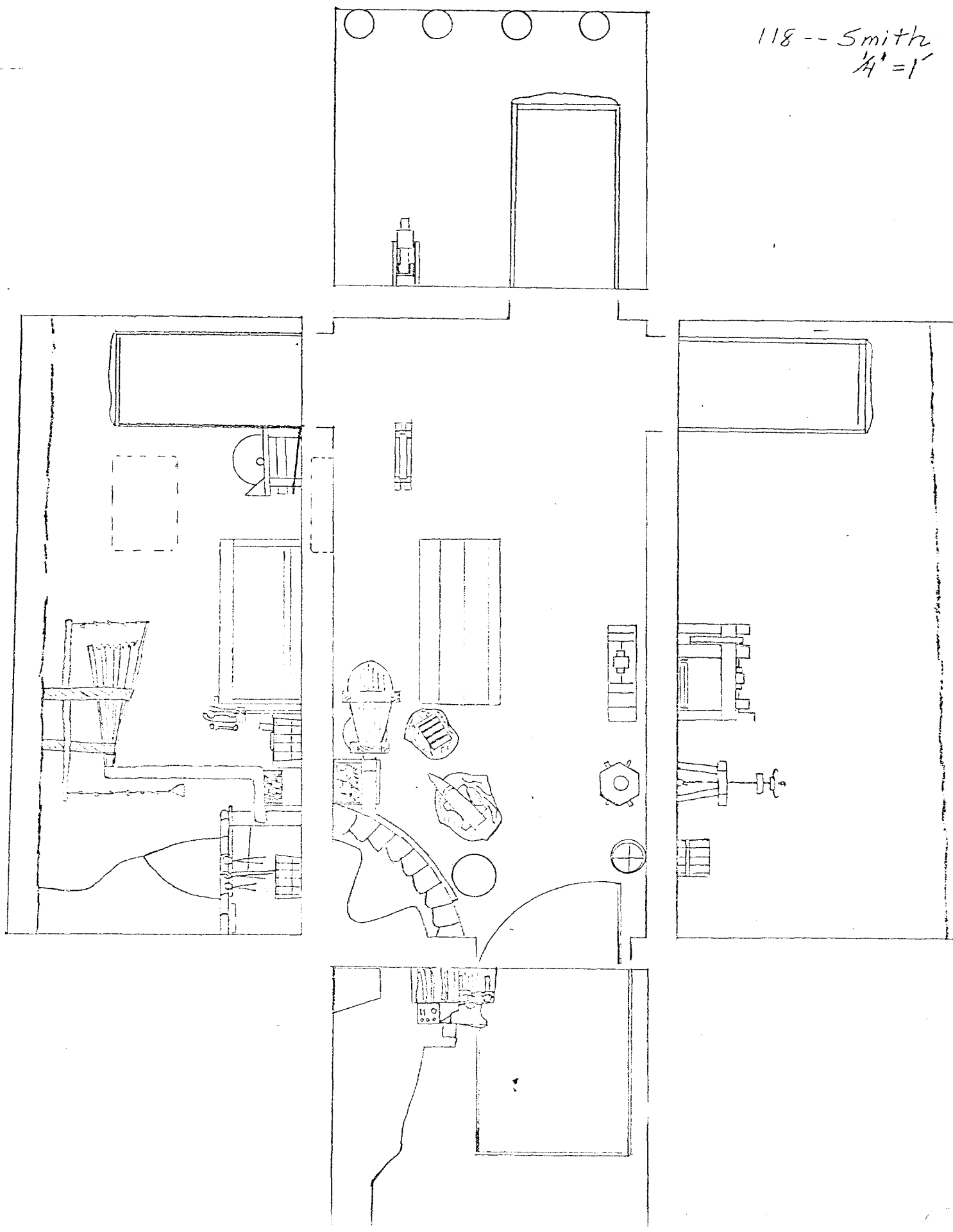
Finally, the hanging rack so common in New Mexico is used in the southwest corner of room 115 to display both a Rio Grande blanket and one of the most elaborate examples of

51. Dickey, New Mexico Village Arts, pp. 52-53, and; Boyd, Popular Arts of Spanish New Mexico, p. 15.

Navajo weaving found at the fort. The rack is merely a cottonwood pole suspended from the overhead vigas by yucca ropes.⁵² It is illustrated in figure 87. The Navajo blanket is of the early classic type discussed under the Indian Traderoom (University of Colorado Museum, acc. # 23487).

52. Dickey, New Mexico Village Arts, p. 72.

118 -- Smith
1/4" = 1'



118--Blacksmith

The following description is included here as typical of the frontier blacksmith shop:

. . . a cluttered-up place where at one time the prevailing odor might be of wood smoke; at another time, it would be the smell of the half-rotted hoof and frog of a horse being prepared for shoeing. Following the sound of a hiss-ss-s as a hot horseshoe was applied, the pungent smell of burning hoof would fill the air. The ringing of the anvil could be heard throughout the village . . . 53

It was not uncommon for an early 19th century blacksmith to serve also as a gunsmith, farrier, and wheelwright. The combination of these trades within a single shop seems especially warranted at a frontier site such as Bent's Old Fort. The furnishings in room 119 permit the interpretation of a wide range of activities, from gun and wagon repair, and horseshoeing, to the manufacture or repair of such items as kitchen equipment, tomahawks, and tools.

Little variation occurred from one blacksmith shop to another in the items found there and in their general

53. Milford G. Chandler, "The Blacksmith Shop," in Harold L. Peterson's American Indian Tomahawks (Museum of the American Indian, Nepe Foundation, 1965), p. 55.

arrangement, the greatest differences occurring in the shapes of hand forged tools. And the plan for room 118 conforms to the generally accepted layout.⁵⁴ While it is thought that a majority of tools belonging to any smith were hand forged to suit his own needs, allowances must be made at Bent's Fort for the large number of tools that were listed on the trade ledgers and, therefore, appear to have been factory made imports.

It is suggested that the light fixtures indicated in the "Construction Plans" both within and just outside of room 118 be excluded from the plan. Doubtless the blacksmith present in 1846 kept daylight hours and an interior source of light would have been provided by the ever active forge, beside which a single candle appears merely decorative.

Furnishings

anvil

anvil tools

swage block

bullet mold

bar lead mold

bellows

54. The "generally accepted layout" is established by Chandler, "The Blacksmith Shop"; Alex W. Bealer, The Art of Blacksmithing (New York: Funk & Wagnalls, 1969); and E. R. Bradley Smith, Blacksmiths' and Farriers' Tools at Shelburne Museum, (Shelburne, Vermont: The Shelburne Museum Inc., 1966).

forge tools
coal bin
slack tub
blacksmith's stand
tempering bath
bar iron
work bench
post-vice
bench tools
grindstone
farrier's tool box
wheelwright's bench
wheelwright's tools
lathe
scrap iron
cooling trough
millstone
Conestoga wagon

It was not until 1843 that a one-piece "best tool cast steel" faced anvil was produced in this country, and then only on a small scale. Prior to that time, anvils were imported from England or Germany and were made of "the lowest grade of iron," the steel welded on "in two or three places according to the size . . . The horn also is simply

of wrought iron."⁵⁵ It is this latter type of anvil that should be reproduced in room 118. The anvil sits in front of the forge so that the smith's back is to the forge and his knuckles are even with the top of the anvil. The anvil is fastened at the feet with large nails to a hardwood stump, of elm or oak. Anvil and other forge equipment dating from 1811 are illustrated in Russell's Firearms, Traps, and Tools of the Mountain Men, fig. 102. However, according to Alex Bealer, the horn of the anvil in this illustration is facing the wrong direction.⁵⁶

A strip of leather, tacked around the top of the stump holds tools frequently used at the anvil. Tools in this category are the hammer, punch, sledge, hot and cold chisels, fullers and flatters, and drift. These tools, along with others mentioned in the paragraphs that follow are profusely illustrated in Bealer, The Art of Blacksmithing, and Eric Sloane, A Museum of Early American Tools.⁵⁷ Especially germane to the Bent's Fort shop are the two pages of illustrations included in Chandler's "The Blacksmith Shop." Russell's Firearms, Traps, and Tools is also a useful

55. Smith, Blacksmiths' and Farriers' Tools at Shelburne Museum, p. 64.

56. Bealer, The Art of Blacksmithing, p. 71.

57. Eric Sloane, A Museum of Early American Tools (New York: Funk & Wagnalls, 1964).

reference, especially for illustrations of hand forged items.

Not far from the anvil is a swage block or buffalo head anvil mounted on its own stump. A swage block dating from 1830 to 1860 and described as indispensable for making rifle barrels is illustrated in the Museum of the Fur Trade Quarterly, II, no. 2 (Summer, 1966), 3. Leaning against this stump is a mold for bar lead and a bullet mold. A prototype for the latter exists in the 6 ball mold at The Museum of the Fur Trade (acc. # 1227, see figure 90).

The bellows indicated in the "Construction Plans" is an overhead type such as the one depicted in The Art of Blacksmithing, p. 60. A floor supported bellows described by Russell as conventional for frontier posts is illustrated in Firearms, Traps, and Tools, fig. 98, and should be strongly considered as an alternative to the overhead bellows.

The forge has its own set of equipment that includes poker, shovel, rake, and sprinkling can. The latter is merely a tin cylinder with a long bale and perforated at the bottom. All are illustrated in Blacksmiths' and Farriers' Tools at Shelburne Museum, pp. 62-63. Also lying on top of the forge should be a few miscellaneous anvil tools, awaiting immediate use. A variety of tongs and tong rings hang from an iron rack attached to the outer edge of the forge. Such a rack is shown in The Art of Blacksmithing, p. 60.

Beside the forge sits the bituminous coal bin, slack tub, and blacksmith's stand. The first is a pine box such as the one shown in fig. 102 of Firearms, Traps, and Tools, and a suitable blacksmith's stand is illustrated in Blacksmith's and Farriers' Tools at Shelburne Museum, p. 63. The slack tub, also depicted in Firearms, Traps, and Tools, fig. 102, should be simplified to resemble a third of one of the barrels found throughout the fort.

A second cut off barrel, sitting to one side of the coal bin, serves as a tempering bath, an essential item in any shop producing cutting edges on tools or weapons. It is filled with clear, stagnant water and contains a smaller tub, suspended on sticks, of brine. In cold weather, a 2" square stick is kept in the water to prevent the tub from bursting. The setup is illustrated in The Art of Blacksmithing, p. 63.

Near the forge, on the south wall, are common sizes of bar iron, hanging from pegs.

Towards the center of room 118 is a work bench constructed of heavy planks. A post-vise is attached to the corner nearest the forge and is set into the floor on a 2" post. The post-vise should be positioned so that the top of its jaws reach the smith's elbow. Bench tools include screwdrivers, pliers, clippers, bench shears, and a variety of files including rasps, mill files, and mill, bastard files.

A grindstone stands to the north of the work bench. Although this was a luxury in a frontier shop, it is known that Bent's Fort inherited a grindstone among the Fort Jackson goods. A St. Louis made grindstone is reproduced in figure 91. Probably, only the stone itself was imported, the mounting being made at the fort.

Shoeing and wheelwright equipment is set up on the east side of room 118, with easy access to the large southern doorway where animals and wagons would have been brought.

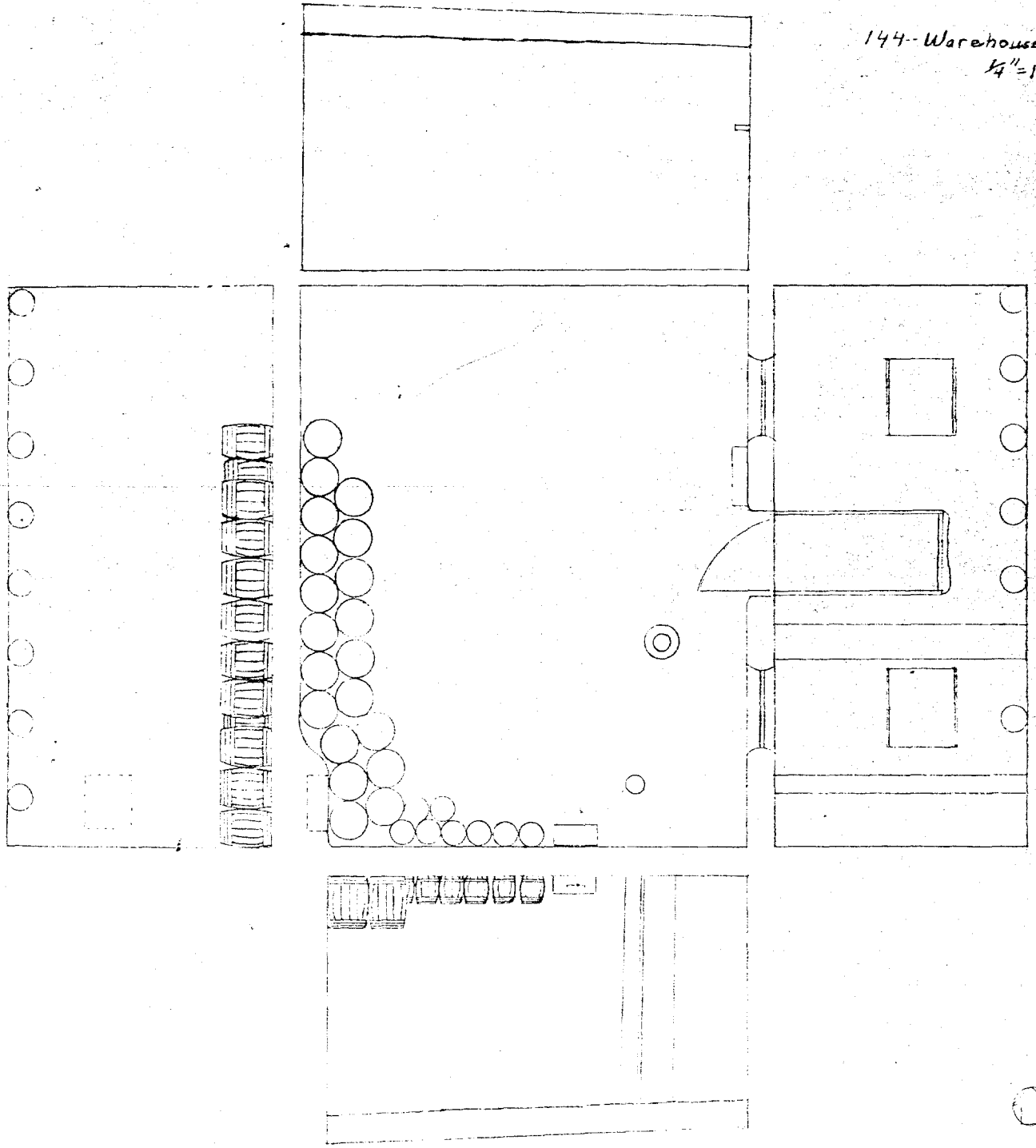
The farrier's tool box consists of half of a small keg, partitioned into several small compartments. Tools include pincers, buffer, rasp, hoof cleaning knife, hoof parers, and shoeing hammer. Stray horse and oxen shoes are found at arbitrary points in the shop. The rims of the various tubs and kegs are particularly appropriate depositories for the shoes.

The wheelwright's bench is illustrated in A Museum of Early American Tools, p. 97. Essential tools include tap borers, wood planes, spokeshaves, felloe saws, augers, tenon cutters, tiredogs, spokedogs, boxing engines, calipers, samsons, and a traveler. The lathe common in the early 19th century was the foot-treadle lathe which is illustrated in The Art of Blacksmithing, p. 115. It should be noted that a number of tools on the blacksmith's work bench would have been used by the wheelwright also.

Just outside the south door is a pile of scrap iron, a cooling trough, and a millstone, lying flat on the ground. This is also perhaps the best place to exhibit an item so important to the story of Bent's Fort--the freight wagon--that, here, might be displayed in the process of being repaired. A Conestoga wagon in the collection of the Hastings Museum is illustrated in Henry P. Walker's The Wagonmasters, foll. p. 52,⁵⁸ and detailed drawings of the Conestoga are included in figures 94 - 96. It should be mentioned that the Conestoga was an eastern wagon and, while wagons at Bent's Fort would have been duplicates of the Conestoga, they should not be referred to as such.

58. Henry Pickering Walker, The Wagonmasters (Norman: University of Oklahoma Press, 1966).

144--Warehouse
1/4"=1'



144--Warehouse

There are three warehouses located along the west side of the plaza. This plan calls for the refurnishing of two of these--144 and 145, including the sub level of 145--which easily accommodates a powder magazine, fur room, and general storage area. The reconstruction of further storage space seems merely repetitive.

The location of room 144 makes this room the only suitable candidate for a powder magazine, although even room 144 is not completely isolated. There is nothing in the room but powder kegs--approximately 20 25-lb. kegs and 8 64-lb. kegs--and a pine box filled with percussion caps, all of which are lined up along the south and west walls. The niche in the southwest corner of the room stands empty and this void might well be interpreted as a Mexican architectural convention that, in this case, was unadaptable to Anglo usage. There is, in addition, an empty shelf to the right of the entrance, as indicated in the "Construction Plans", that might on occasion hold a lantern, supposedly carried in from the outside. I would suggest, however, that the lantern called for in the "Construction Plans" be left out, leaving no implication of a constant light source in this highly

volatile area.

Furnishings

powder kegs

box of percussion caps

The trade ledgers for Bent's Fort dealt exclusively with Dupont powder and there is a 25-lb. Dupont keg in the collection of The Museum of the Fur Trade (acc. # 1647) that serves as a perfect furnishing prototype for this room. The keg is featured in the Museum of the Fur Trade Quarterly, IV, no. 4 (Winter, 1968), 8. The keg is oak and is banded with 10 strips of hickory. It stands 13" high and measures 9 $\frac{1}{2}$ " across at each end. The paper label on the end of the keg is only partial but is sufficient for the reconstruction of full labels.

Also at The Museum of the Fur Trade are two 6 $\frac{1}{2}$ -lb. oak kegs (acc. #'s 1319 and 1395). They are of the same style as the larger keg. Copies of the 6 $\frac{1}{2}$ -lb. keg should be equipped with Dupont labels based on the 25-lb. keg label.

145--Warehouse

The upper level of room 145 is devoted entirely to furs. This room should impart special interest to any visit to the reconstructed fort as it is here and in the traderooms where the entire existence of the fort is justified. The photographs of the refurnished fur rooms at Lower Fort Garry are excellent references for refurnishing room 145.

Furnishings--Upper Level

furs

baling material

scale

rope

The emphasis here is placed on buffalo robes. Fifty robes are piled on the floor in the southwest corner of the room. The semblance of 50 robes can be created by forming a false core and piling only enough robes on top to establish an effective cover. At least two varieties of buffalo robes should be visible. The robe trade at Fort Jackson included, during the course of a year, three grades of buffalo robes that probably included the bull robes and the far more

desireable silk robes from the cow buffalo.⁵⁹

Beaver skins are the second most plentiful class of furs in room 145. They are exhibited in two stacks to the north and west of the deck area. After a beaver skin is processed in the field it takes on a distinctive shape that is illustrated in Russell's Firearms, Traps, and Tools, fig. 36. This shape should permit quite even stacks, with approximately 15 skins to a stack.

Other skins piled against the room's west wall, in somewhat fewer numbers than either the buffalo robes or beaver skins, include calf, deer, and bear skins.

Forty to fifty pelts should be hung from the vigas. The furs in the reconstructed storage rooms at Lower Fort Garry are hung with rope in two to four-pelt groups, each group spaced a good two feet apart. At Bent's Fort they should be arranged around the north, west, and south sides of room 145, leaving an ample working area in the center of the room. Furs of the hanging type that showed up on early fur returns in the Bent's Fort area included wolf, badger, wild cat, muskrat, otter, and mink. At least some of these fur types should be represented in room 145.

The following information on early 19th century bales

⁵⁹. These distinctions were made in; McLitt, The Indian Traders, p. 39.

1149--Quarters

While there were probably enough Mexican laborers and their families at Bent's Fort to occupy all of the north-west rooms designated as "quarters", this plan calls for refurnishing only one of these rooms. All of the quarters would have been nearly identical to one another. Although visitor access to the quarters from the plaza rather than the well room would have been preferable, only room 1149 is equipped with both some sort of exterior access and the corner fireplace that is essential to the particular room function portrayed.

Room 1149 is refurnished with more than one Mexican family in mind. No doubt, conditions in the laborers' quarters were uncomfortably crowded. It is assumed that meals were both prepared and eaten here, although food may have been eaten outside, in the plaza, also.

I am recommending that the lantern, prescribed in the "Construction Plans", be deleted from the plan. The single candlestick, also included in the "Construction Plans", and the fireplace would probably have constituted the extent of the 1846 light sources.

Furnishings

copper kettle (described--113)
iron trivet (described--113)
iron griddle (described--113)
5-gal. olla (described--103)
cottonwood spoon (described--113)
cottonwood stick
metate and mano (described--108)
grain chest (described--114)
20-gal. storage jar
5 mattresses (described--103)
5 Rio Grande blankets (described--103)
hanging rod (described--115)
paper backed mirror (described--102)
religious print

While a copper kettle would constitute a luxury item in the average Mexican interior, its presence here is justified by its availability as a trade item at Bent's Fort.

The metate and mano exhibited here are used for grinding the gypsum that goes into the periodic whitewashing of adobe walls.⁶³

The 20-gal storage jar, or "tinaja", is described in

63. Boyd, Popular Arts of Spanish New Mexico, p. 27.

Roland Dickey's New Mexico Village Arts, p. 87.

Four of the mattresses are ranged around the walls of the room. The fifth mattress and the Spanish blankets are hung on a larger version of the cottonwood pole called for in William Bent's quarters. Every Rio Grande blanket in this room, with the exception of one or two, should be of the plain "manta del campo" variety.

The niche in room 149 is one of the few in the fort that is refurnished according to its native capacity, with religious and ornamental objects. Contained in it are a small trade mirror and a print of St. Michael. The furnishing prototype for the latter is at the Denver Art Museum (acc. # 1626). The print is from a French newspaper and was executed after Raphael's "Saint Michael". It has been hand colored with washes of red, blue, and brown. The tin frame was formed from a commercial container and has scalloped edges and stamped designs.

155--Plaza

The plaza is viewed in this plan as the equivalent to a main street. It, therefore, has been oriented primarily towards people and animals rather than objects. From time to time, stray objects would have found their way into the plaza and this area might be used temporarily for overflow furnishings from any of the surrounding rooms, especially the traderooms.

The installation of any light fixtures around the plaza is inappropriate.

Furnishings

fur press

bale of fur (described--1145)

6-lb. cannon

chickens

horses

mules

birds

tin mess pan (described--109)

plumpit game

The placement of the fur press has been determined by archeological evidence and is indicated in the "Construction Plans". Also based on the archeological survey is the fact that the press was of the rotary screw rather than the fulcrum and lever type. The first type is illustrated in Russell's Firearms, Traps, and Tools of the Mountain Men, fig. 38, bottom. In order that its use be clearly understood, the press should be exhibited complete with a bale of fur at all times. The fur press, of course, is an excellent vehicle for live interpretation.

A second item important to the historic character of the plaza is the 6-lb. cannon that was positioned here upon Kearny's arrival. The cannon sits near the north gate and should be exhibited intact as if Kearny had not yet arrived (it burst upon this celebrated firing). A 1-lb. cannon of the type used on the frontier is illustrated in Firearms, Traps, and Tools, fig. 15. The wheeled carriage depicted in this illustration serves as an appropriate mounting for the plaza cannon.

The reproduction of what was reputedly a large number and variety of animals in the plaza poses some problems. As representative of the barnyard fowl, chickens could be installed and given a relatively free rein with only a minimum of problems. The documented "creatures of the prairie", would be antithetical to the survival of the chickens and

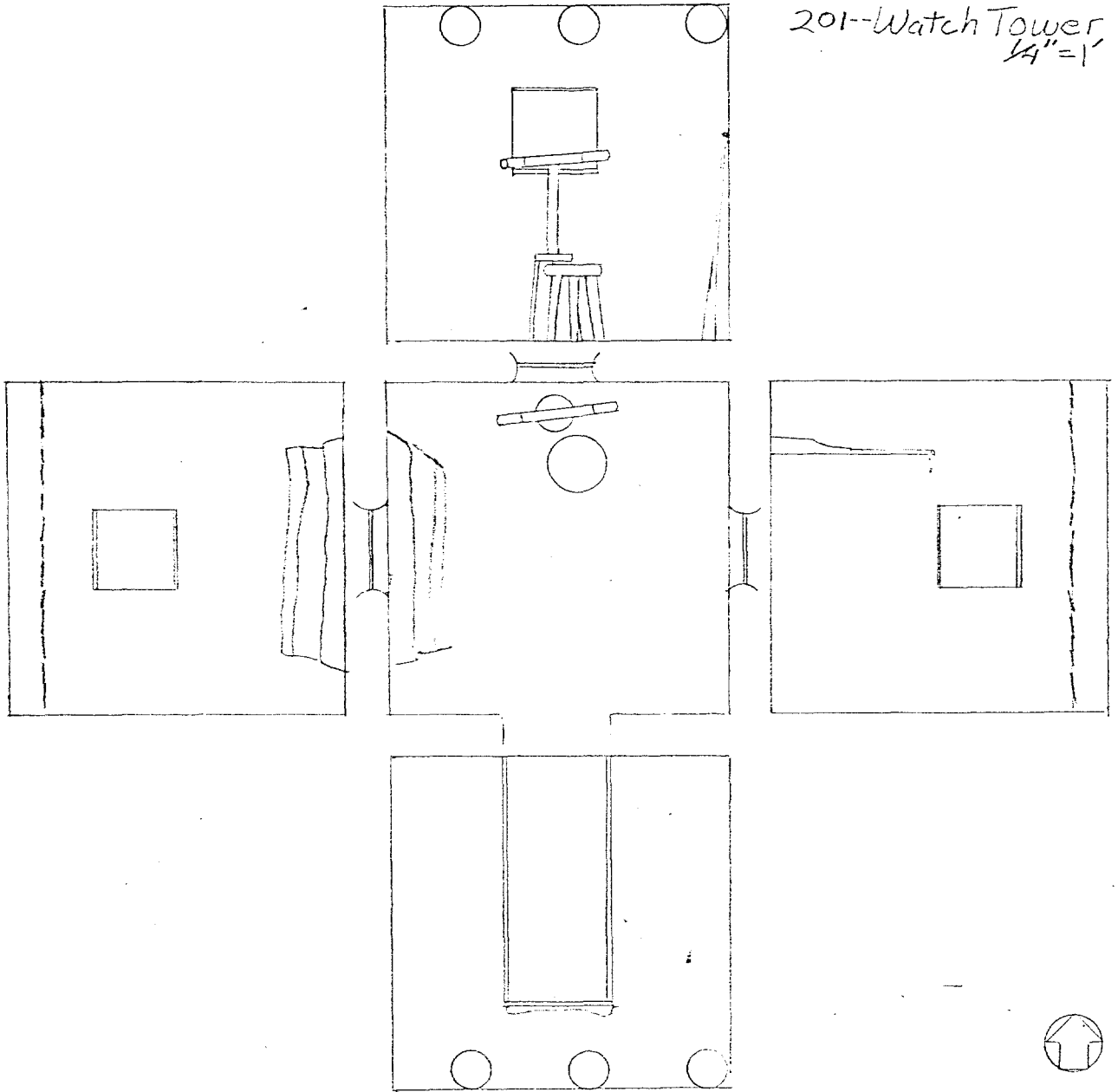
must be kept out of this area. There were also horses and mules in the plaza and it is suggested that, during hours of heavy visitation, two such animals, wearing only halters, be tied to the upright posts at the southwest corner of the plaza, where the nature of the restored rooms will render visitor traffic somewhat lighter than in other areas of the plaza. There are horsehair and buffalo hair ropes at The Museum of the Fur Trade (acc. #'s 2094 and 976) that should be duplicated for this purpose. A saddled mule, representative of William Bent, should be stationed outside his quarters. Among the drawings collected by Carl Russell is a saddled trapper's horse that is reproduced in figure 93. The appishimore included in the horse outfit should be used on William Bent's mule together with a relatively elaborate saddle blanket such as a reproduction of the Navajo saddle blanket at The State Historical Society of Colorado (acc. # E1933.11). This particular blanket was woven in stripes of indigo, cochineal, and natural brown yarns. The "spanish saddle", called for in room 103, serves as a more detailed point of reference than the saddle illustrated in figure 93.

The "Construction Plans" call for three bird cages located at the east side of the plaza. They should be populated with magpies and mocking birds. A few stray items located near the bird cage outside the dining room include a large tin mess pan and a plunjit game, supposedly left

here by a group of Cheyenne women. George Bird Grinnell has described the game in detail,⁶⁴ and there is a plumpit game at The Museum of the Fur Trade (acc. # 131). It includes a shallow basket of twined willow, five bone counters--three inscribed as bears, two as turtles--and 40 counting sticks tied in a bundle.

64. Grinnell, The Cheyenne Indians, pp. 332-334.

201--Watch Tower
1/4"=1'



201--Watch Tower

Room 201 has no fireplace and, rather than installing a brazier, the watch tower has been treated as a short term station of duty with only the most rudimentary of furnishings.

Interpretation of this room might include some mention of the fact that, during the life of the fort, the watch tower proved only a formality as the fort never came under attack.

Furnishings

mattress (described--103)

Rio Grande blanket (described--103)

telescope

3-legged stool (described--113)

Hawkins rifle (described--103)

The placement of the stool is intended to suggest easy access to the mounted telescope, the furnishing prototype for which exists in the archeological remains.⁶⁵

65. Moore, Bent's Old Fort, p. 109.

Northeast and Southwest Bastions--203 and 215

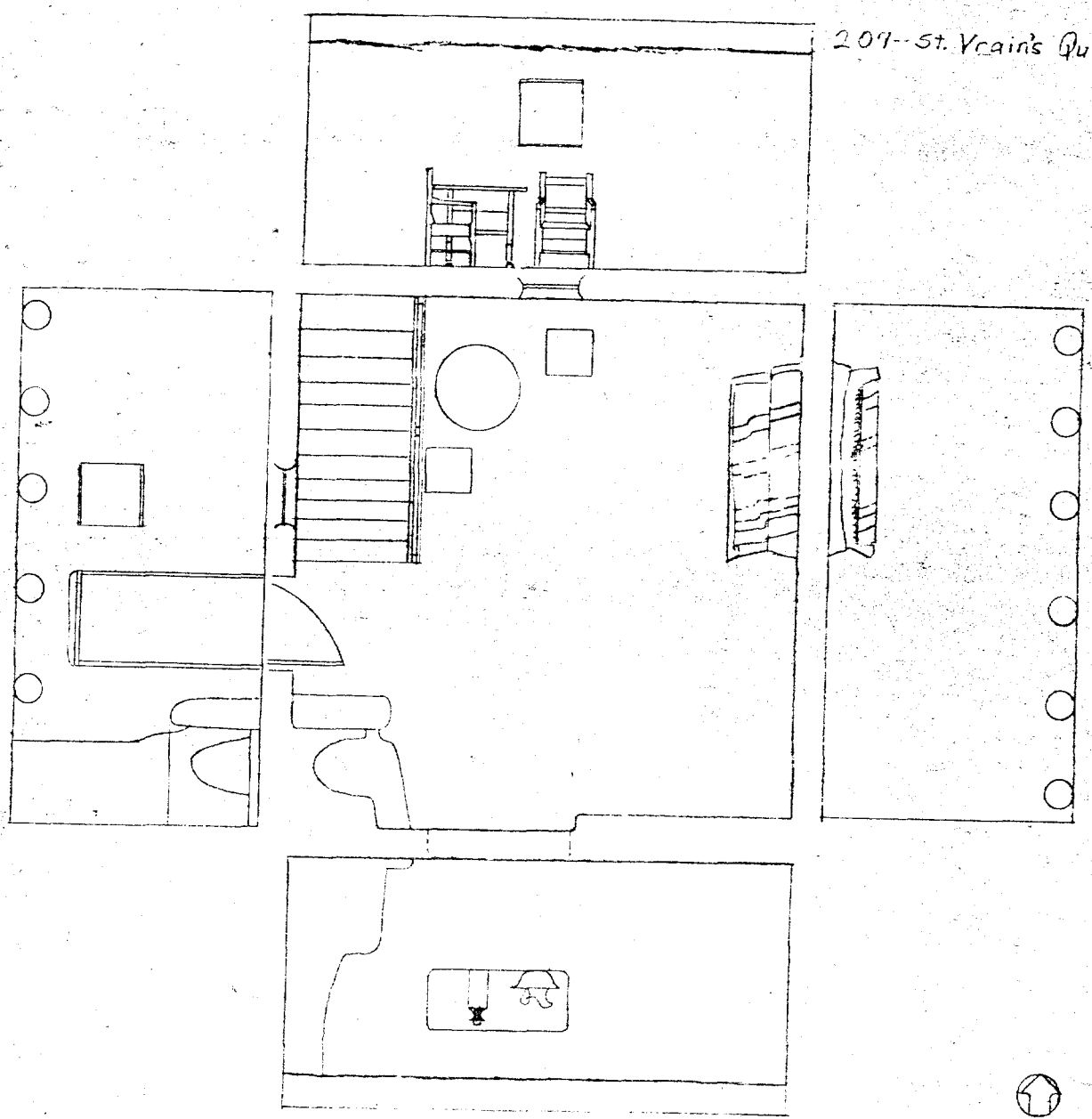
Furnishings

6-lb. cannon (described--155)

swivel guns

Although a six pounder was originally posted on each bastion, one of these has been relegated to the plaza, leaving a cannon on only the southwest bastion. Each bastion, however, displays a swivel gun (three more swivel guns should be positioned around the top of the fort walls). Fig. 13, in Firearms, Traps, and Tools, serves as the furnishing prototype for the swivel guns.

207--St. Vrain's Quarters
1/4"=1'



207--St. Vrain's Quarters

Room 207 represents the Bent, St. Vrain & Co. partner that became more firmly entrenched in the New Mexican way of life than either Bent, and, therefore, the items in the room reflect more of the Spanish Colonial influence than is found throughout the rest of the fort. The absence of personal items is intended to suggest St. Vrain's almost perpetual absence from the fort.

It is suggested that both the lantern just outside the west door of room 207 and the niche shelf be deleted from the plan.

Furnishings

jerga floor covering (described--103)

mattress (described--103)

Rio Grande blanket (described--103)

mirror (described--103)

2 armchairs

table

wash basin and pitcher (described--111)

decanter

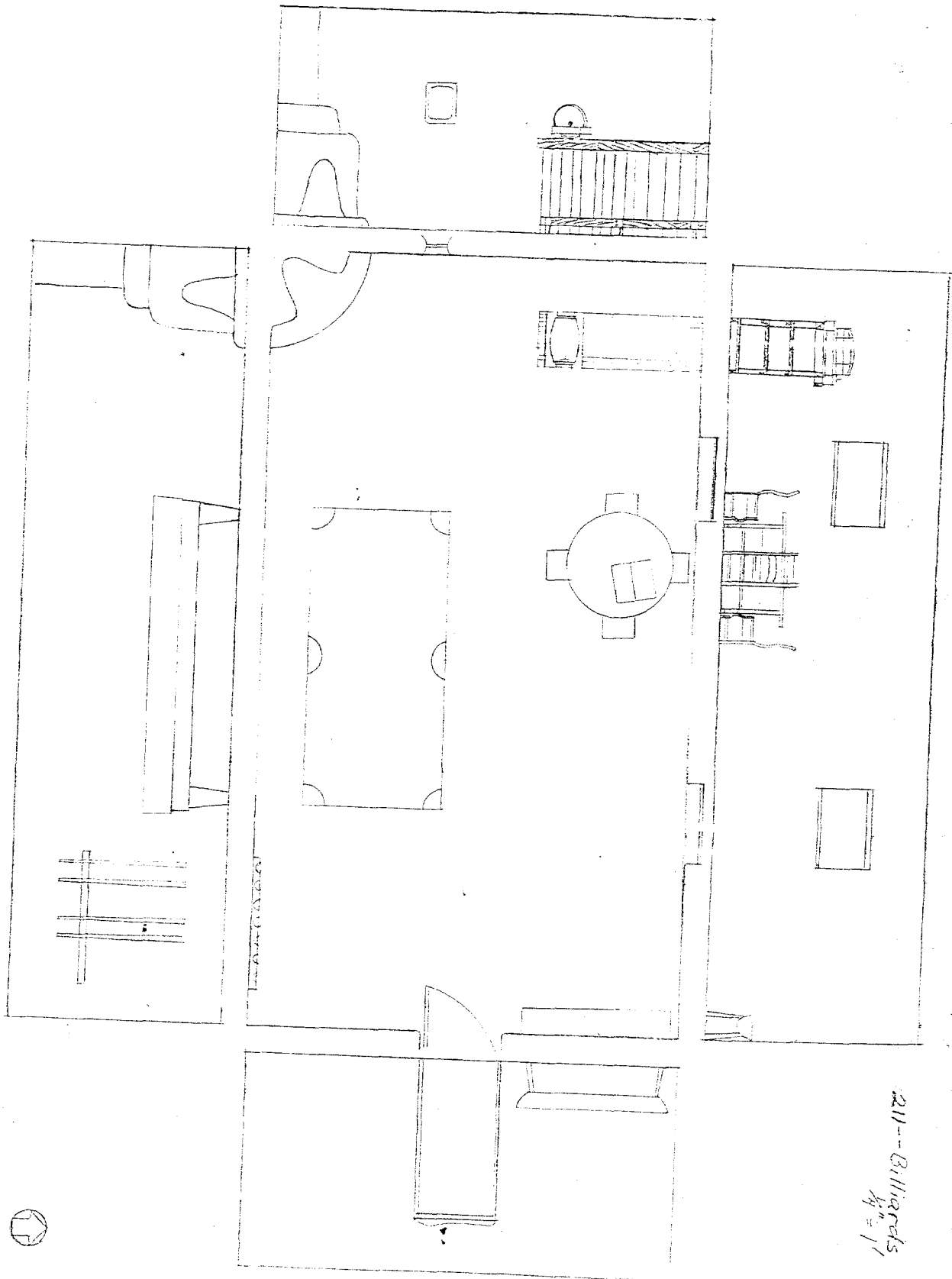
The Spanish blanket should be of the more elaborate type described under room 103.

The chairs are of pine, supposedly representing local construction, and should conform to the Spanish Colonial/Federal style that is illustrated in fig. 153 of Popular Arts of Spanish New Mexico. The small pine table also reflects the combination of the two cultures. Its round top and square frame conform to the American country style and the apron is decorated with chip carvings after Moorish designs.⁶⁵

By 1846, glass decanters of Pittsburg manufacture, were found in upper class New Mexican homes.⁶⁶ The decanter in room 207 denotes St. Vrain's standing in the Southwest and is a reference to the "few nips of rye" that were had in St. Vrain's quarters by Captain Moore. Appropriate blown three mold, quart decanters, with geometric designs, are illustrated in McKearin, American Glass: GI-27, and GI-29 (pp. 248-49), and GII-28 (p. 252).

65. Such a table is described in; Boyd, Popular Arts of Spanish New Mexico, p. 264, and in Dickey, New Mexico Village Arts, pp. 58-59.

66. Boyd, op. cit., p. 286.



211--Billards
4/11/17

211--Billiard Room

Some of Lieutenant Abert's drawings of Indians were supposedly executed with his subject seated on the billiard table. Reproductions of the drawings would be an interesting addition to the museum area of the fort.

Furnishings

split-log bench (described--109)

table (described--207)

4 chairs (described--110)

10 glasses

2 wine bottles (described--110)

tapped whiskey keg (described--109)

2 decks of cards (described--109)

1 euchre deck

backgammon board

clay pipes (described--108)

billiard table⁶⁷

billiard balls

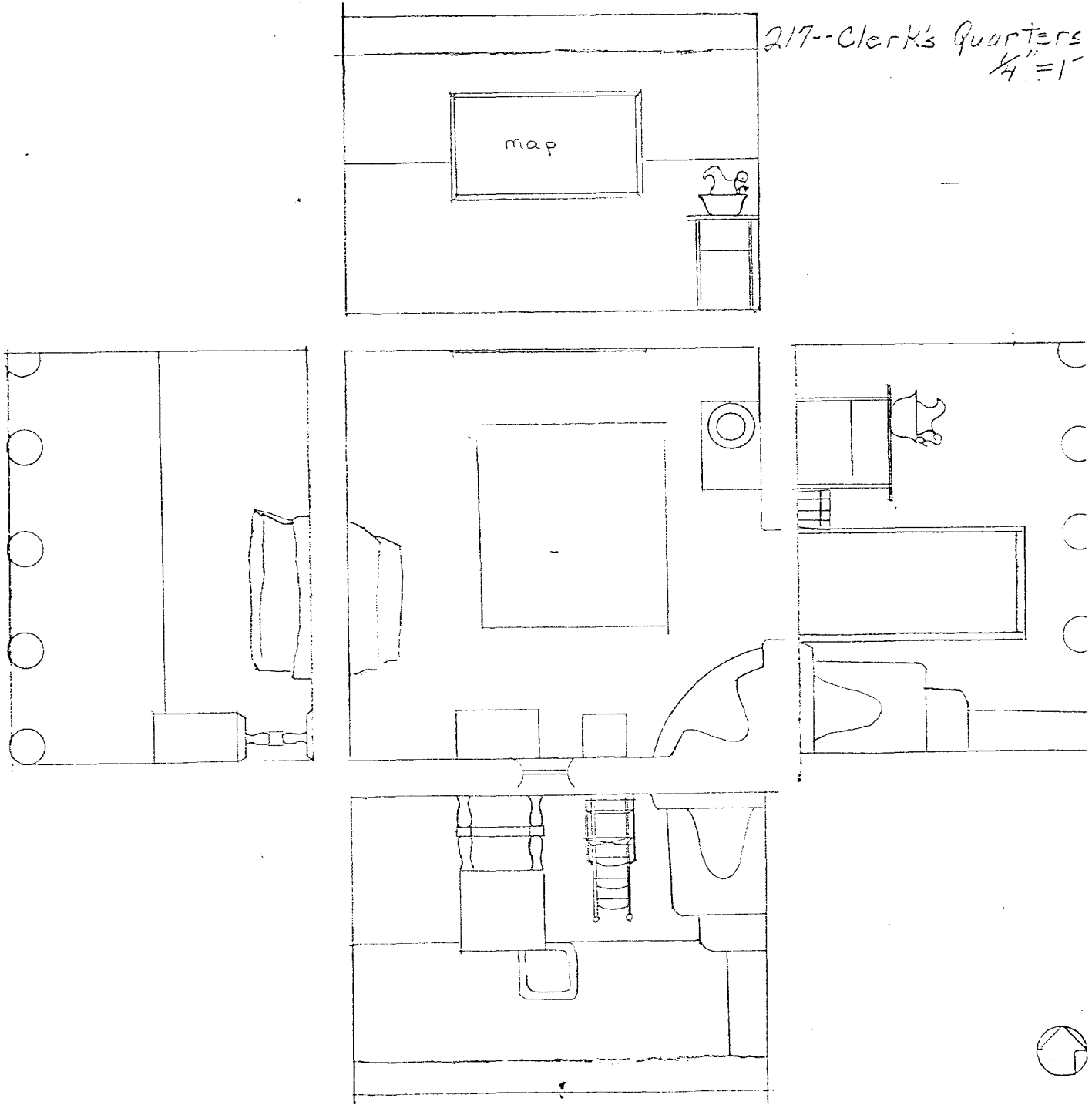
67. The Brunswick Corporation is currently searching for photographs of a suitable billiard table, dating from the 1840's.

cues

cue rack

Blown three mold flips are illustrated in American Glass, GI-6 (p. 247).

217--Clerk's Quarters
1/4" = 1'



217--Clerk's Quarters

Room 217 was furnished with Francis P. Blair, Jr. in mind. Blair was the most famous example at Bent's Fort of a city boy turned summer clerk on the frontier. The clerk's quarters resemble those of the chief trader although room 217 is the only room in the fort where reading material is found in any abundance, illustrating the literary bent of Blair and also Lewis Garrard, who probably spent some time in this room.

Furnishings

oil cloth floor covering (described--111)
mattress (described--103)
Rio Grande blanket (described--103)
camp desk (described--103)
arm chair (described--115)
washstand (described--115)
basin and pitcher (described--111)
towel (described--111)
shaving box (described--109)
water bucket
tin cup (described--109)

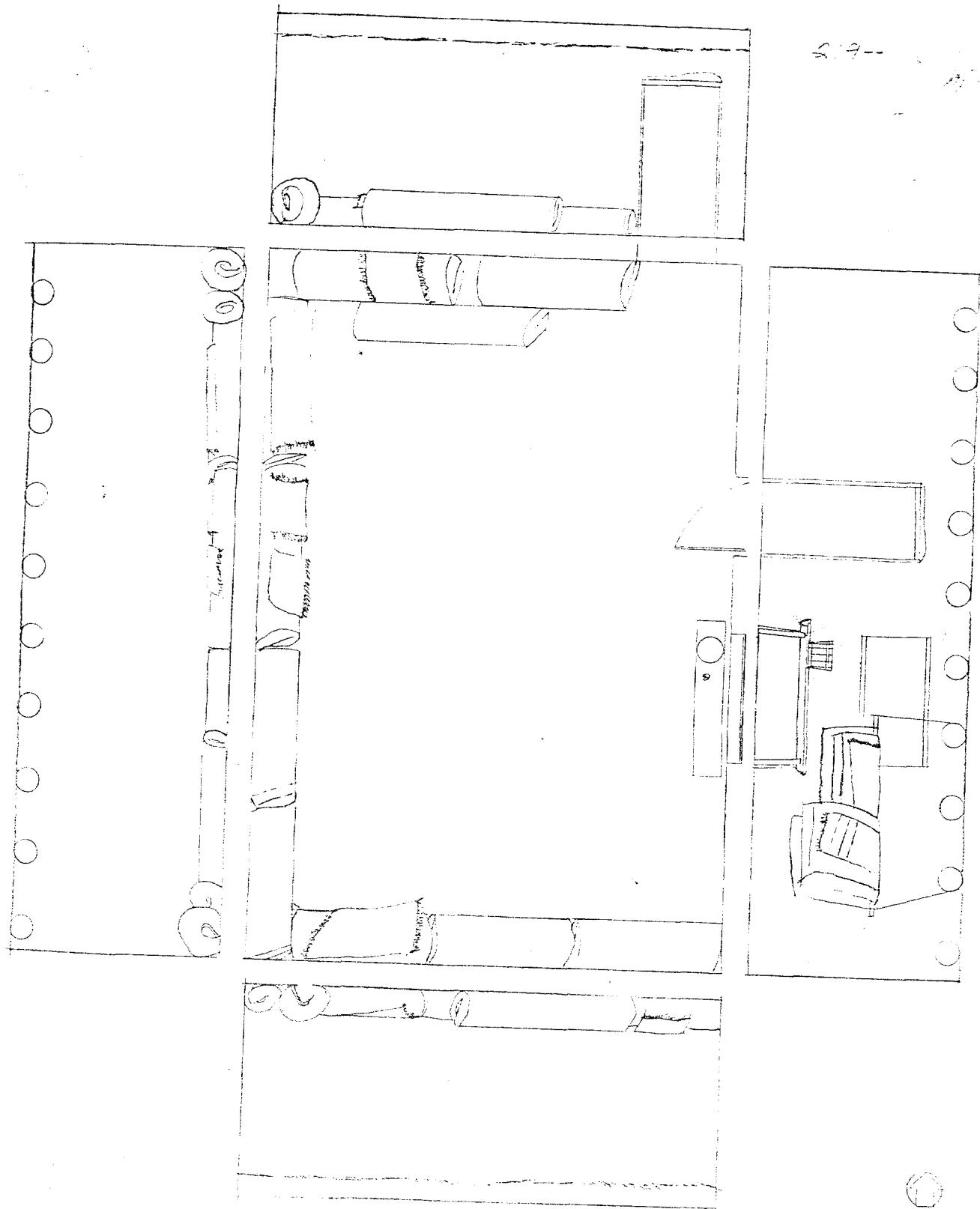
bread
wall map
4 books
ledger book

A dried and toasted New Mexican loaf of bread is on exhibit at The Museum of the Fur Trade and is reproduced in figure 75. A fixative should be used in order to preserve the loaf.

Books will consist of reproductions of the period bindings of the following: Scott's History of Naval Warfare; the Harpers Family Library book on the heavenly bodies; and the reports published by the federal government of John Charles Frémont's first and second expeditions.

The map is an enlarged copy of an 1844 map of Texas drawn by Sam Houston as he envisioned it in the future.

219--



219--Quarters

The furnishings in room 219 reflect the most primitive residential facilities in the fort. With no fireplace, this is a sleeping dormitory only, and a crowded and cold one at that. The smoking material is intended to suggest Mexican occupancy of this room.

Furnishings

12 mattresses (described--103)

12 Rio Grande Blankets (described--103)

hanging rack (described--115)

split-log bench (described--109)

water bucket

2 tin cups (described--109)

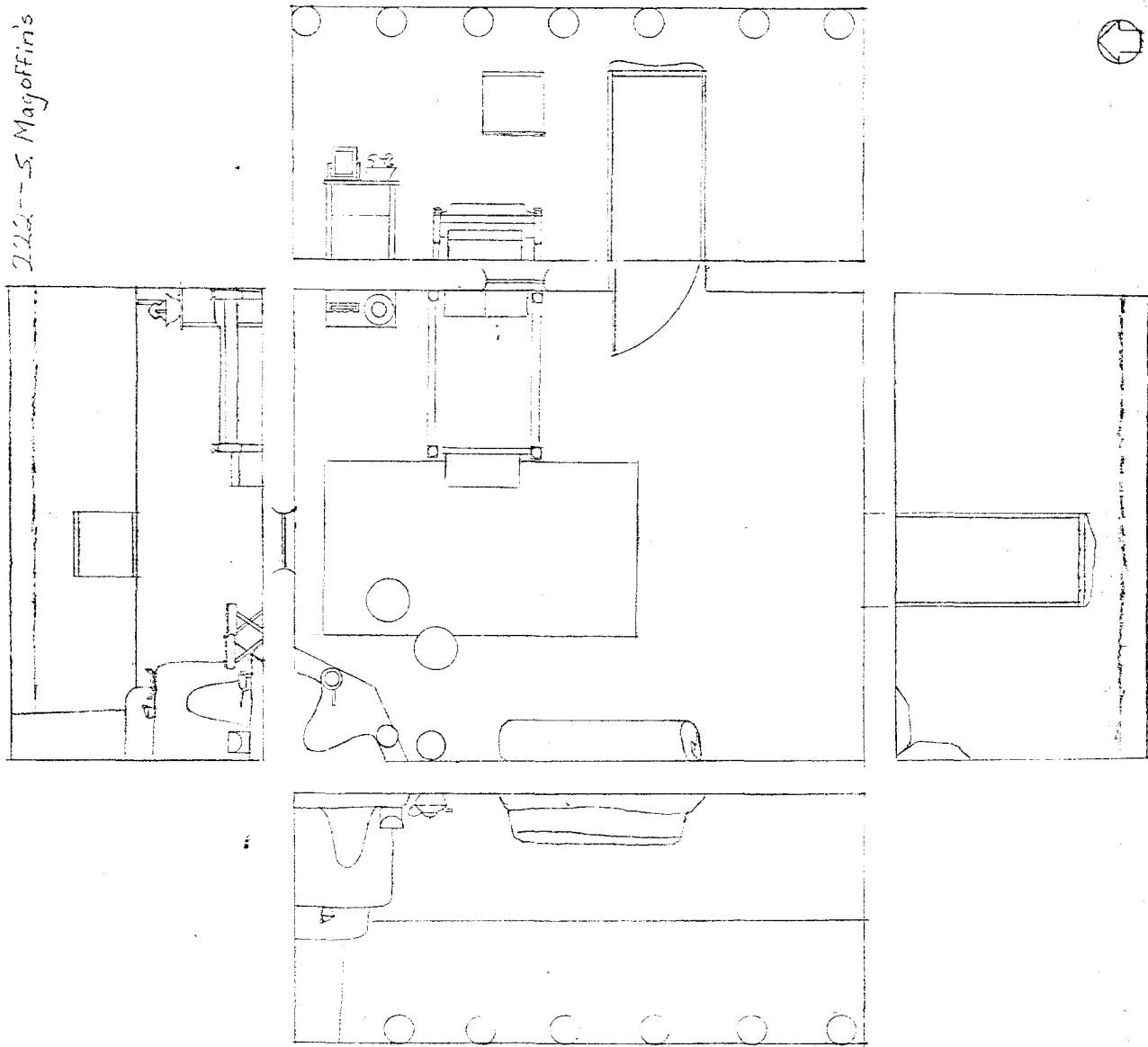
smoking material

The cottonwood pole should be large enough to accommodate two mattresses and five blankets and all 12 blankets in the room should be of the "manta del campo" type.

The makings for the New Mexican "cigarito" are displayed on a window sill. They include: a rawhide "tabaquera" of powdered punche, the native tobacco; "hojas", or square

papers formed from the inner leaves of corn husks; tinder; flint; and fire steels. All are illustrated in "The Use of Tobacco in Spanish New Mexico," El Palacio, 65, no. 3 (June, 1958), pp. 103-106.

222 -- S. Magoffin's Quarters
H¹¹ = 1



222--Susan Magoffin's Quarters

The appearance of room 222 is markedly different from any other room in the fort. Most of the furnishings are duplicates of items mentioned by Susan Magoffin in Down the Santa Fé Trail and Into Mexico as her personal belongings.⁶⁸ Presumably, these items were brought from her Kentucky home although a few of the items may have been purchased, en route, in St. Louis. The washstand and trivet are to be interpreted as Bent's Fort property, installed here for the convenience of Susan Magoffin's visit.

Any interpretation of room 222 should point up the fact that the room appeared as it is refurnished for only a few days, and that, ordinarily, room 222 probably appeared much like room 219.

An excellent photograph of Susan Magoffin serves as the frontispiece for Down the Santa Fé Trail, a copy of which might be displayed in the museum area of the fort. Some reference might also be made in the museum to Susan's faithful companion, a dog named Ring.

68. Susan Shelby Magoffin, Down the Santa Fé Trail and Into Mexico, ed. by Stella N. Drumm (New Haven: Yale University Press, 1926), pp. xxiv, 2, and 6.

Furnishings

washstand (described--115)
basin and pitcher (described--111)
dressing glass
trivet (described--113)
sheet iron camp kettle (described--109)
teakettle (described--110)
2 plates (described--110)
2 cups and saucers (described--110)
2 knives and forks
iron spoon (described--113)
2 stools
bed
pillows, sheets, blanket, and counterpane
journal
mattress and blanket (described--103)
leather trunk
carpet

As in room 111, the basin and pitcher are Queensware but Susan Magoffin's should be recognizably different from any others found in the fort. The same applies for the dinnerware near the fireplace. That is, it is to be selected from the alternatives presented under room 110 but should have no duplicates elsewhere in the fort.

The dressing glass, although not documented in Susan Magoffin's diary, is included here as a luxury item that would have been easily transported over the prairies. Susan spoke of using a "little stand" attached to a tent pole as a dressing table while traveling. A mahogany dressing glass, made in St. Louis and dating from 1840, is the furnishing prototype. It is illustrated in Ravenswaay's "The Anglo-American Cabinetmakers of Missouri, 1800-1850," Missouri Historical Society Bulletin (April, 1958), foll. p. 242.

The trunk should be modeled after one advertised in a St. Louis City Directory, illustrated in figure 89.

The bed is equipped with pillow, sheets, blanket, and counterpane. There is an American made Jacquard coverlet, dating from 1820, in the collection of the Denver Art Museum that would be an appropriate furnishing prototype (acc. # A225). The coverlet is woven in 2-ply blue, red, and natural wool yarns. Lying open on the bed is Susan Magoffin's journal that she described as a book 8½" x 10" and 1½" thick. The section of Down the Santa Fé Trail dealing with Bent's Fort is reproduced here. The entry should be typed in order to avoid any supposition that this is a duplicate of Susan Magoffin's handwriting.

Susan described her portable stools as carpeting seats supported by two legs crossed with a pin, and the carpet

she described as sail duck.

The mattress represents the presence of Jane, Susan's attendant. Although the mattress is identical to others in the fort, the blanket should be a duplicate of the blanket on the bed.

Illustrations

Part F

The furnishing plan calls for lighting only one fireplace--in room 101--during visitation hours. Every fireplace in the fort, however, should exhibit the blackened chimneys that arise from extensive use and the corner fireplaces should reflect this trait to an exaggerated degree. Soot blackened chimneys will either have to be simulated or the fireplaces will actually have to be lit for extended periods of time under careful supervision.

There are several categories of furnishings in the fort requiring periodic maintenance and/or replacement. Included are foodstuffs, fireplace wood, the contents of the spittoon in room 101, and furs. The latter are especially valuable and will call for thorough moth-proofing twice a year.

The plaza animals, of course, will require daily sustenance. The horses should be fed and groomed, but only moderately, somewhere outside of the reconstructed fort. The chickens should be allowed to create their own barnyard atmosphere in the plaza.

All of the domestic quarters, the kitchen, and the

dining room should be swept regularly. Dusting should occur in these rooms somewhat less frequently. Other rooms in the fort should be allowed to accumulate a certain degree of filth, undergoing thorough cleaning only four times a year. The two traderooms and the blacksmith shop are assigned even looser cleaning schedules. The 1846 traderooms were restocked twice yearly and the reconstructed rooms should not undergo major cleaning or straightening any oftener than this. The same holds true for the blacksmith shop that, if used for regular interpretive purposes, will naturally accumulate a healthy layer of dust.

Early 19th century bellows' required their own type of maintenance that is described in Alex Bealer's The Art of Blacksmithing, p. 60.

Whitewashing of interior walls should be done once a year. The blacksmith shop, traderooms, warehouses, and bastions, however, should be whitewashed only every three years. 19th century New Mexican whitewash, or "jaspe", is made from baked and pulverized gypsum, flour, and water, and smoothed on with a brush or a scrap of sheep pelt. The entire process is described in E. Boyd's Popular Arts of Spanish New Mexico, p. 27.

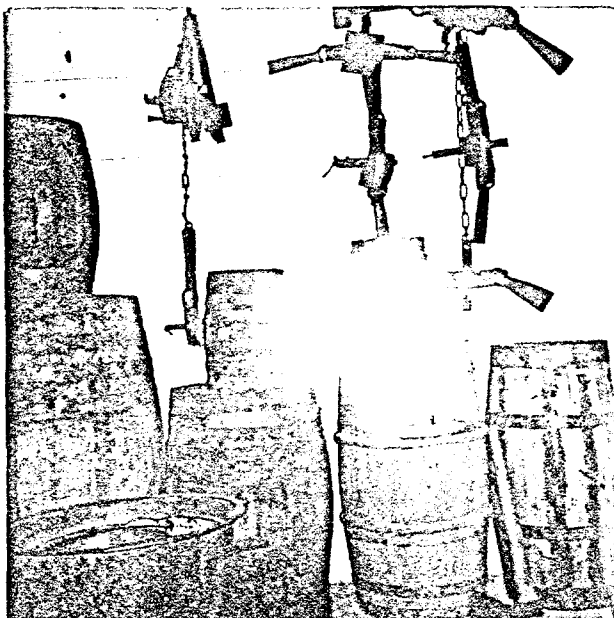
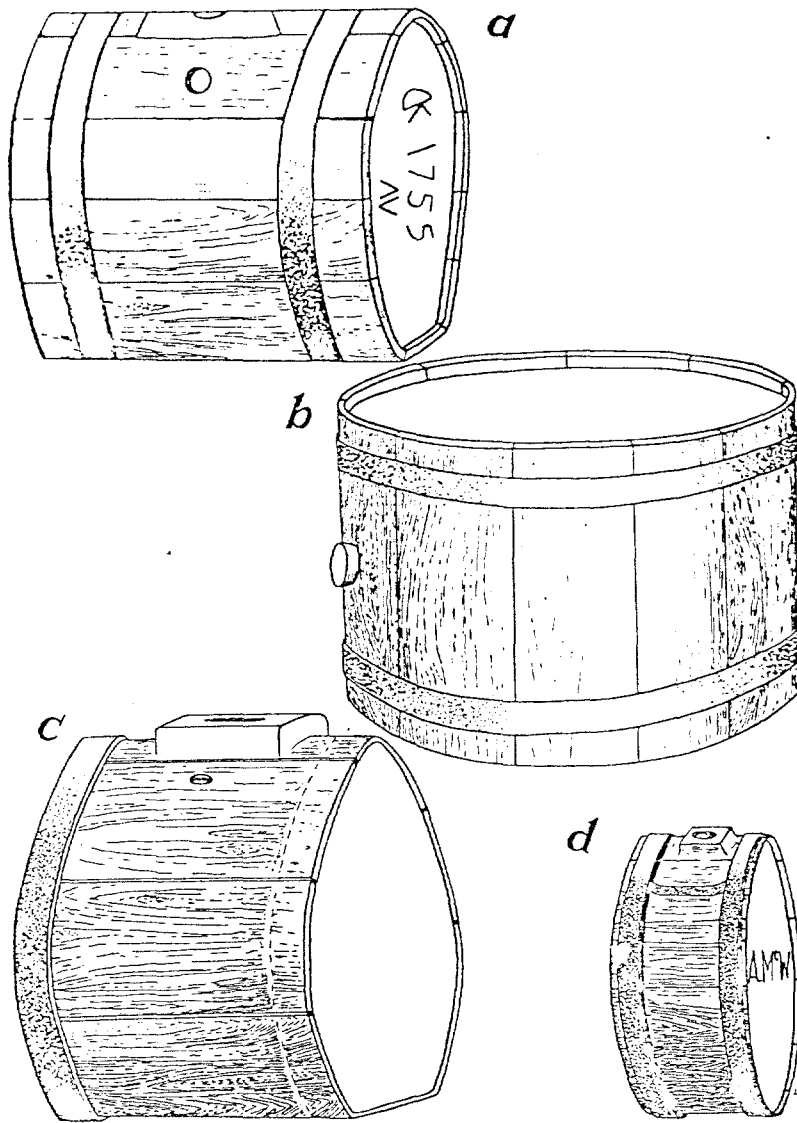


fig. 1
"Warehouse" exhibit: whiskey barrels and
kegs; copper kettles; beaver traps; vermil-
keg; flint keg. Museum of the Fur Trade,
Chadron, Nebraska.



fig. 2
"Warehouse" exhibit: powder kegs; tea chests;
6 and 12 hole tin candlemolds. Museum of the
Fur Trade, Chadron, Nebraska.



I - TRADE GOODS OF THE WESTERN FUR TRADE JNEM 5039

Containers. 1. Casks, kegs, barrels. (Plates 1, 2, 3, and 4).

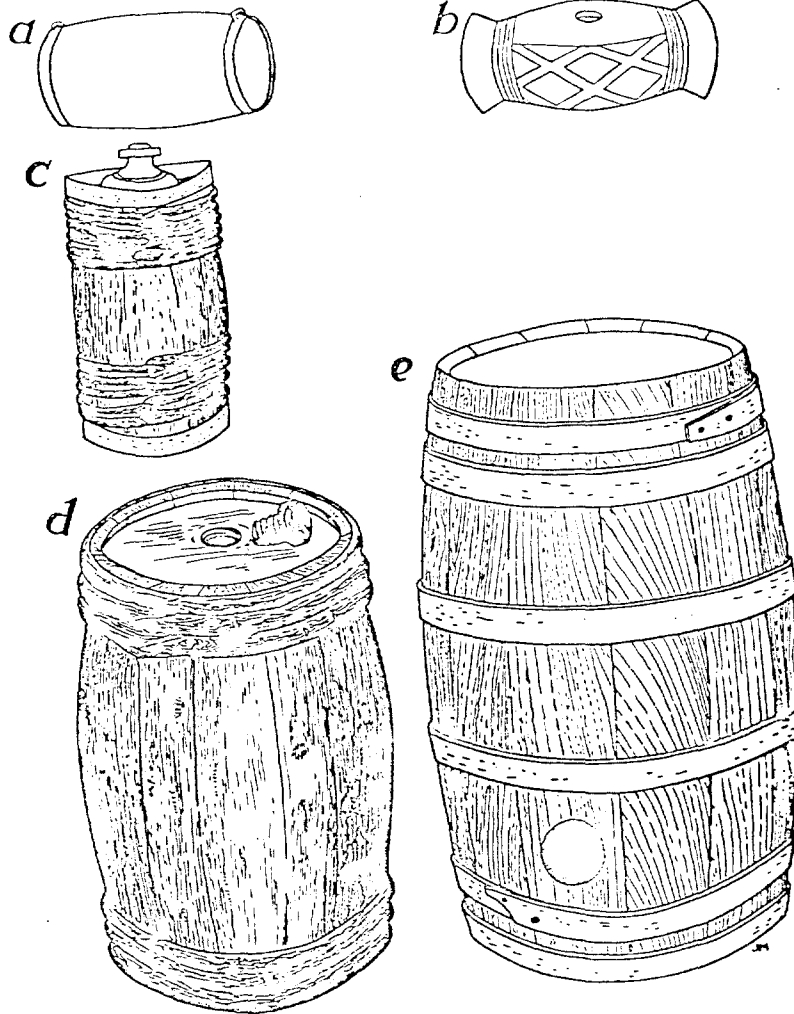
Casks

a. Brandy keg. French and Indian War. Dated 1755.
Wisconsin Historical Society.

b. Jos. Crossier cask, War of 1812.
Western Reserve Historical Society

c. Canteen of wood. Conn. War of 1812.
Evanston Historical Society, Evanston, Ill.

d. Capt. McWillies canteen, Mexican War
State Museum, Jackson, Miss.



I - TRADE GOODS OF THE WESTERN FUR TRADE JNEM 5040

Containers. 1. Casks, kegs, barrels. (Plates 1, 2, 3, and 4)

a. Colonial "Rundlet." 6" x 3½"
Milwaukee Museum

b. Galicia brandy "flask."
Museum-Fur-Volkskunde, Vienna.

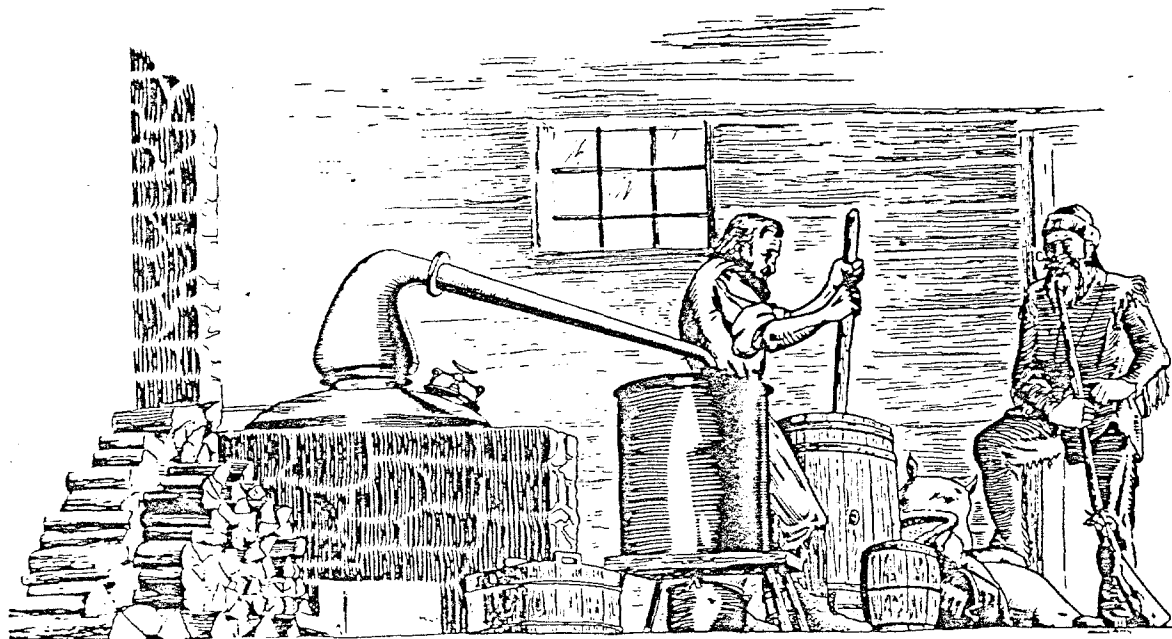
c. Hunters bottle, 18th century
Germanisches Museum, Nuremberg.

d. Cask with hoops of wood. N.Y. to Wisc., 1840's
Wisc. Historical Society (Threaded stopper is wood)

e. Oak keg. Missouri to Oregon, 1844
Oregon Historical Society.

fig. 3

(All illustrations labeled "JNEM" are from; Carl P. Russell, "The Western Fur Trade in Pictures, an outline," files, Jefferson National Expansion Memorial, NPS.)



JNEM 5171

Volume Three

V - SIGNIFICANT EVENTS AND TYPICAL PROCEDURES

Alcohol, Sale of - 2. Distillery in Ft. Union, 1833

See Larpenter, 57-58, 76-77
. Chittenden, 354, 362

Complete treaties on distillation, R. Whitney, 1838, Baltimore

Cross-section of Skill - see Charles Simmonds. Alcohol, its Production and Industrial Application, p. 83, London 1919

fig. 5

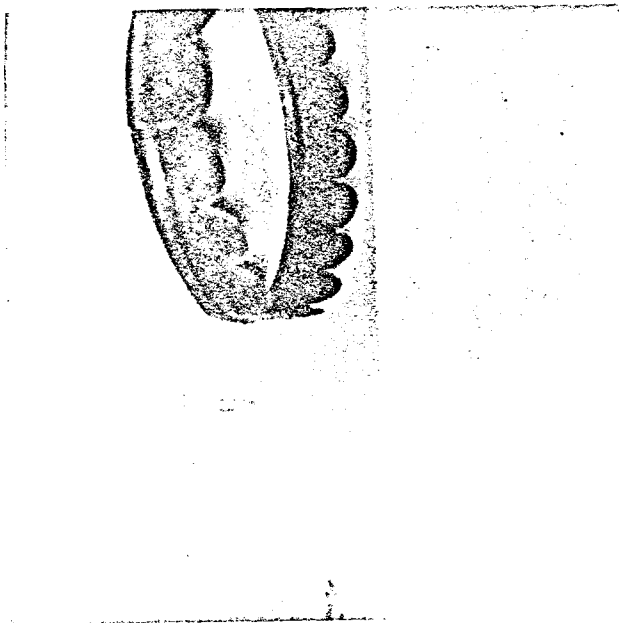


fig. 7
Silver headband (no Acc. #), Museum
of the Fur Trade, Chadron, Nebraska.



fig. 8
Collar wire (Acc. # 2065), ear wire
(acc. # 2325), and brass wire brace-
lets (acc. # 2085), Museum of the
Fur Trade, Chadron, Nebraska.

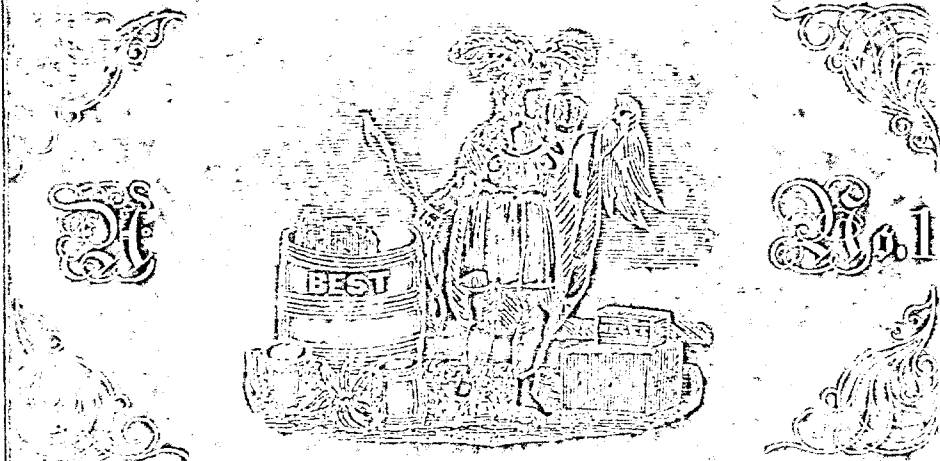
D. W. LEWIS

J. W. LEWIS

W. J. LEWIS

LEWIS & BROTHERS,

MANUFACTURERS OF



Tobacco,

CORNER OF THIRD STREET,

AND WASHINGTON AVENUE,

SANCT LOUIS, MO.

fig. 6

J. N. Taylor, Saint Louis Business Directory,
1850, p. 27.

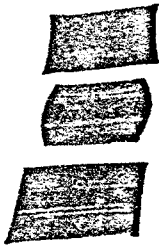
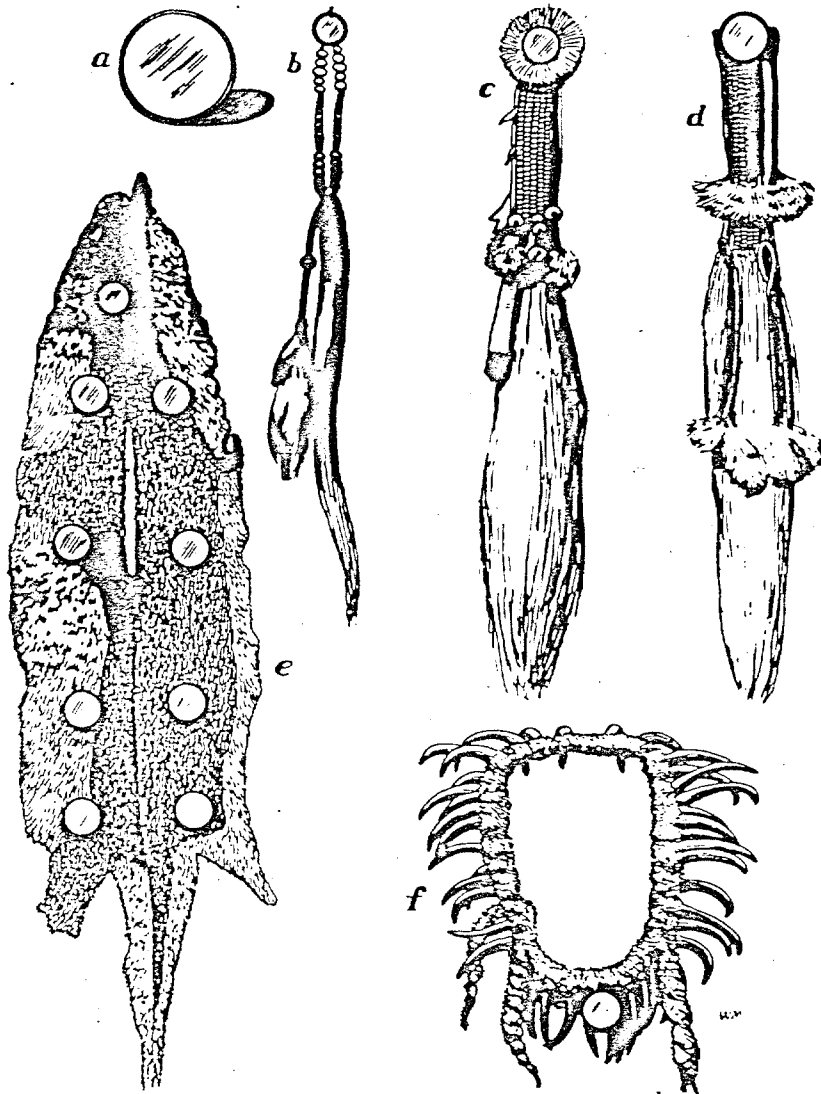


fig. 9
Horn combs: double-edged pocket
(acc. # 2114); single-edged (acc. # 1793),
Museum of the Fur Trade, Chadron,
Nebraska.



fig. 10
19th century silk ribbon (acc. #
998), Museum of the Fur Trade,
Chadron, Nebraska.



JNEM 5071

Volume One

I - TRADE GOODS OF THE WESTERN FUR TRADE

Mirrors. 2. Mirrors, tin cases, decorative.

Small mirrors in metal frames

a. 2" mirror - similar one, made in England 1846.

b.)
c.) Cheyenne
d.)

e. Mirrors in otter pelt - Cheyenne Field Museum.

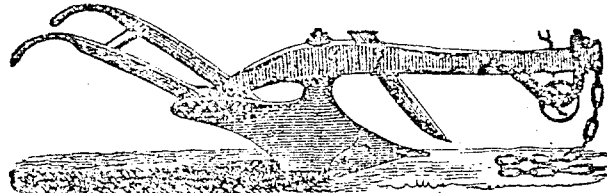
f. Field Museum.

fig. 11

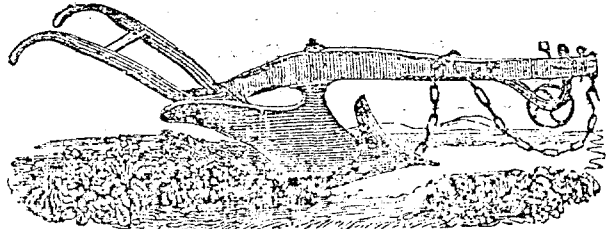
PICTORIAL CATALOGUE

Agricultural and Horticultural IMPLEMENTS.

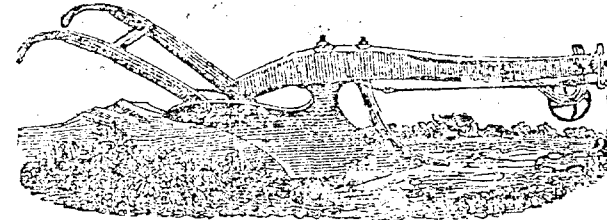
CAST EAGLE PLOW, with Wheel and Cutter. A.



CAST EAGLE PLOW, with Horn or Fin Cutter and Wheel. B.



CAST EAGLE PLOW, with Lock Coulter, Wheel and Draft Rod. C.

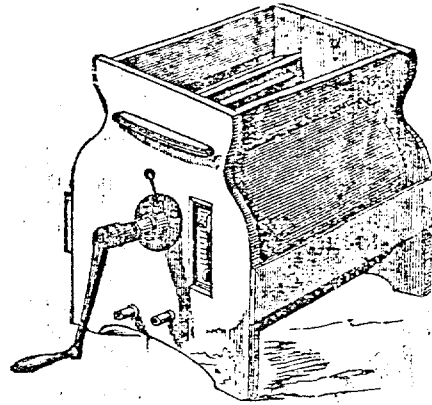


1

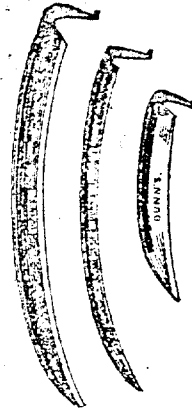
fig. 23

catalogue: "Catalogue of Agricultural and Horticultural Implements & Machines," Wm. H. Plant & Co., St. Louis, Mo., 1855 and 1857 (the company was established in 1845); Missouri Historical Society.

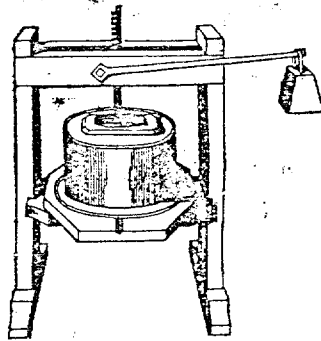
THERMOMETER CHURN, Vvvv.



Grass, Grain, Lawn, and Bramble,
SOYTHE. Wwww.



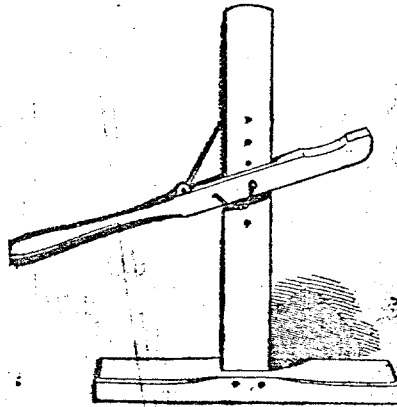
LEAVER CHEESE PRESS, Xxxx.



BOG HOE. Yyyy.



WHEEL JACK. Zzzz.



AVARRANCATOR, Ia.

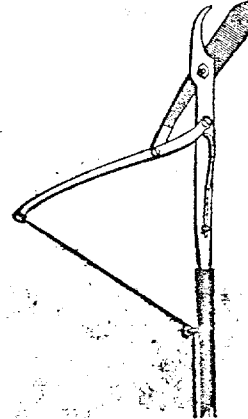


fig. 24

"Catalogue of Agricultural and Horticultural Implements & Machines," Wm. M. Plant & Co., St. Louis.

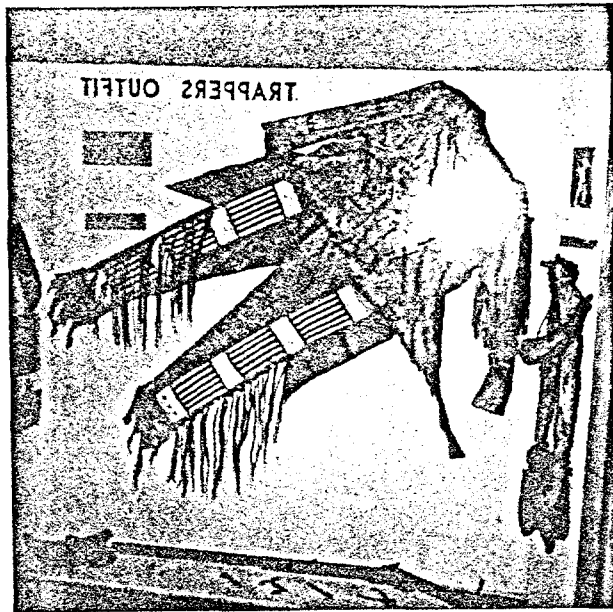
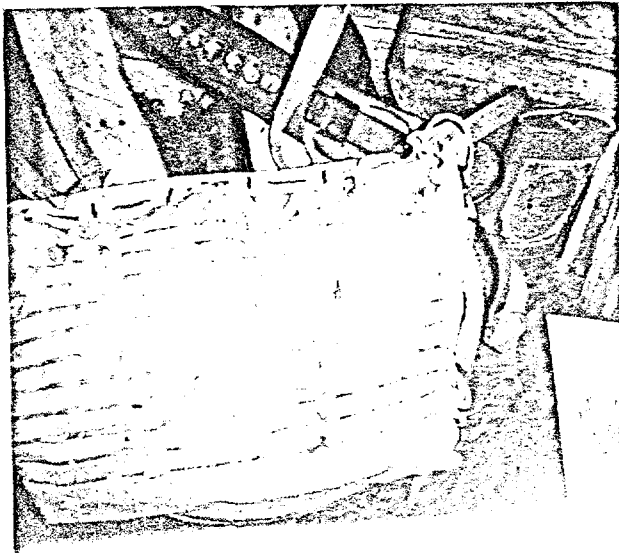


fig. 36
Buckskin trapper's suit with porcupine quill work (acc. # 308), State Historical Society of Colorado.

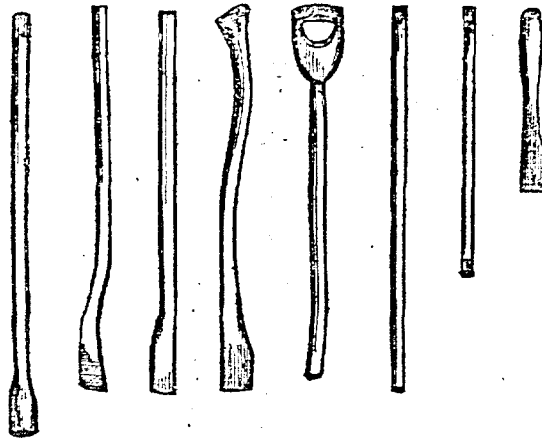
fig. 37
Jim Baker's hat and buckskin coat with buffalo trim, State Historical Society of Colorado.



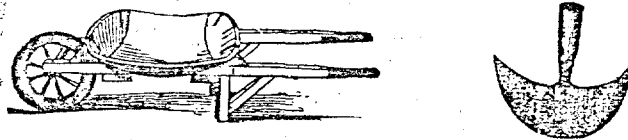
fig. 38
Beaded buckskin "possibles" bag, Museum of the Fur Trade, Chadron, Nebraska.



ASSORTED HANDLES. 1b.



RAILROAD WHEELBARROW. 1c. GRASS EDGING KNIFE. 1d.



SPADES AND SHOVELS. 1e.

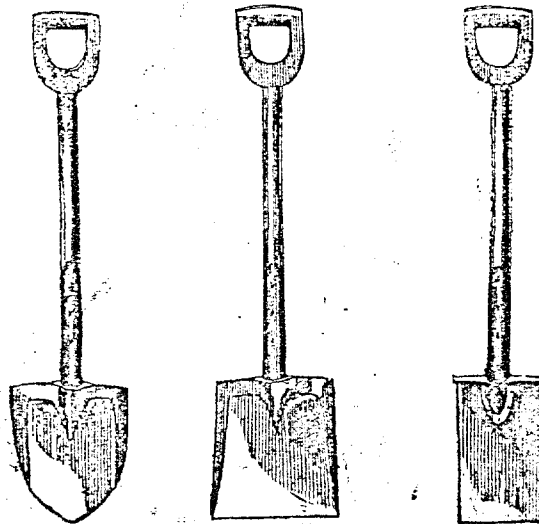


fig. 25

"Catalogue of Agricultural and Horticultural Implements & Machines," Wm. N. Plant & Co., St. Louis.

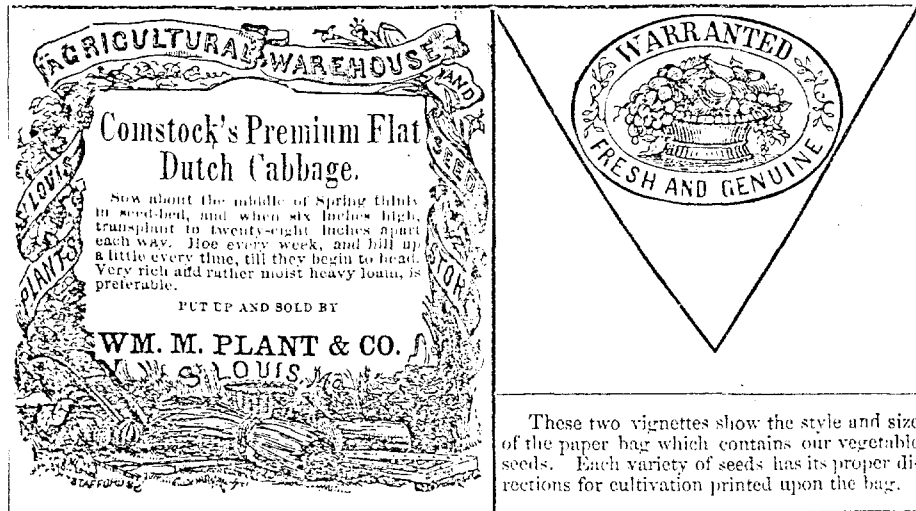
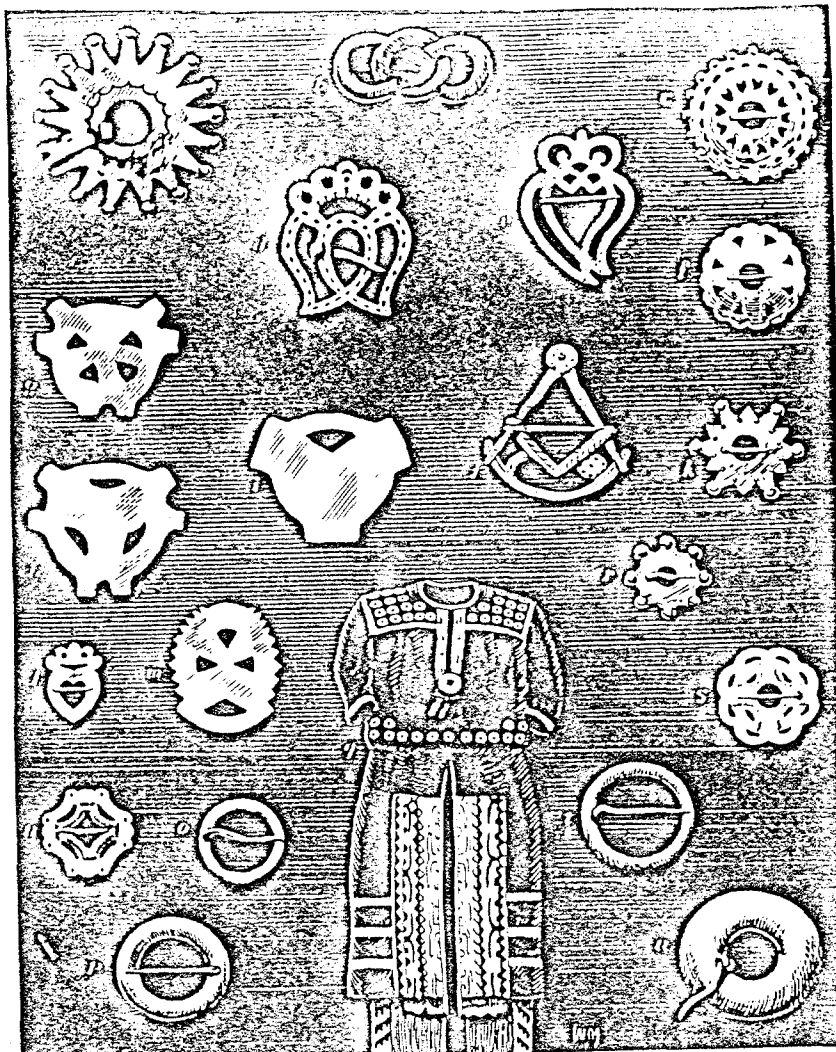


fig. 26

Wm. M. Plant & Co. (established, 1845),
 "Catalogue of Agricultural and Horticultural
 Implements & Machines," St. Louis,
 1855, p. 6; Missouri Historical Society.



MEM 5073

Volume One

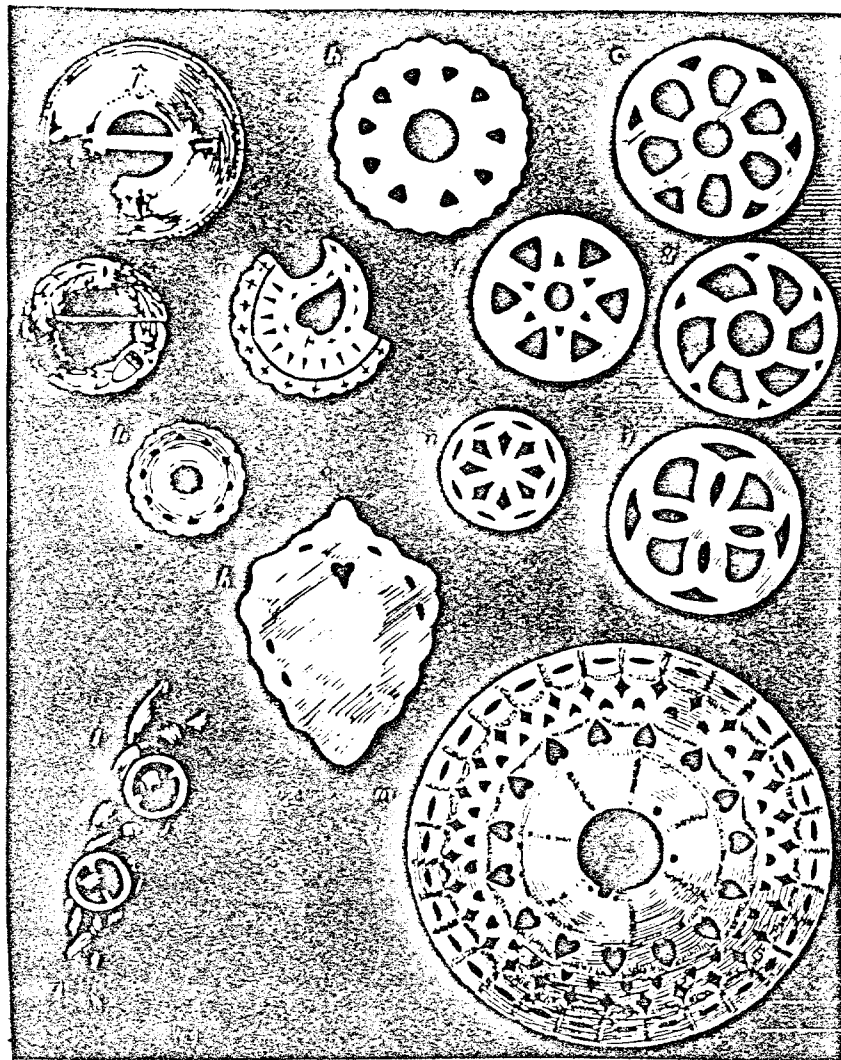
I - TRADE GOODS OF THE WESTERN FUR TRADE

Ornaments. 2. Broaches.

Silver Broaches

- a. Natl. Museum - Ottawa.
- b. Silver broach of "flash-metal" - Minn. Hist. Soc.
- c.
- d. Tadoussac, mouth Sagenay River - Natl. Museum, Ottawa.
- e.
- f.
- g. Pattern, 1808, Indian Factory Office - Natl. Archives.
- h. Ditto
- i. Ditto
- j.
- k.
- l.
- m. Pattern, 1808, Indian Factory Office.
- n.
- o. Pottawattamie - Field Museum - 1812.
- p.
- q. Squaw dress - Sac and Fox - Field
- r.
- s.
- t.
- u. Central Algonkins, 17th Cen. - Field Museum.

For others
Barbeau,
Minn. Archeologist,
October 1940.



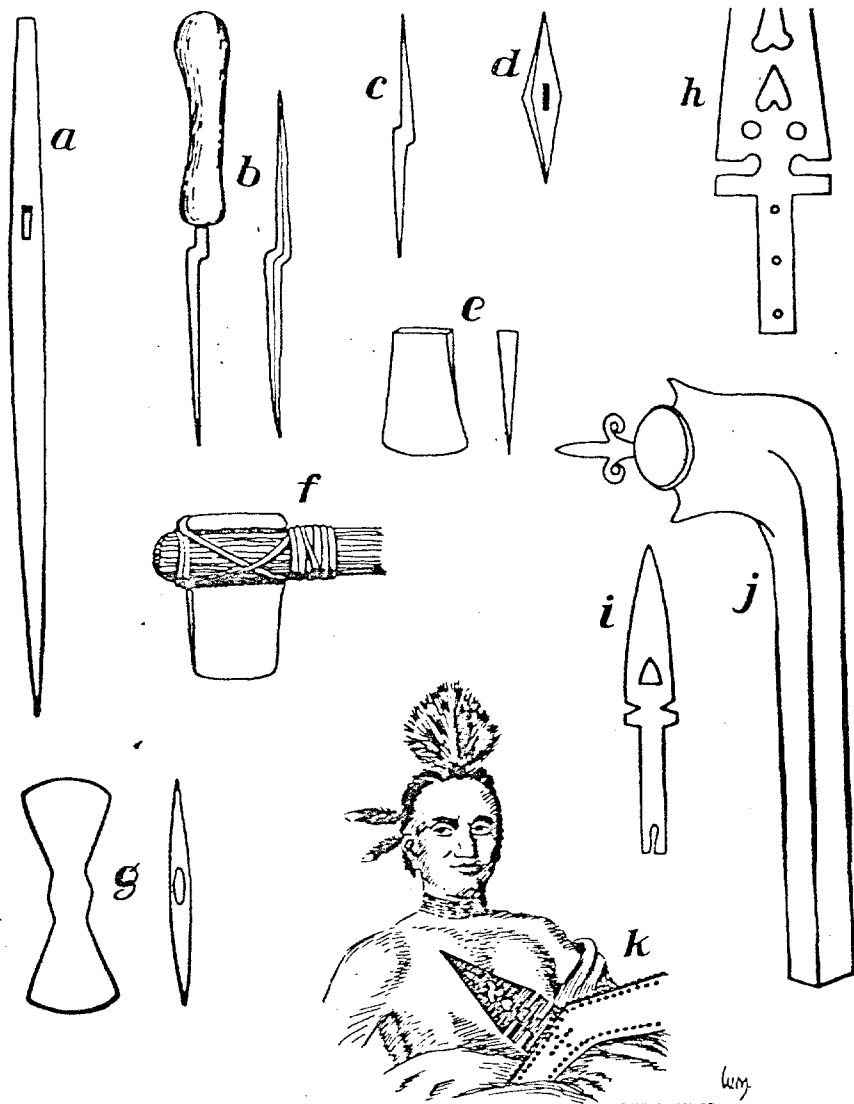
JNEM 5074
Volume One

I - TRADE GOODS OF THE WESTERN FUR TRADE

Ornaments. 1. Broaches.

Silver Broaches

- a.
- b. For bosom, memo. book, Indian Factory Office.
- c. Earwheel, pattern. Indian Factory Office. \$1 apiece at Fort Wayne.
- d.
- e. Tecumseh's ear-broach. Mo. Hist. Soc.
- f. Ear wheel - drawing in memo book, Indian Factory Office, Georgetown, 1808.
- g. Ditto
- h. For bosom, patterns, Indian Factory Office.
- i. Royal Ontario Museum - Toronto.
- j. Ear wheel - memo book, Indian Factory Office.
- k.
- l. Hair ornament, braid, Little Turtle's Grave - Miami. Buried 1812; grave opened 1912. (Fort Wayne, Ind.) Mich. Hist. Comm., Lansing. See Barbou



JNEM 5051

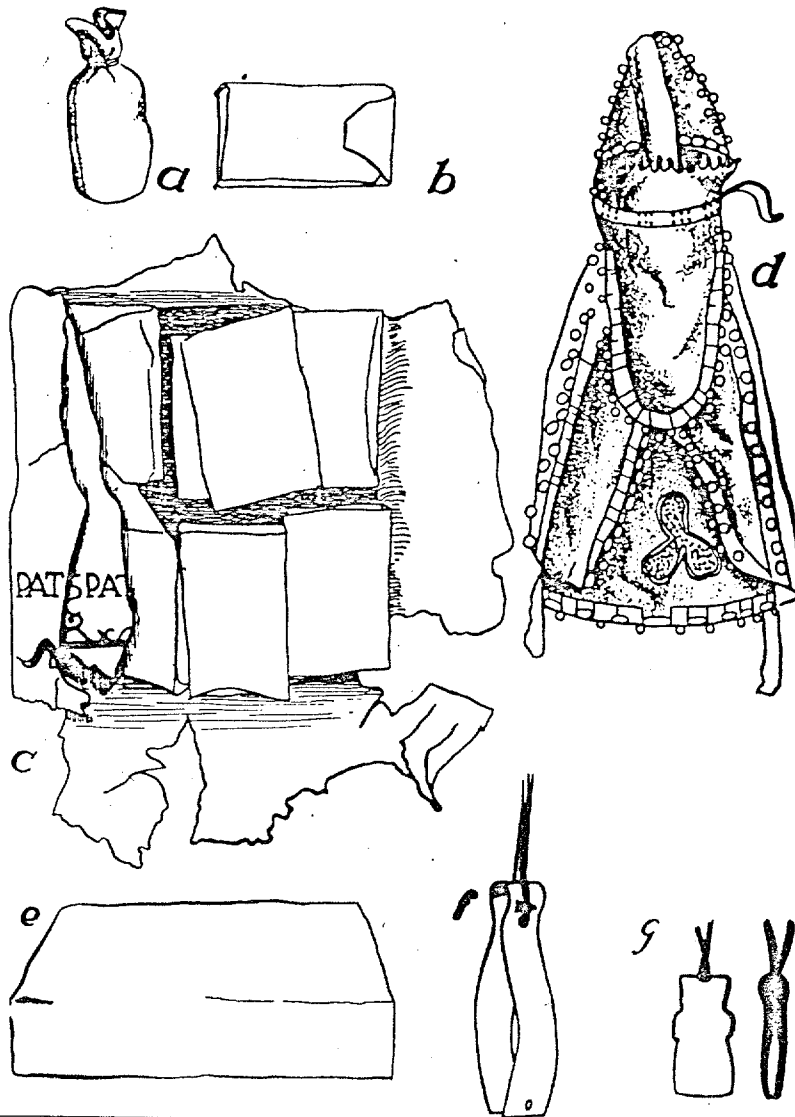
Volume One

I - TRADE GOODS OF THE WESTERN FUR TRADE

Implements, Miscellaneous Tools, and Weapons.

1. Awls and needles. Spikes for war clubs.

- a. Rush matting needle - 10"
Minnesota Historical Society.
- b. Awls - Iroquois - Western N Y - 5" w/o handle
American Museum.
- c. Moccasin awl. Minn. Hist. Soc. - Middle upper Miss. River, 1840-1850.
- d. Snow-shoe needle $2\frac{1}{2} \times 1\frac{1}{2}$ " - Minn. Hist. Soc.
- e. Axe-head or celt - Fort Ticonderoga Museum, Swanton, Vermont - $3\frac{1}{2} \times 2\frac{1}{2}$ ".
- f. Axe-head in wood - Texas Ranger Exhibit at Dallas, 1936 - Shaft
split and bound.
- g. Double-bitted axe - probably a tomahawk rather than working tool
 $6\frac{3}{4} \times 2\frac{5}{8}$ - Henry McNeil Collection - Ohio Hist. Soc. Museum.
- h. Broken point from lance or war club - found in Vogel Canyon, near
La Junta, Colo. $9\frac{1}{2}$ " w/copper, shell, and skeleton -
Colorado Historical Society Collection.
- i. Blade for war club of spear - Oneida Indian - Wisc. Hist. Society.
- j. War club - Knob Club of Sioux origin - National Museum thru Hayworth
Indian School - dec. by carving in his relief - from South Dakota.
- k. From McKinney and Hall, Indian Tribes, I, 318, showing war club.



JNEM card 67a

Volume One

I - TRADE GOODS OF THE WESTERN FUR TRADE

Pigments. 1. Vermilion and containers.

- a. 4 oz. bag buckskin from Fort Nisqually - White, sewed - for vermilion. Washington State Historical Society. c. 2 1/8" high.
- b. Packet of vermilion. Wisc. Hist. Soc. Batches of 18. Grignon-Portier trading post.
- c. Batches of 18 - Chinese inscription - coarse brown paper.
- d. Paint pouch w/vermilion, bone tool - Pottawattamie - Wisc. Hist. Soc. - beaded.
- e. Unopened package of vermilion packets.
- f. Cheyenne tweezers, to pluck hair from face and body. Field Museum. 3 1/2" long, 5/8" wide.
- g. Tweezers, Navajo - obtained from trader at Santa Fe in 1880's. Silver 1 a f S 551 - Laboratory of Anthropology, Santa Fe.

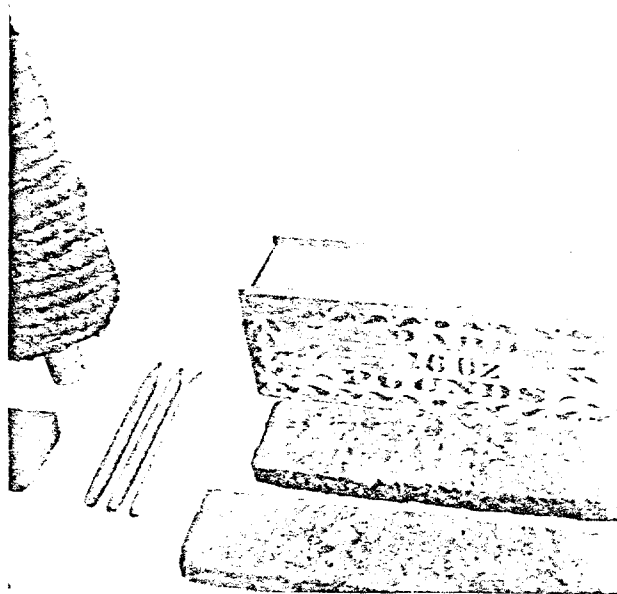


fig. 16
Hand rolled cigars, Virginia
1 lb. plugs (acc. # 1235),
pre-Civil War box for 1 lb.
plugs (acc. # 1091), Museum
of the Fur Trade, Chadron, Nebraska.

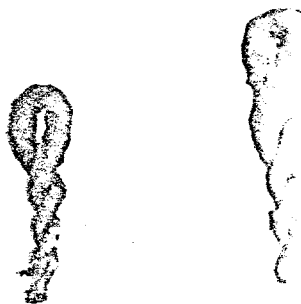
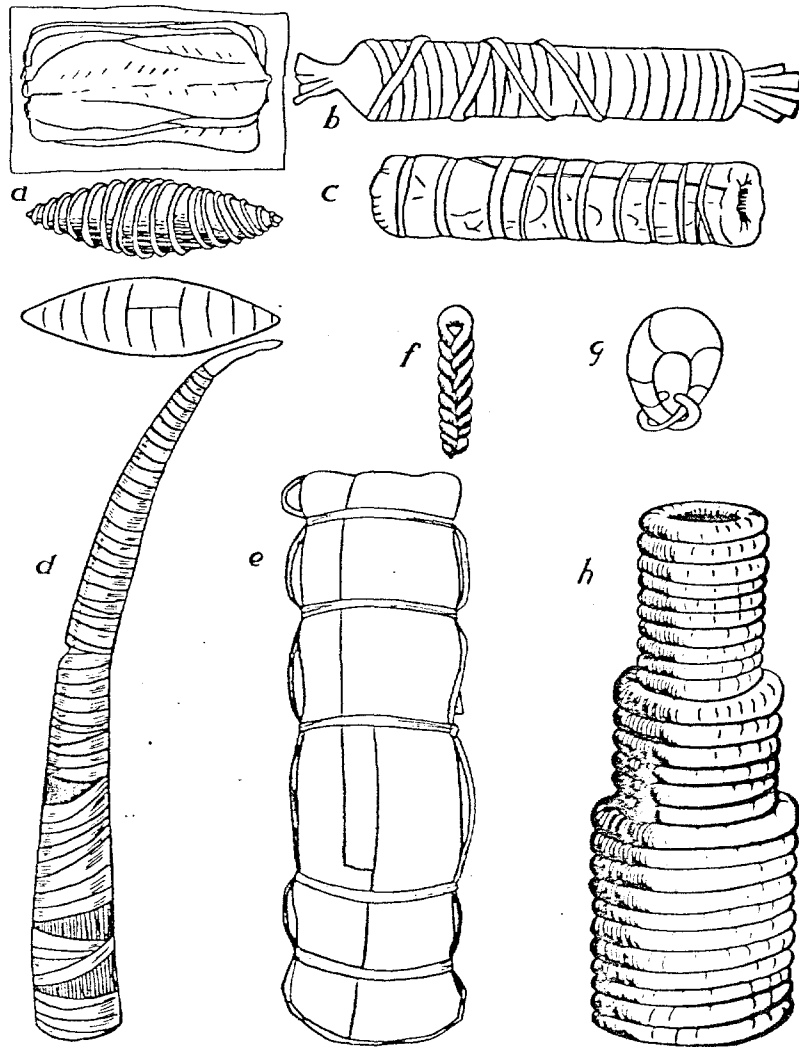


fig. 17
Small twists (acc. # 1269),
Museum of the Fur Trade,
Chadron, Nebraska.



JNEM 5076

Volume One

I - TRADE GOODS OF THE WESTERN FUR TRADE

Tobacco. 4. Forms in which tobacco was distributed to the trade.

Plug known as carotte in 18th Cen.

Carrot tobacco (Brazil)

d. horn-shaped carrot

e. blunt-ended carrot

b-c. blunt-ended small carrot

f. pig-tail tobacco

g. lung-twist tobacco - piegan camp

h. roll of spun tobacco - Beaver, 1945. (Dec.) - still imported there.

) Commercial Museum, Philadelphia

Carrotte

a. Scene of Fort Pitt, Saskatchewan. Beaver, ditto

W. A. Penn, The Sovereign Herb
1901 (London) 118-137

b. Carotte of perique Tobacco Leaf, 1897
Killibrew and Myrick



fig. 19
Shaving box with razor (acc. # 391), Dupont powder canister, bar lead, Museum of the Fur Trade, Chadron, Nebraska.

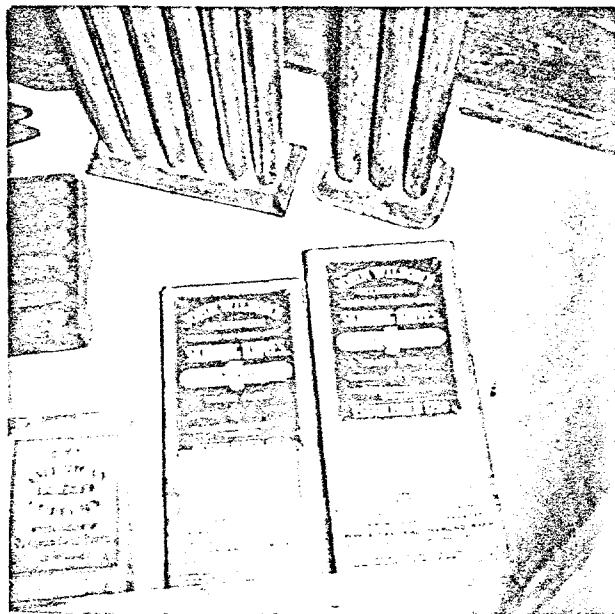


fig. 20
Box of cutlery manufactured by J. Ward (acc. # 1333), box of John Wilson Skinning Knives, (acc. # 2054), Museum of the Fur Trade, Chadron, Nebraska.

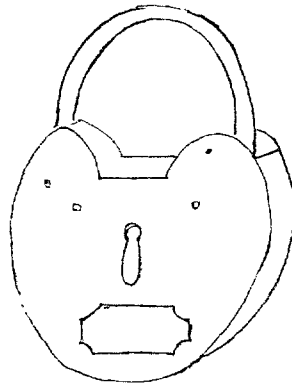
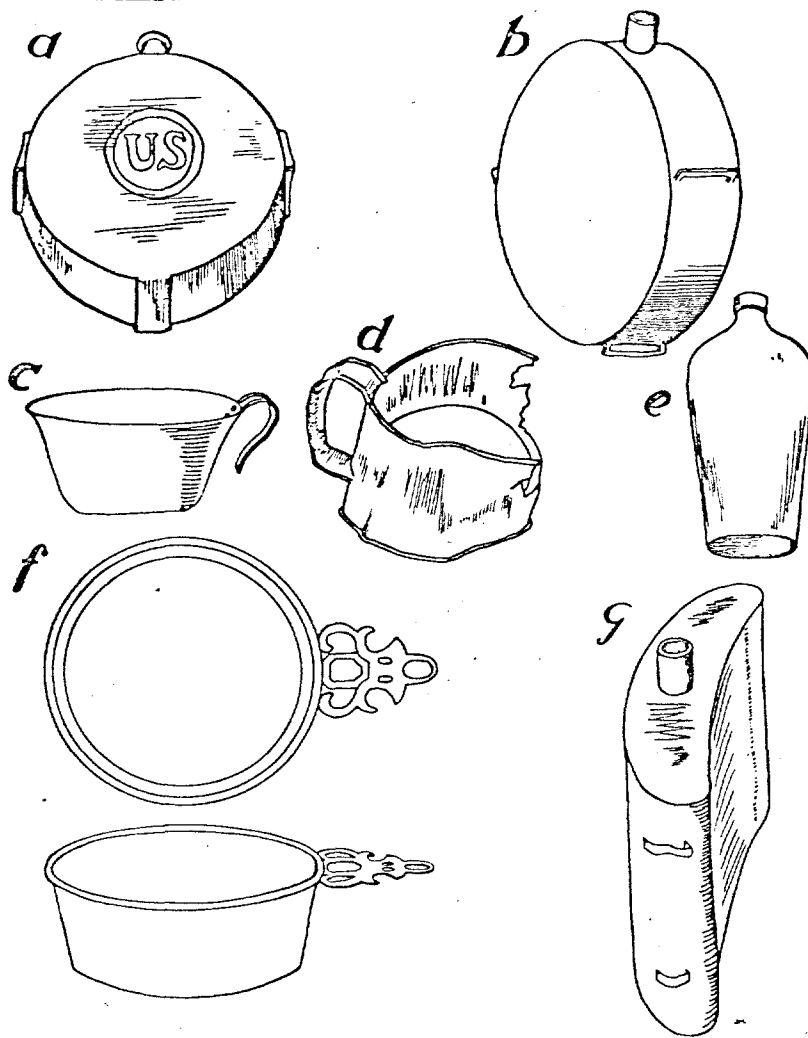


fig. 21
Charles C. Norris & Co.; Chambers & Knapp,
Saint Louis Directory, 1842, p. 6.



JNEM 5042

Volume One

I - TRADE GOODS OF THE WESTERN FUR TRADE

Containers. 2. Canteens, roundlets, jugs, bottles, cups. (two plates) (1)

Canteen, cups and flasks

- a. Army canteen, War of 1812
Chicago Historical Society
- b. Confederate Army canteen
Milwaukee, Wisc., Museum.
- c. Heavy tin cup. Jim Baker's.
Colorado Historical Society.
- d. Tin cup excavated at Fort Crawford site
Villa Louis, Prairie du Chien.
- e. Canteen of tin screw top. U.S. Mounted Rifles, 1849
Oregon Historical Society.
- f. Pewter porringer. "Traded" to Iroquois
Los Angeles Museum
- g. Tin canteen used in Revolution
Evanston Historical Society, Evanston, Ill.

COMSTOCK & CO'S
Concentrated Compound Fluid Extract of
SARSAPARILLA.
FOR THE CURE OF

Scrofula,	Mercurial and Syphilitic
Chronic Rheumatism,	Diseases,
General Debility,	Bites, from an impure habit
Cutaneous Diseases,	of body,
Scaly Eruptions of the Skin,	Ulcerations of the Throat
Tetter,	and Leg,
Pimples or Pastules on the	Pains and Swelling of the
Face.	Bones,
Liver Affections,	

And all Diseases arising from an impure state of the
Blood, Excesses and Imprudences in Life,
Excessive Use of Mercury, &c.

fig. 27

☞ All true packages will have the following appearance and signatures on one side.

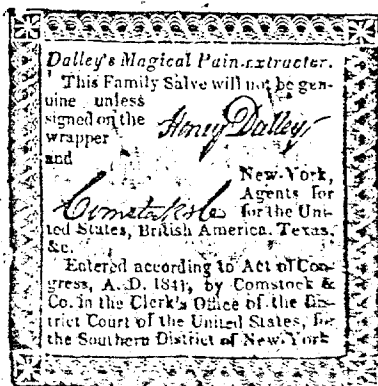
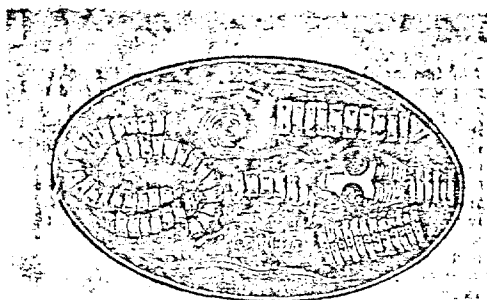


fig. 28



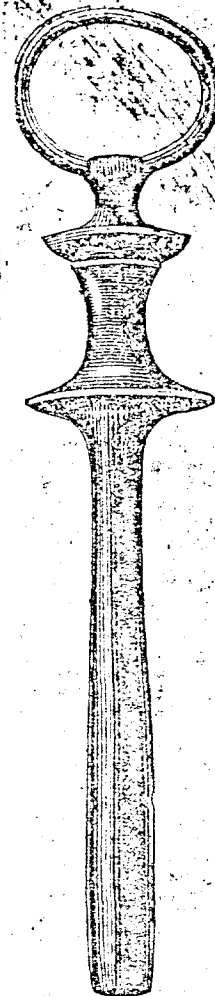
KOLMSTOCK'S VERMIFUGE.

fig. 29

catalogue: "Comstock's Brother, The General Family Directory. . ." St. Louis, 1842, pp. 18-21; Missouri Historical Society.

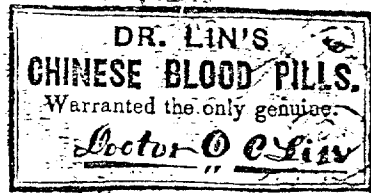
fig. 30

SYRINGE FOR USING SALVES WHICH ARE NEVER TO BE MELTED.



☞ THIS is to certify, that I, with seven others, was horribly burnt, bruised, and scalded over our faces, necks, breasts, arms, hands, legs, &c. by the explosion of the Steamboat Switzer's boiler on the 6th of October, 1840, and for twenty hours were parched in excruciating agony. Though the faculty did all they could, fear up to that time died, and the rest were fast sinking. I was not expected to linger more than half an hour longer, when Mr. DALLEY introduced his invaluable Warfarmed Medical Pain Extractor, and on application I was easy at once. My right arm had become as black as coal, being mortified, and the flesh dropped off even to the bone. After being dressed in six hours I had returned to its natural color, and in twelve, all my swellings were gone down, and were perfectly easy. Other things, from some ignorance, were applied, and I was again tortured and swelling until the second application of Mr. Dalley's ointment, and from that moment I felt again comfortable and improved. I believe had this great remedy been used at the time of the explosion, every man would have lived. I am told no person has ever died from burning, &c., where this has been present, and to it I make known to the world I owe my life, as do others.

HENRY YATES,
corner Washington and
Christopher sts., N. Y.



(Samples of the Boxes.)

"Entered according to Act of Congress, A. D. 1846, by Theo. Comstock, in the Clerk's Office of the District Court of the United States for the Southern District of New York."

Messrs. Comstock & Co., Wholesale Druggists, New York, are the sole wholesale agents for the United States and all neighboring countries.

Directions inside.

fig. 31



CONSUMPTION OF THE LUNGS, Affections of the Liver, Asthma, Bronchitis, Pain or Weakness of the Breast or Lungs, Chronic Coughs, Pleurisy, Hemorrhage of the Lungs, and all the affections of the Pulmonary Organs.

fig. 33

DR. LIN'S
Temperance Life-bitters
 AND
 CHINESE BLOOD PILLS.
The greatest Secret discovered!

fig. 34

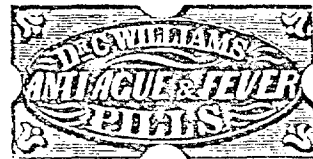
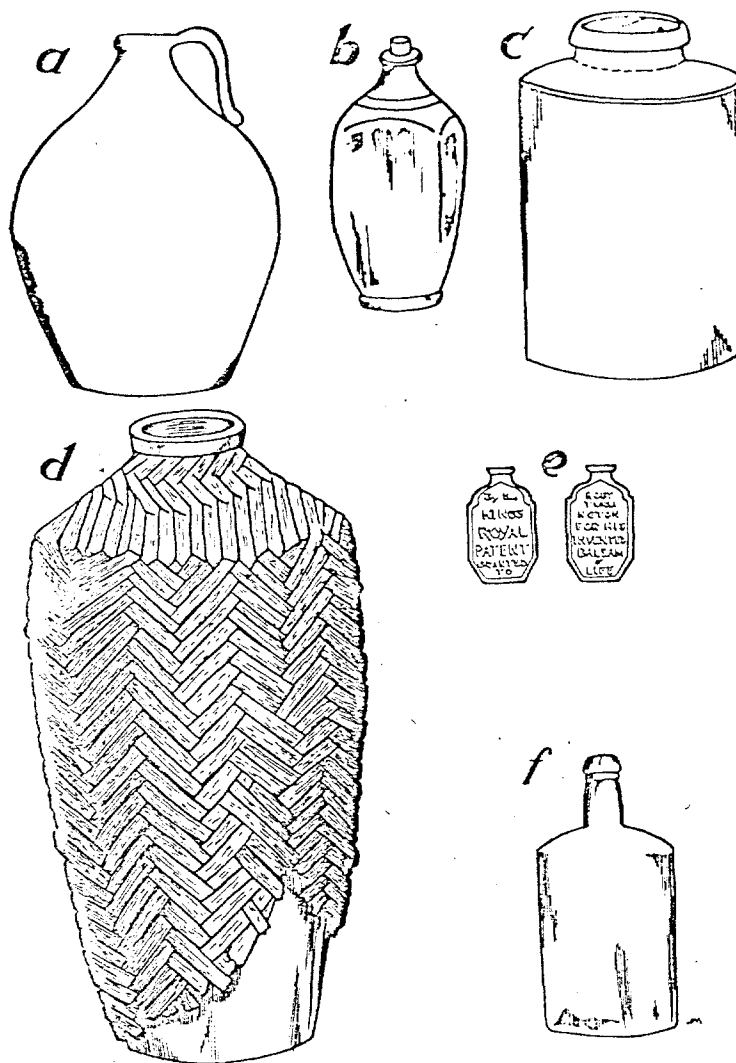


fig. 32

figs. 31 and 34--"Comstock's Brother"
 figs. 32 and 33--St. Louis Weekly
Reveille, 1846.



JNEM 5037

Volume One

I - TRADE GOODS OF THE WESTERN FUR TRADE

Containers. 2. Canteens, roundlets, jugs, bottles, cups. (two plates) (2)

Earthenware and Glass.

- a. Earthenware jug. Across plains to Salt Lake, 1847
Latter-Day Saints Museum, Salt Lake.
- b. Water bottle, pottery. Revolutionary War.
Meeker Memorial Museum.
- c. Earthenware jar. To Whitman Mission, Narcissa W. 1836
Oregon Historical Society.
- d. Wicker-covered water bottle. English. Battle of New Orleans, 1815.
Cabildo, New Orleans.
- e. Turlington Balsam Bottle. Excavated, Mobridge, South Dakota
U. S. National Museum.
- f. "Camphor Bottle." To Utah in 1852.
Latter-Day Saints Museum, Salt Lake



JNEM 5025

Volume One

II - EQUIPMENT AND CAMP SUPPLIES OF TRAPPERS AND TRADERS

Clothing. 2. H B Capot (hooded coat reaching almost to knees) beaverskin cap, blanket poncho.

Trappers garb

Hudson's Bay capot. See portrait H. A. Boller in Larpenteur, p. 322.

Poncho. See Miller's drawing, 1837, "Storm-Waiting for the Caravan."

Also Miller's note.

Beaver skin cap, ornamented. P. L. Edwards letter, 1834. Bronson, 1932, 58-59.

Knitted caps and caps made from blankets. Jim baker's cap. Colorado Hist.Soc. #32

Miller's notes with his drawing, "Trappers," 1837.

fig. 39



JREM 5024

Volume One

II - EQUIPMENT AND CAMP SUPPLIES OF TRAPPERS AND TRADERS

Clothing. 1. Blanket leggins, buckskin leggins (supported by straps to belt), breech cloth, deerskin moccasins, buckskin shirt, fringed.

Trapper Garb
 Buckskin shirt
 Buckskin breeches
 Blanket leggins
 Slouch-brim felt hat
 Moccasins

See Remington drawing, *Century Magazine*, 1890, 112, 115.

Ruxton, *Life in Far West*, 1849. P. 124, p. 202.

Miller's drawing, 1837, "Rocky Mountain Trapper."

" " " "Trapper"

Webb, *Altowam*, pp. 166-167.



JNEM 5026

Volume One

II - EQUIPMENT AND CAMP SUPPLIES OF TRAPPERS AND TRADERS

Clothing. 3. Corduroy overalls, buckskin breeches, checked calico shirts. hand-knitted cap of wool trimmed with beaver fur. Felt hat.

Trapper garb

Corduroy trousers. Thwaites, 1904, p. 269; Larocque, p. 18.

Checked (also striped) calico shirts. Larpenteur, p. 55; Young, p. 94.

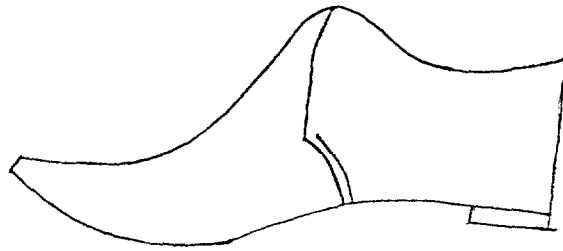
Red flannel under shirt (long sleeves extending beyond rolled-up sleeves of calico shirt), Larpenteur, p. 55.

Wolfskin cap.

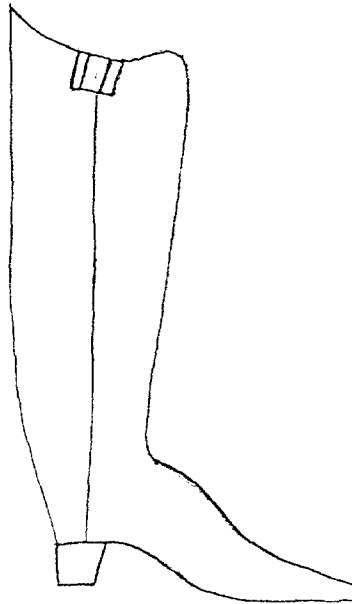
Felt hat. Larpenteur, p. 55; Century Magazine, 1890, p. 112, p. 115.

Buffalo skin overcoat. Ferris, 1844, p. 268.

fig. 41



(a)

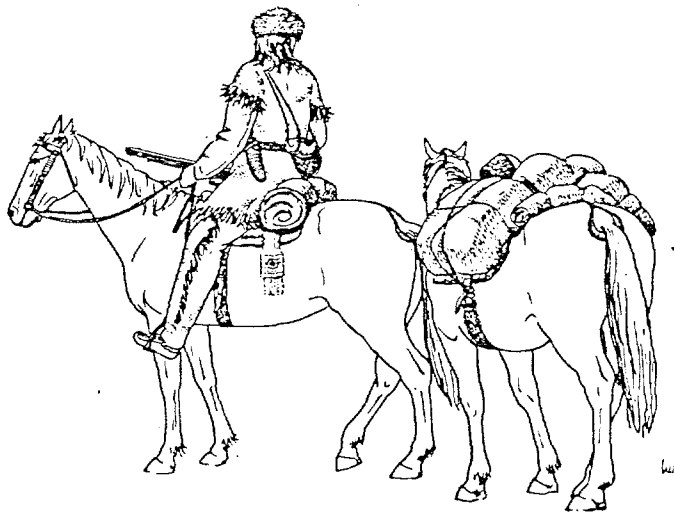
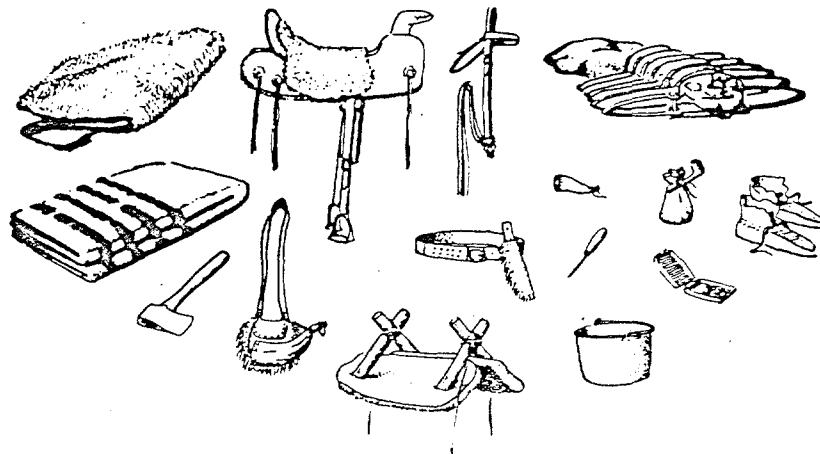


(b)

fig. 42

(a), Farrington & Winters wholesale dealers
in Boots, Shoes, and Brogans; Saint Louis
Business Directory, 1847, p. 22.

(b), Edward Ford, Premium Boot Maker;
Chambers & Knapp, Saint Louis Directory,
1842, p. 6.



JNEM 5206

Volume One

II - EQUIPMENT AND CAMP SUPPLIES OF TRAPPERS AND TRADERS

Equipment of a Trapper. 2. Details of trapper's equipment. (B)

Mounted Trapper and Items of Equipment

See CPR's "Picture Books of Fur Trade History."
(Sources are there indicated)

Equipment

Horses and Mules

2. Saddles and Saddle Animals

A. Trapper in the Saddle

fig. 43



JNEM 5027

Volume One

II - EQUIPMENT AND CAMP SUPPLIES OF TRAPPERS AND TRADERS

Horses and Mules. 3. Packs and pack animals. (C) American pack saddle.

Note rawhide shoes.

Pack saddle was found in a cave in Bull Elk Canyon, Idaho, by Samuel Swanner at Pierres Hole. In Swanner collection.

Rawhide shoes is Arapaho. Field Museum #58036

Bonneville, p. 53; p. 234

Larpenteur, p. 48

Gregg, pp. 190-191

Leonard, p. 236

Cooke, 1857, p. 90

fig. 44

Figures 45 through 60 are Rio Grande blankets from the Woodward Collection, State Historical Society of Colorado.

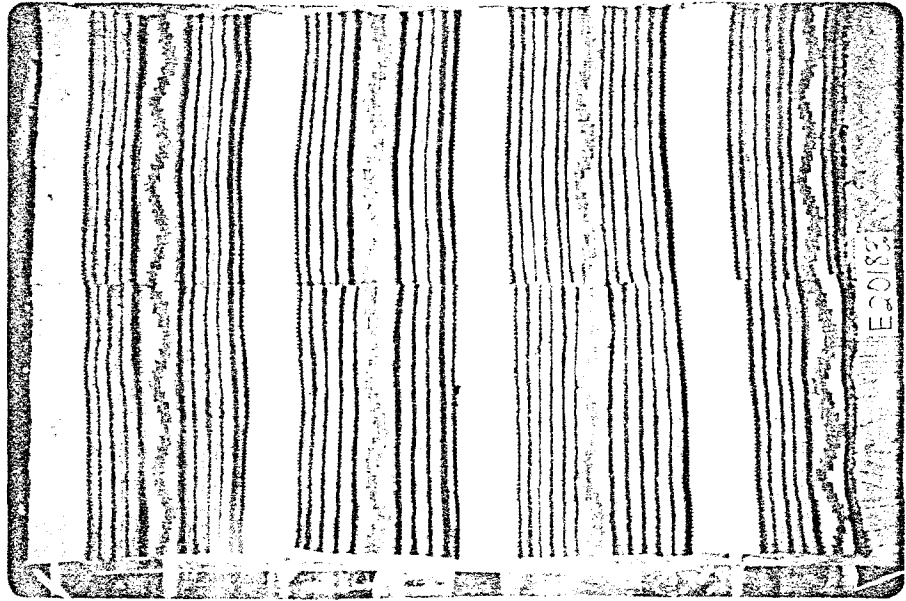


fig. 45
(acc. # E201832)

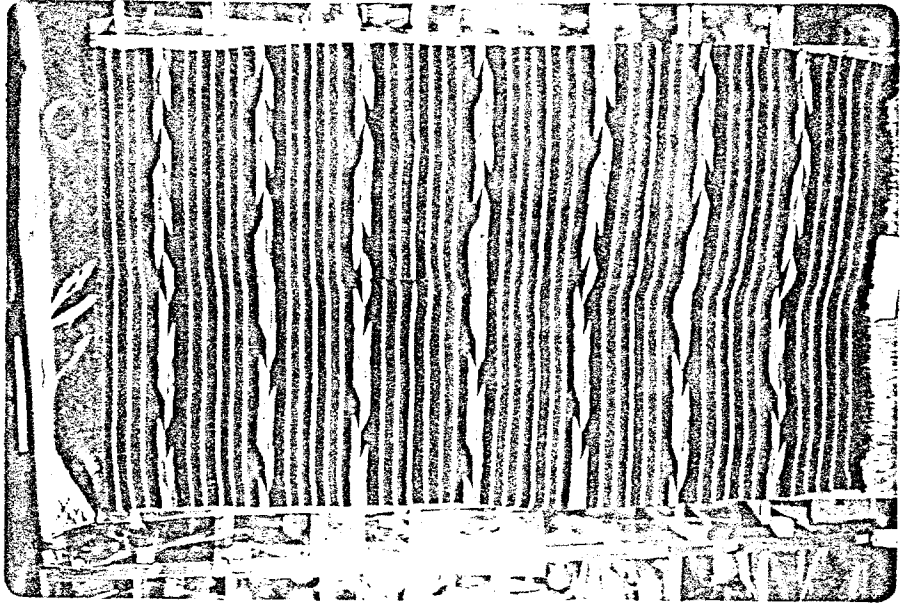


fig. 46
(acc. # E201842)

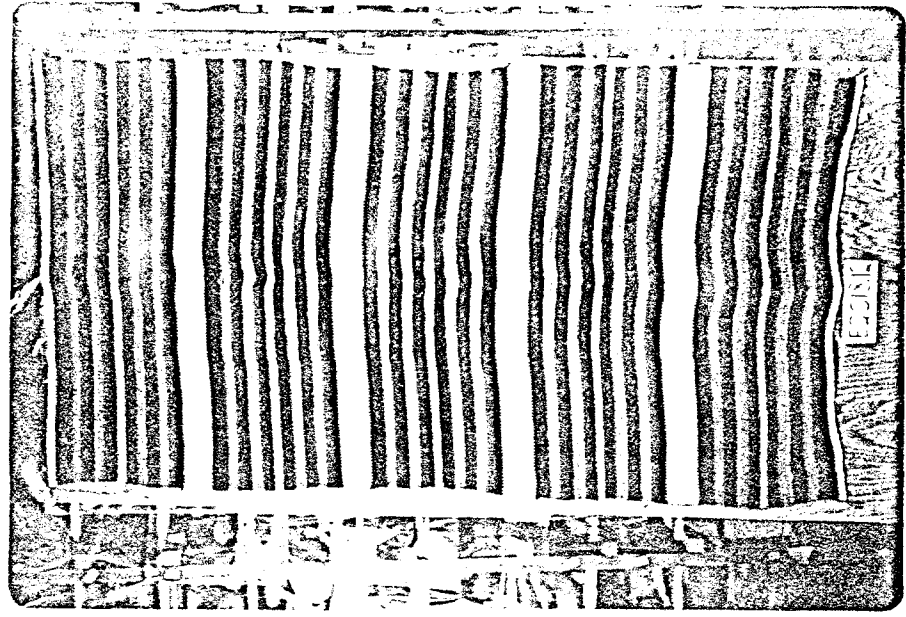


fig. 47
(acc. # E201812)

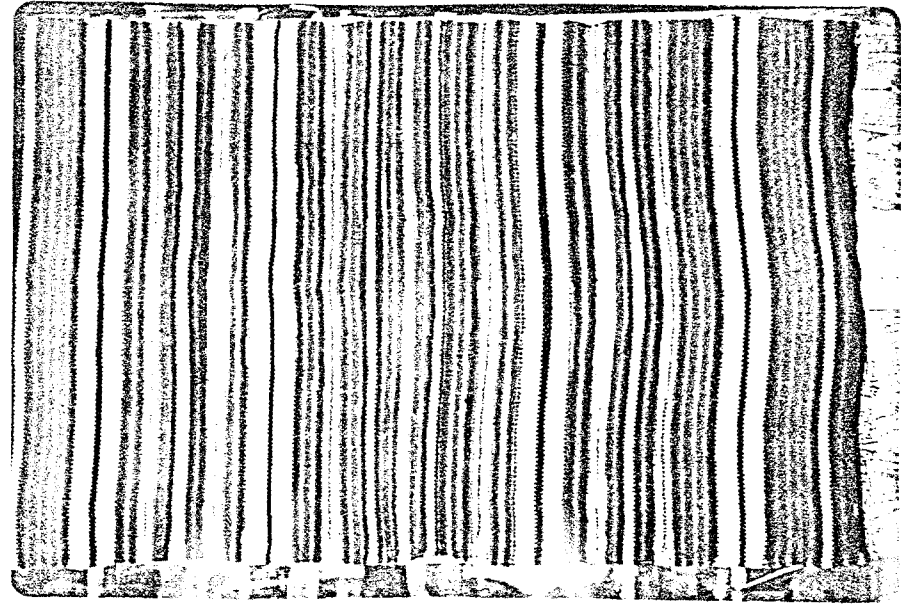


fig. 48
(acc. # E201820)

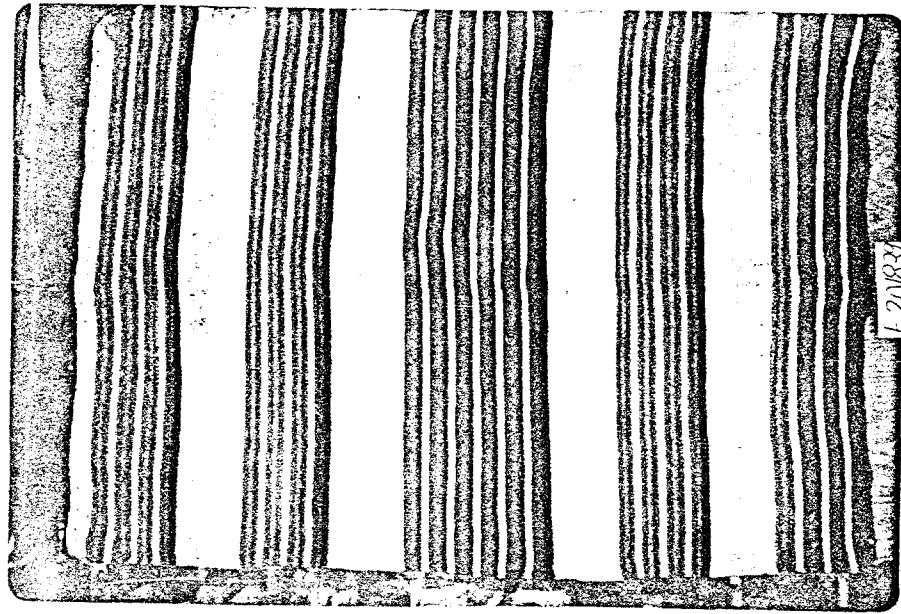


fig. 49
(acc. # E201839)

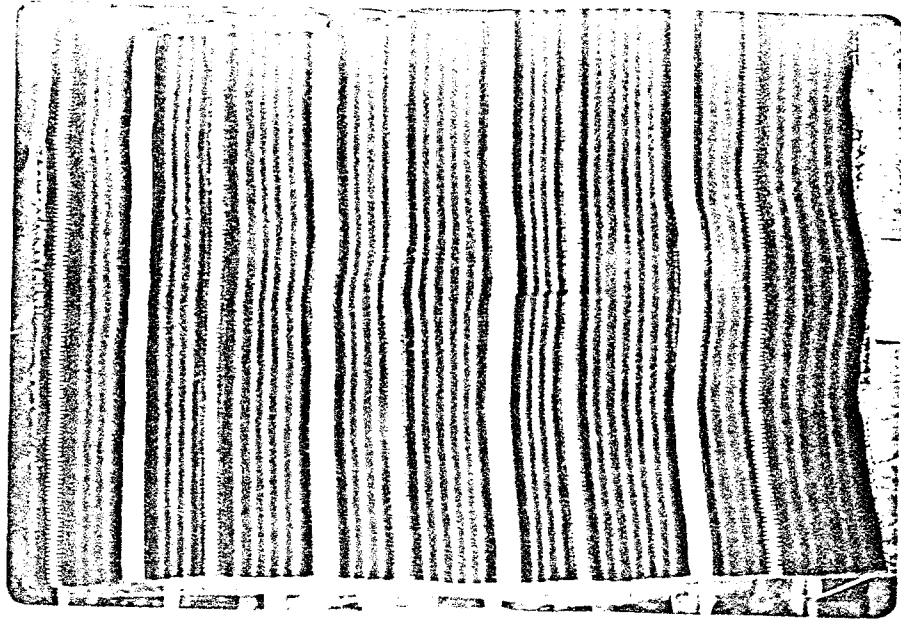


fig. 50
(acc. # E201827)

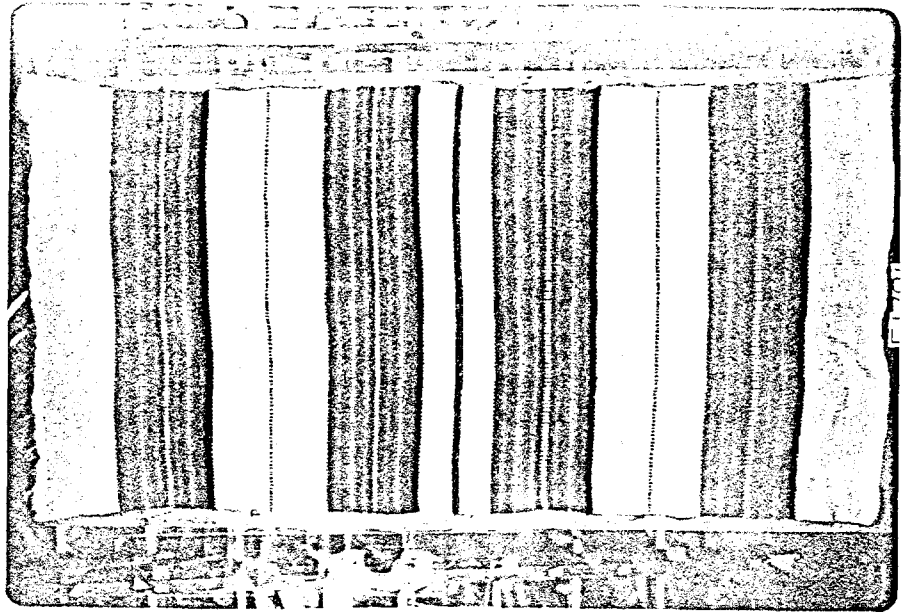


fig. 53
(acc. # E1791)

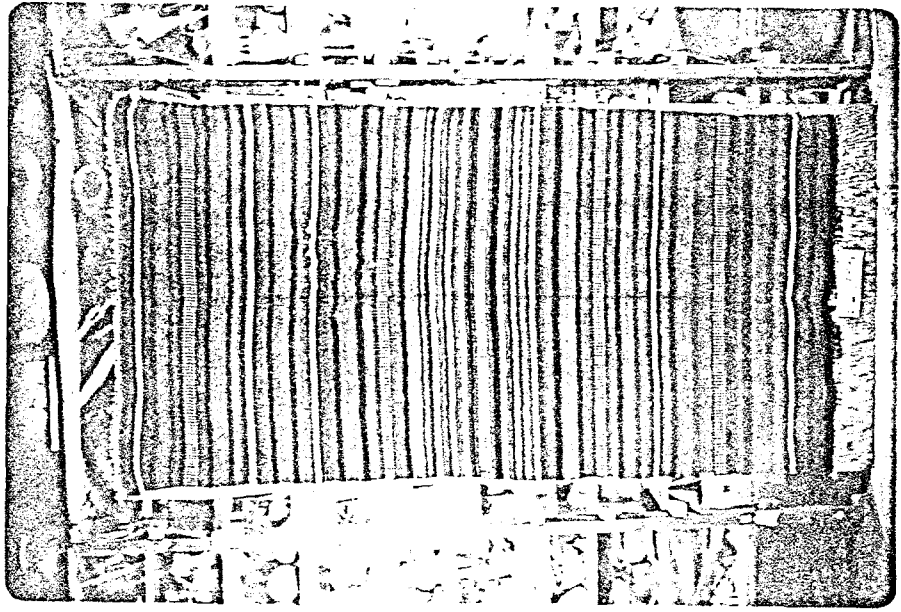


fig. 52
(acc. # E201836)

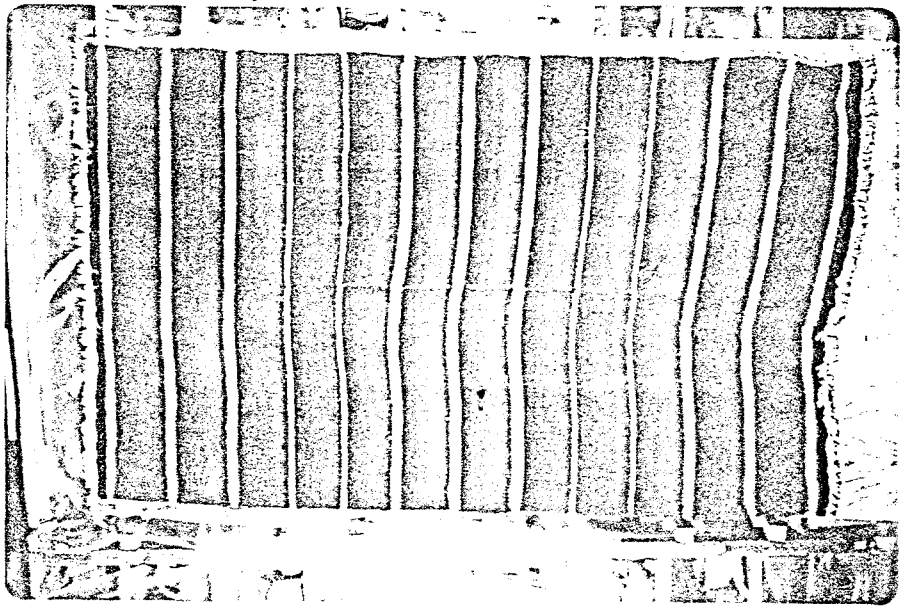


fig. 51
(acc. # E20183)

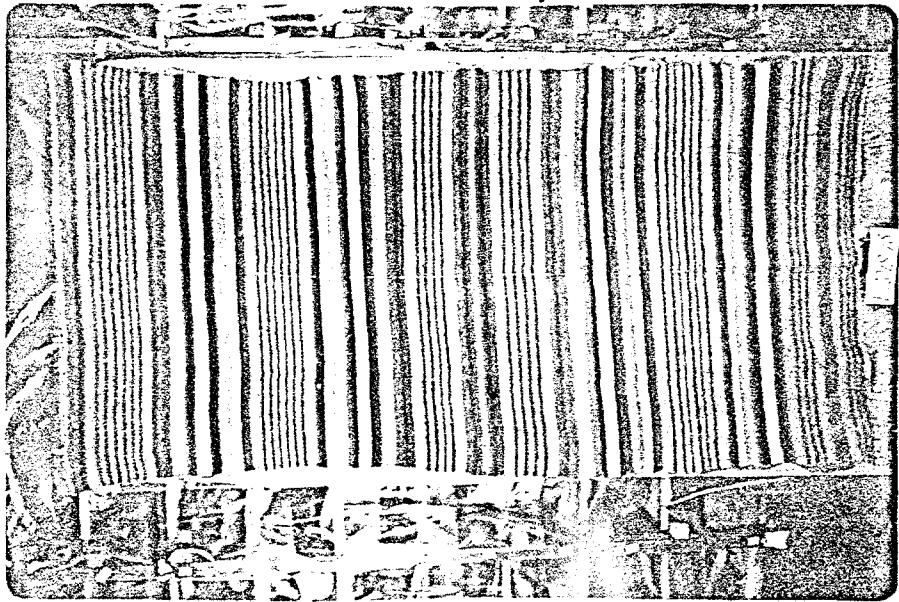


fig. 54
(acc. # E2018.18)

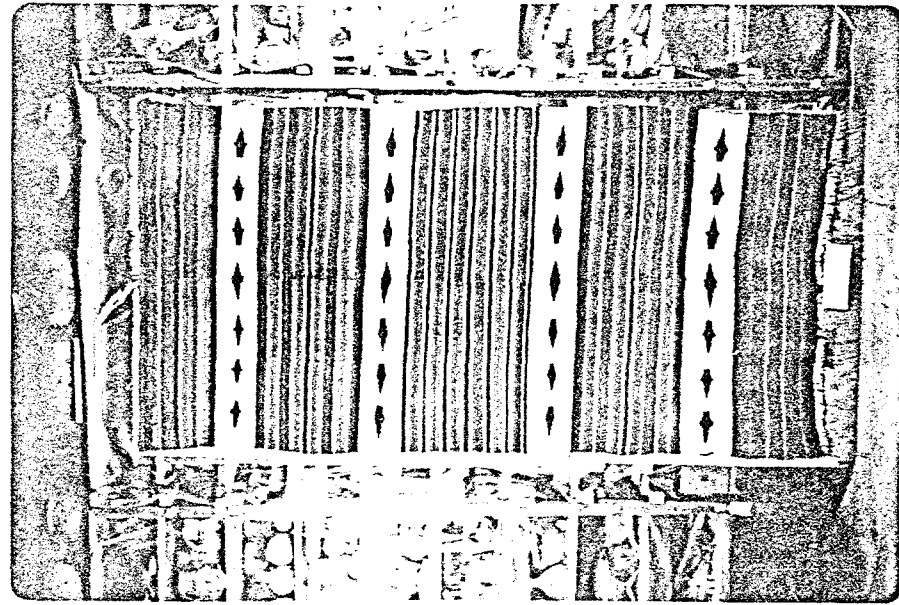


fig. 55
(acc. # E2051.7)

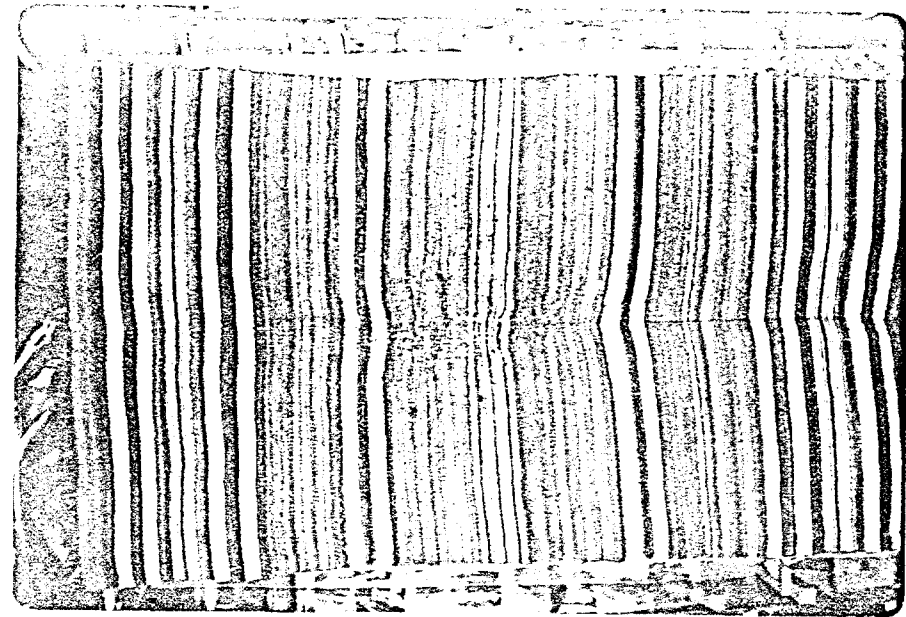


fig. 56
(acc. # E2018.29)

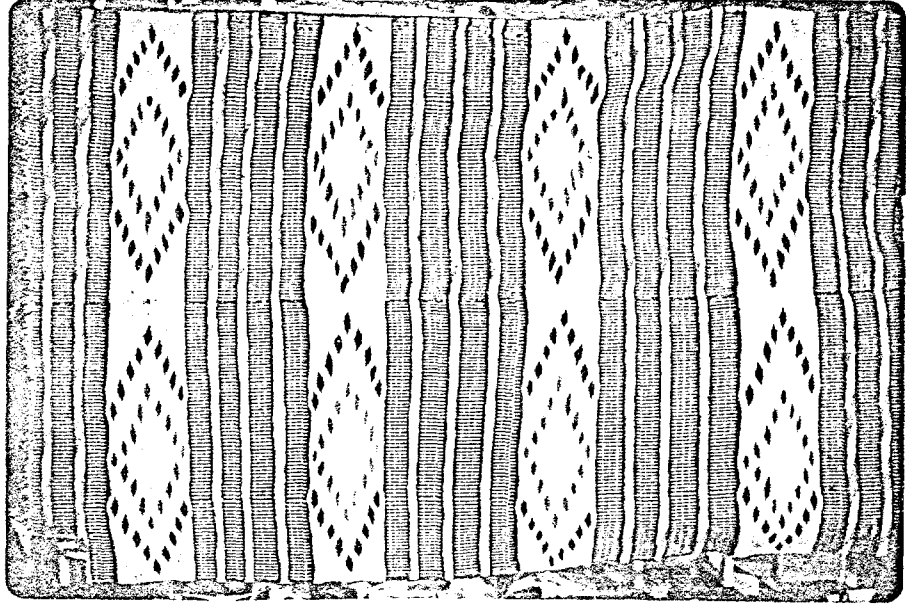


fig. 58
(acc. # E2018.6)

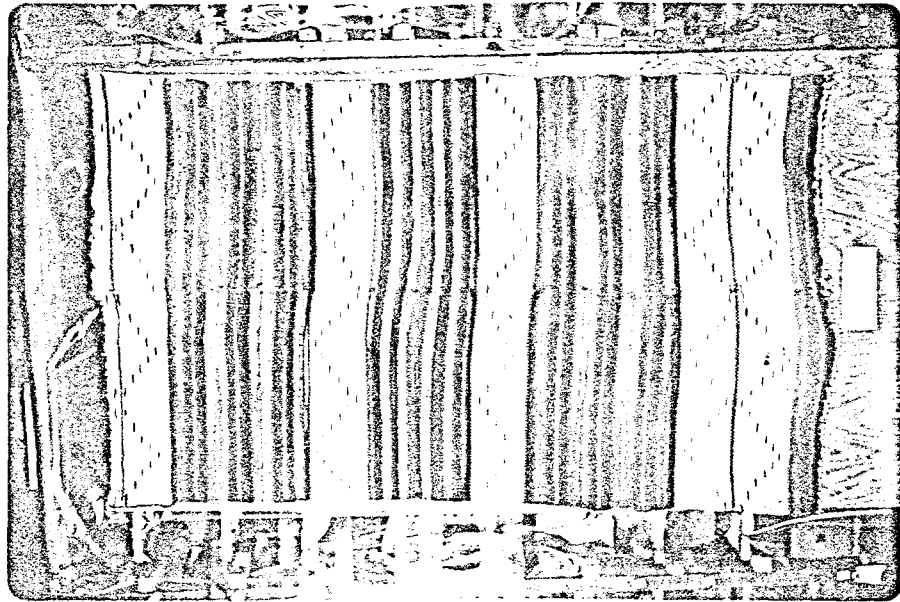


fig. 57
(acc. # E2018.13)

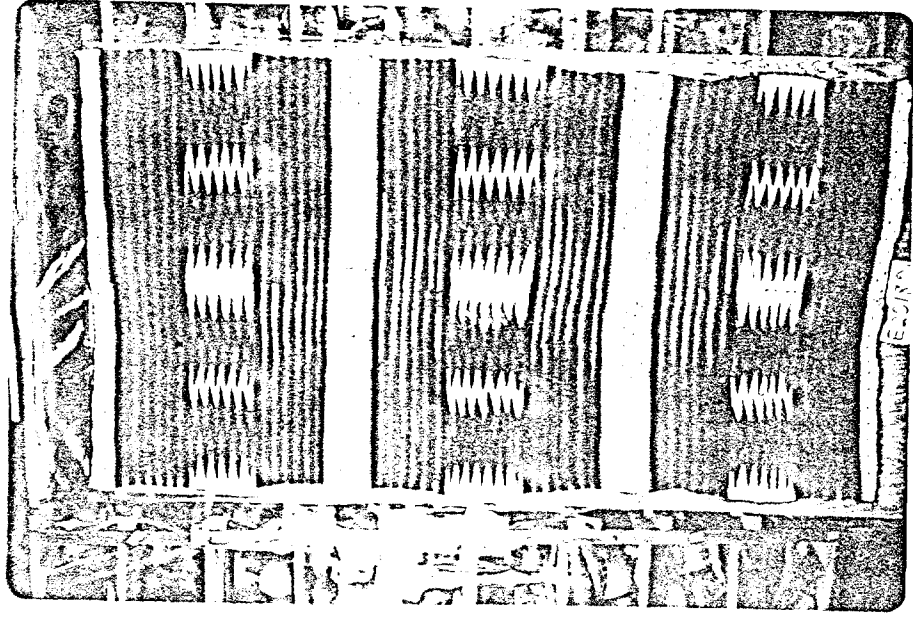


fig. 60
(acc. # E2018.21)

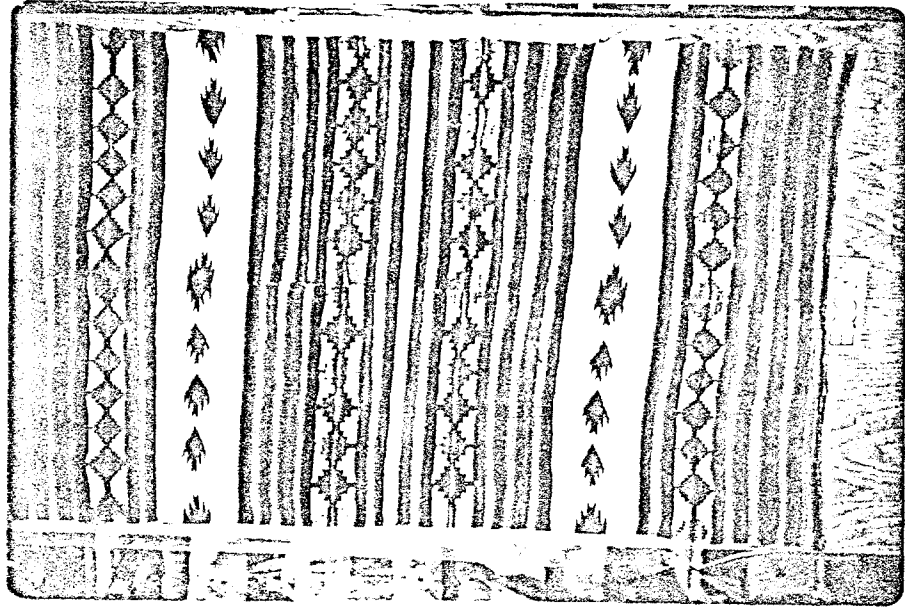


fig. 59
(acc. # E201819)

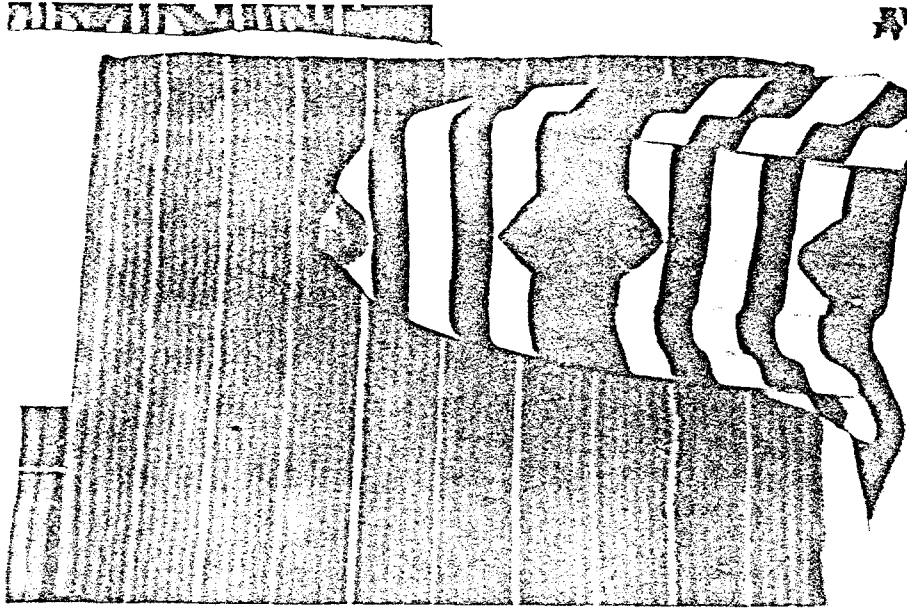


fig. 62
 Navajo blanket (acc. #
 RN-155-G), Denver Art Museum.

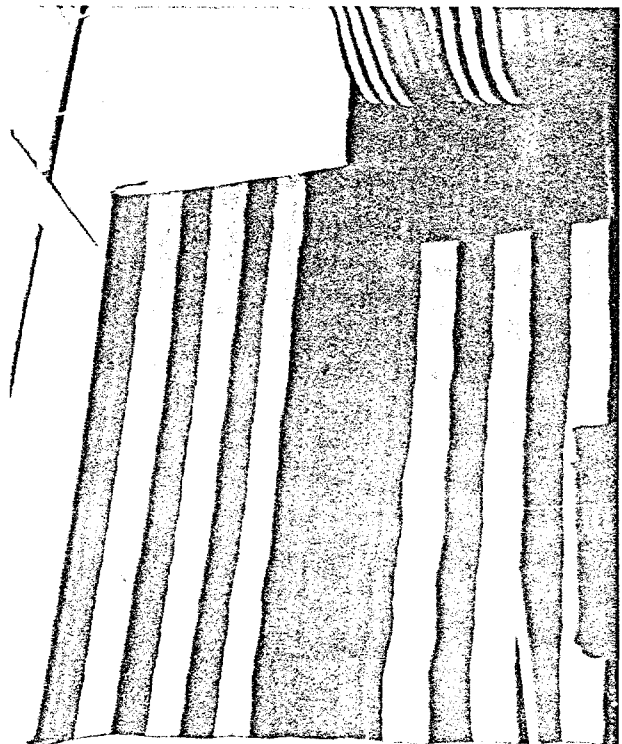
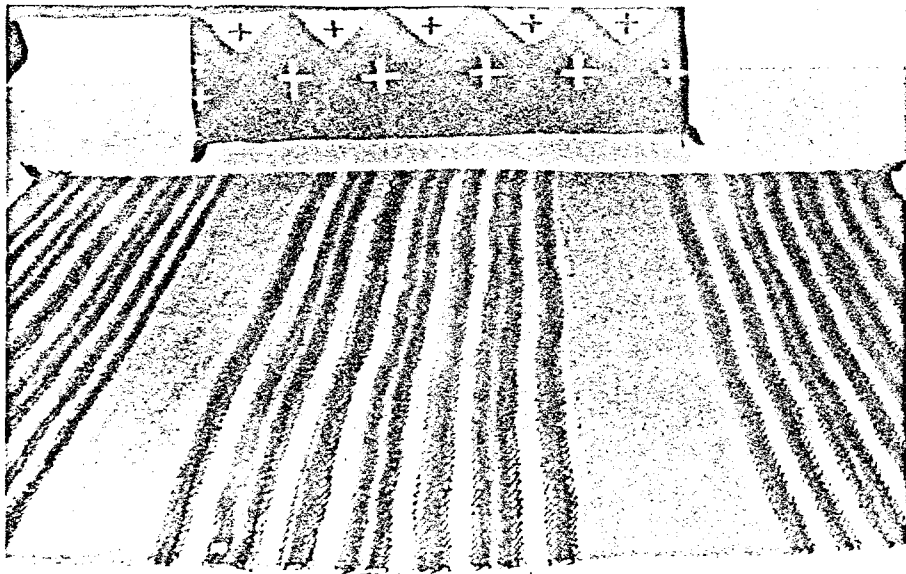
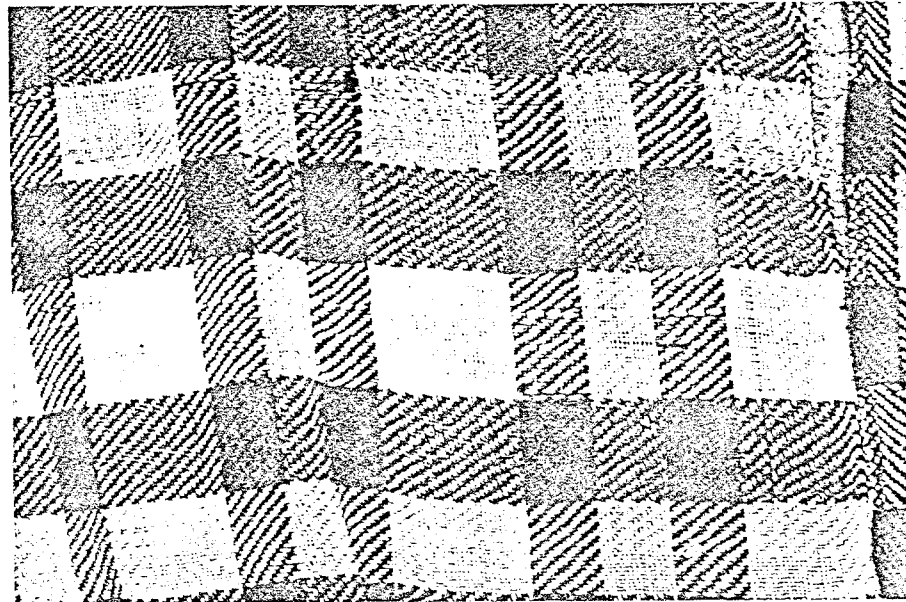


fig. 61
 First phase Chief's blanket, Navajo
 (acc. # RNch-30-G), Denver Art
 Museum.



1
fig. 63
Navajo blanket (acc. #
RN-77-P), Denver Art Museum.



1
fig. 64
Jerga, detail (acc. #
E2018.48), State Historical
Society of Colorado.

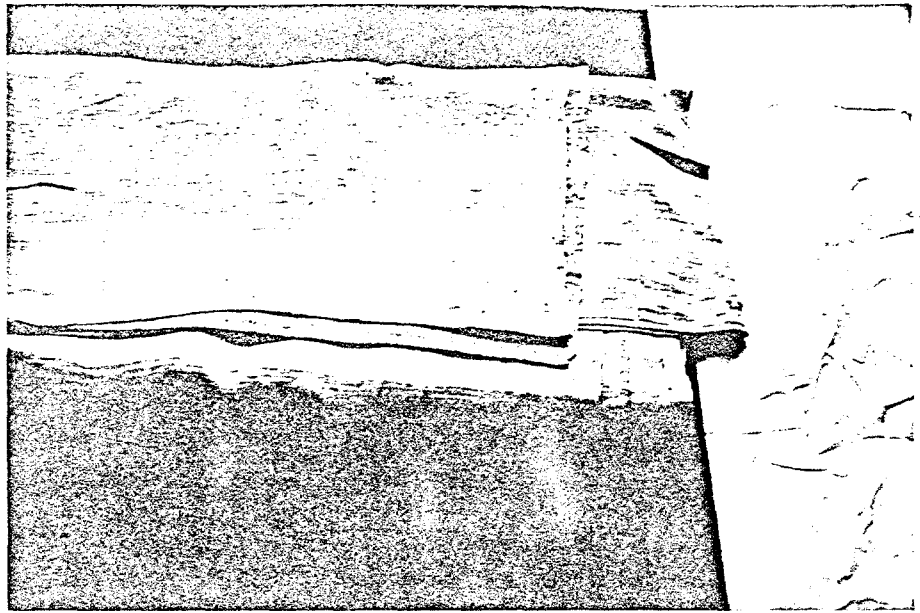


fig. 65
Unbleached sheeting, Brooklyn
Museum (photograph courtesy
of Mrs. Enid Thompson).

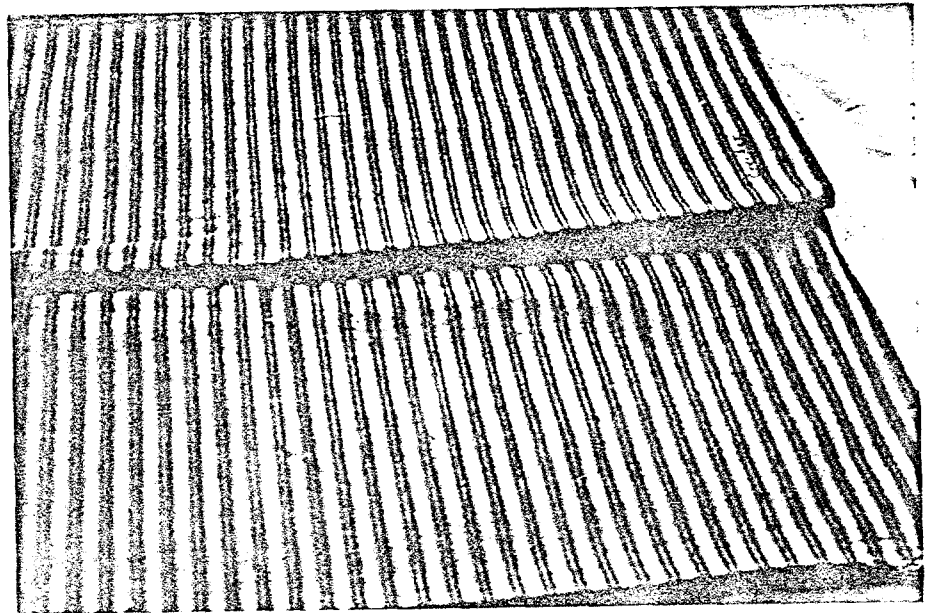


fig. 66
Bed ticking, Brooklyn Museum
(photograph courtesy of Mrs.
Enid Thompson).

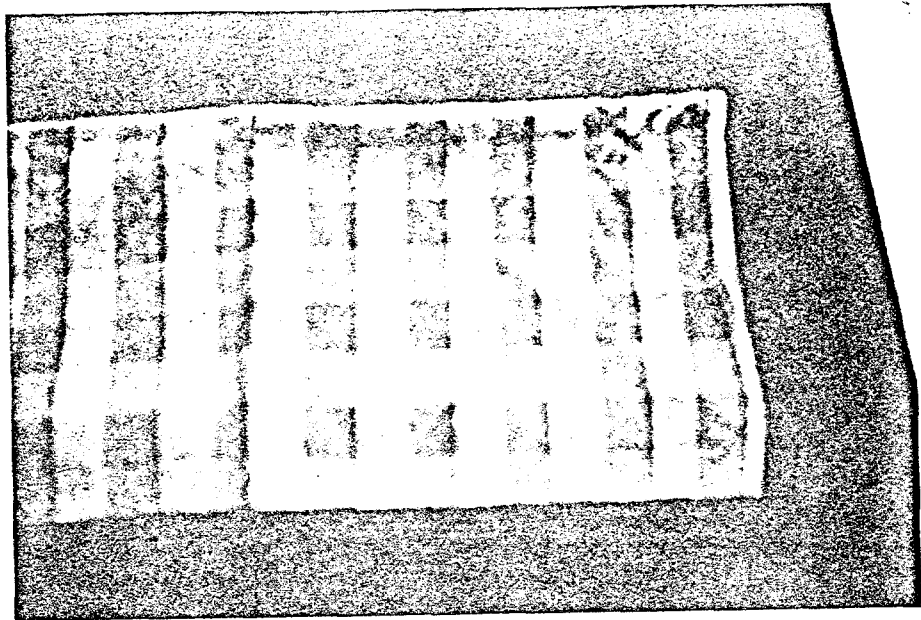


fig. 67
Crash toweling, Brooklyn
Museum (photograph courtesy
of Mrs. Enid Thompson).

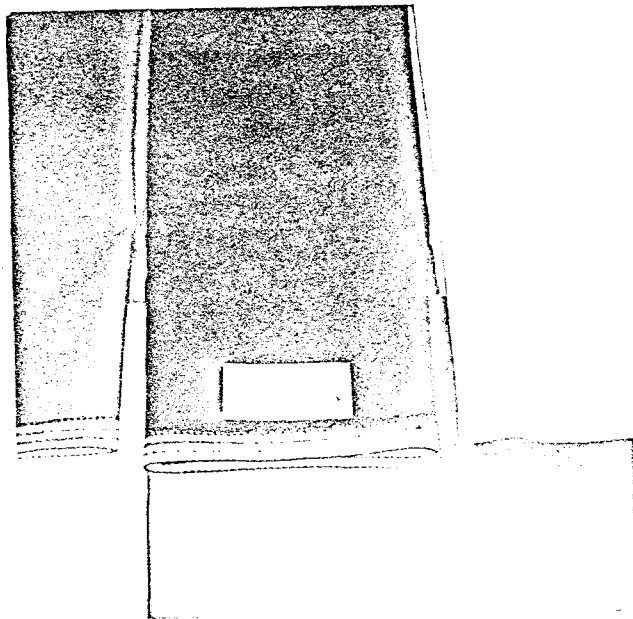


fig. 68
Hudson's Bay Company strouds
(acc. # 238, 240, 889), Museum
of the Fur Trade, Chadron,
Nebraska.

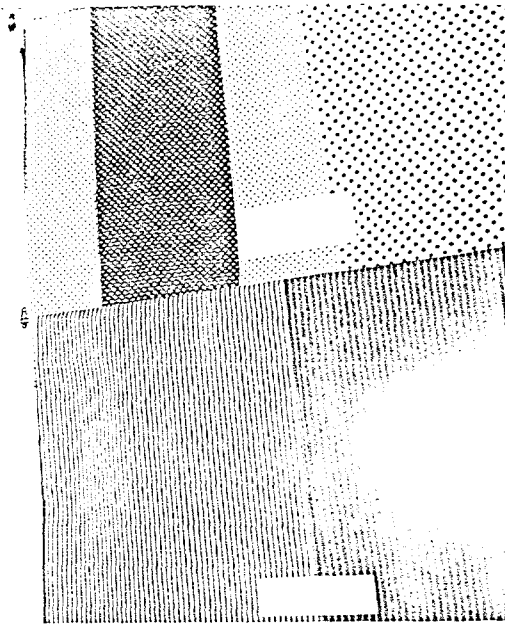


fig. 69
"Trade cloth" exhibit: top--cotton
prints, English and American; bottom
--Indigo strips, American. Museum of
the Fur Trade, Chadron, Nebraska.

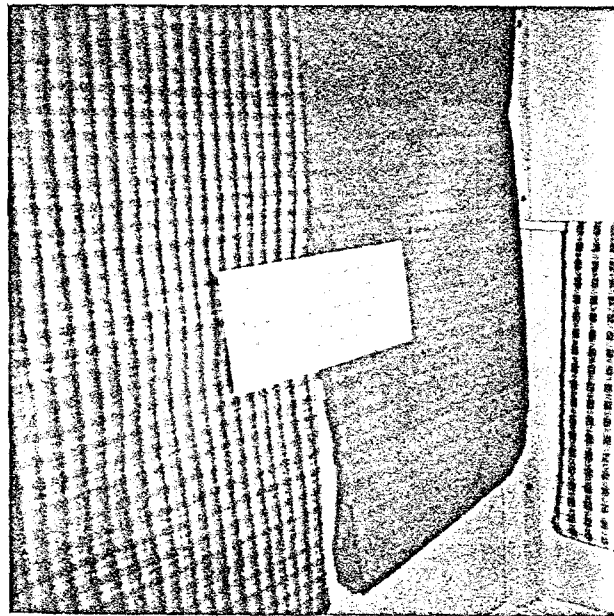


fig. 70
"Trade cloth" exhibit: checks and
plaids, American. Museum of the
Fur Trade, Chadron, Nebraska.

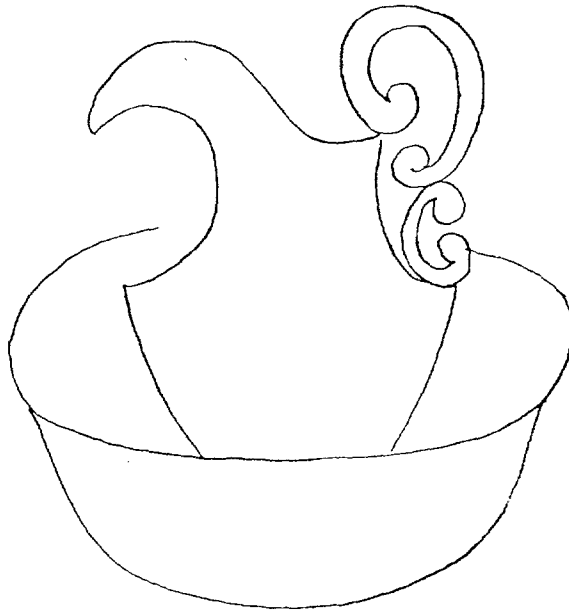


fig. 71
Noonan & Masterson, Importers and Wholesale Dealers; James Green, Green's Saint Louis Directory (No. 1), 1845, p. 208.

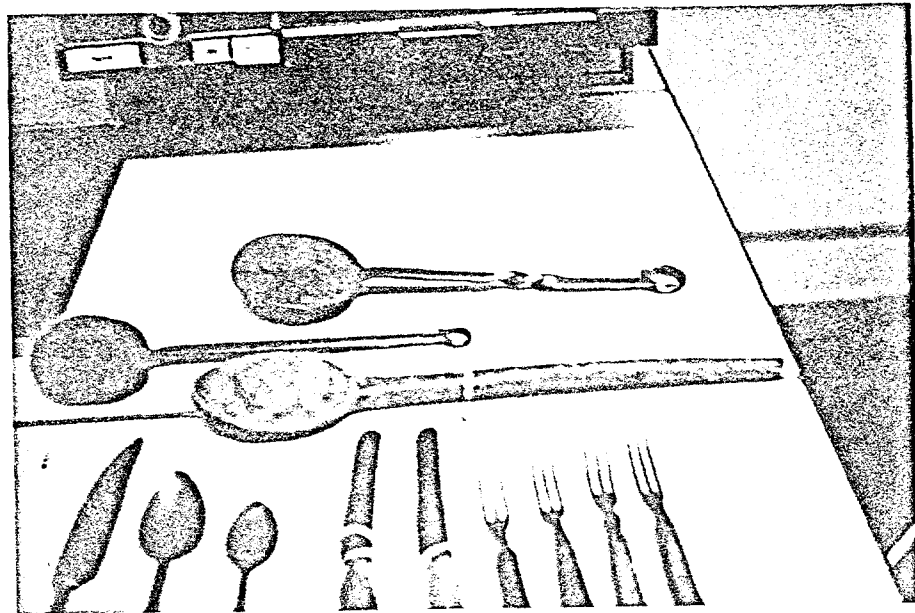


fig. 72
Cutlery, Museum of New Mexico (photograph courtesy of Mrs. Enid Thompson).

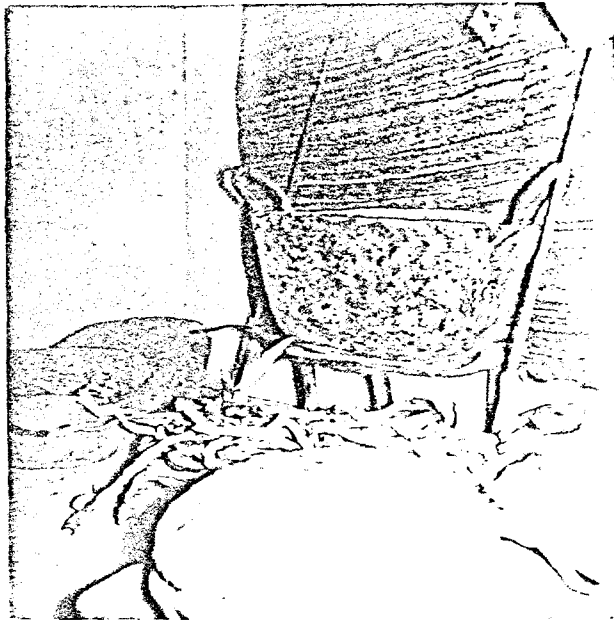


fig. 75
Metate and mano (acc. # 2213, 2214),
Spanish Colonial copper camp kettle,
hand forged trivet (no acc. #'s), wooden
tray of dried pumpkin, dried and toasted
bread. Museum of the Fur Trade, Chadron,
Nebraska.

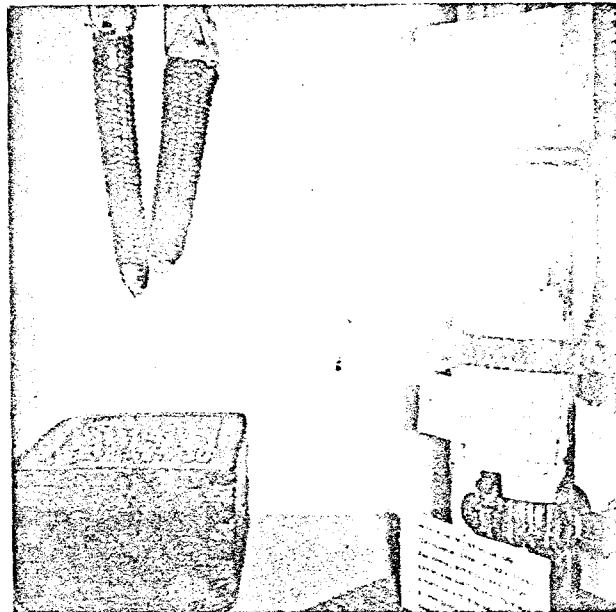
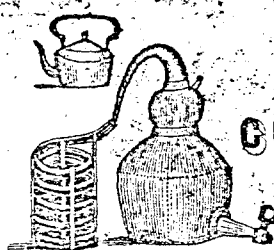


fig. 76
Wooden "cuartillo" containing "bolita"
beans, Taos blue corn. Museum of the
Fur Trade, Chadron, Nebraska.



WONDERLY & KNAPP
COPPER, TIN AND SHEET-IRON



WORKERS,

No. 1 COMMERCIAL ALLEY,

Rear of 9 Washington-Avenue,

SAINT LOUIS, MO.,

MANUFACTURE ALL KINDS OF COPPER, TIN AND SHEET-IRON WORK, SUCH AS
 STILLS; BREWING KETTLES, STEAM-ENGINE AND DISTILLERY WORK,
 OF EVERY DESCRIPTION;

WELL and CISTERN PUMPS, of superior quality.

SODA FOUNTAINS MADE AND REPAIRED.—SPOUTING AND GUTTERING MADE TO ORDER.

PARTICULAR ATTENTION PAID TO STEAMBOAT WORK:---BREECHES AND CHIMNEYS MADE AND REPAIRED.

TINWARE ALWAYS ON HAND, AT WHOLESALE AND RETAIL.

N.B. All Orders executed with fidelity and dispatch.

fig. 77
 Advertisement, Chambers & Knapp, Saint
 Louis Directory, 1842, p. 189.

PLATE XXV
Kapo Black Olla
Height 12½ inches
Laboratory of Anthropology, 30/890

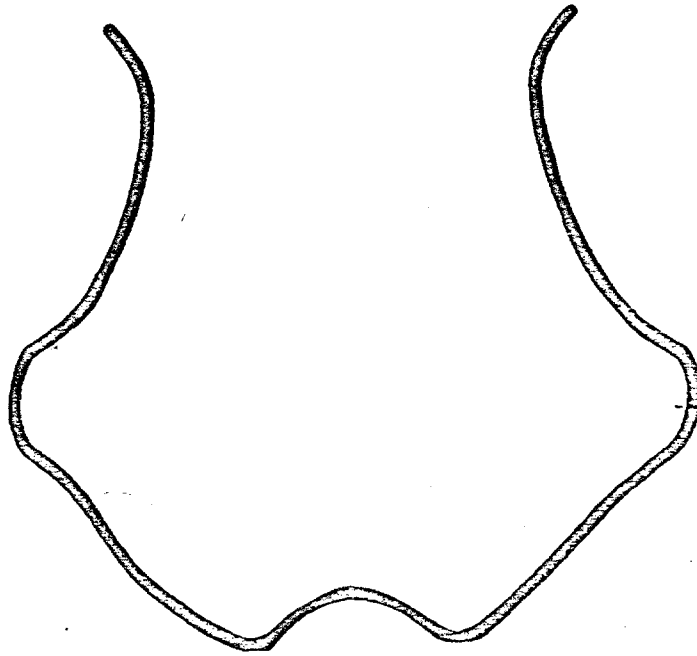


fig. 78
Harry P. Mera, "Style Trends of Pueblo Pottery . . ."

PLATE XXVI
Kapo Black Bowl
Diameter 18 inches
Indian Arts Fund, 671

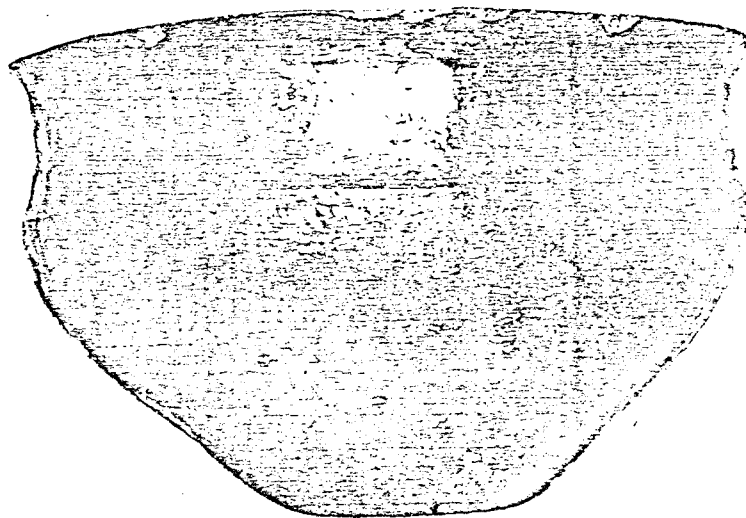
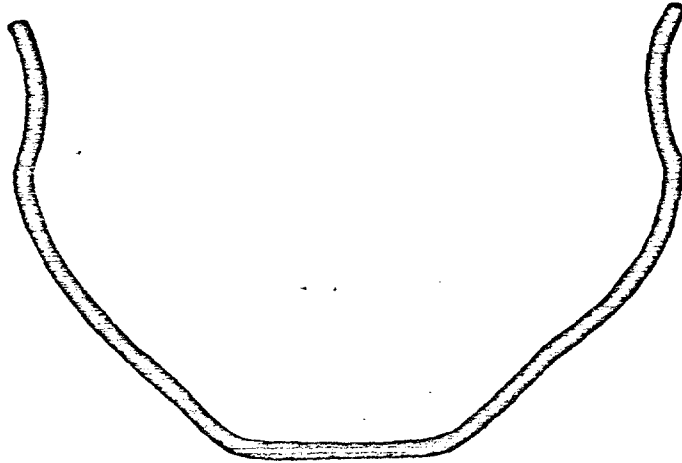


fig. 79
Harry P. Mera, "Style Trends of Pueblo Pottery . . ."

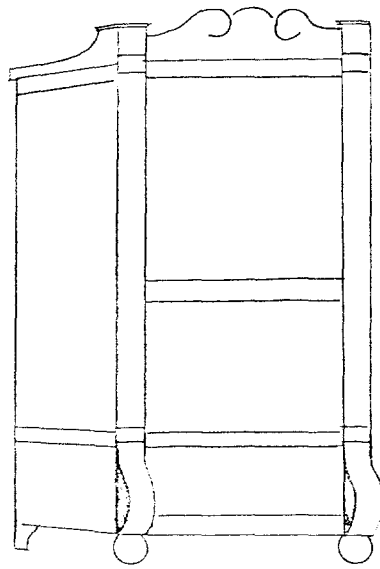
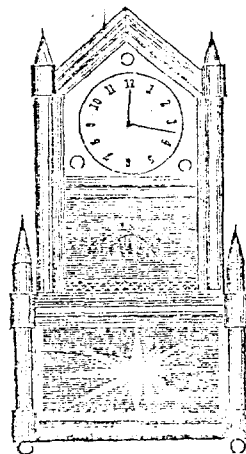


fig. 80
Clock in the collection of the
Missouri Historical Society.

CLOCKS ! CLOCKS !!



WHOLESALE AND RETAIL,
BY
FULLER & DARROW,
No. 23 Washington Avenue, one door from Main street, St. Louis.

fig. 81
Advertisement, James Green, Green's
Saint Louis Directory (No. 1), 1845,
p. 155.

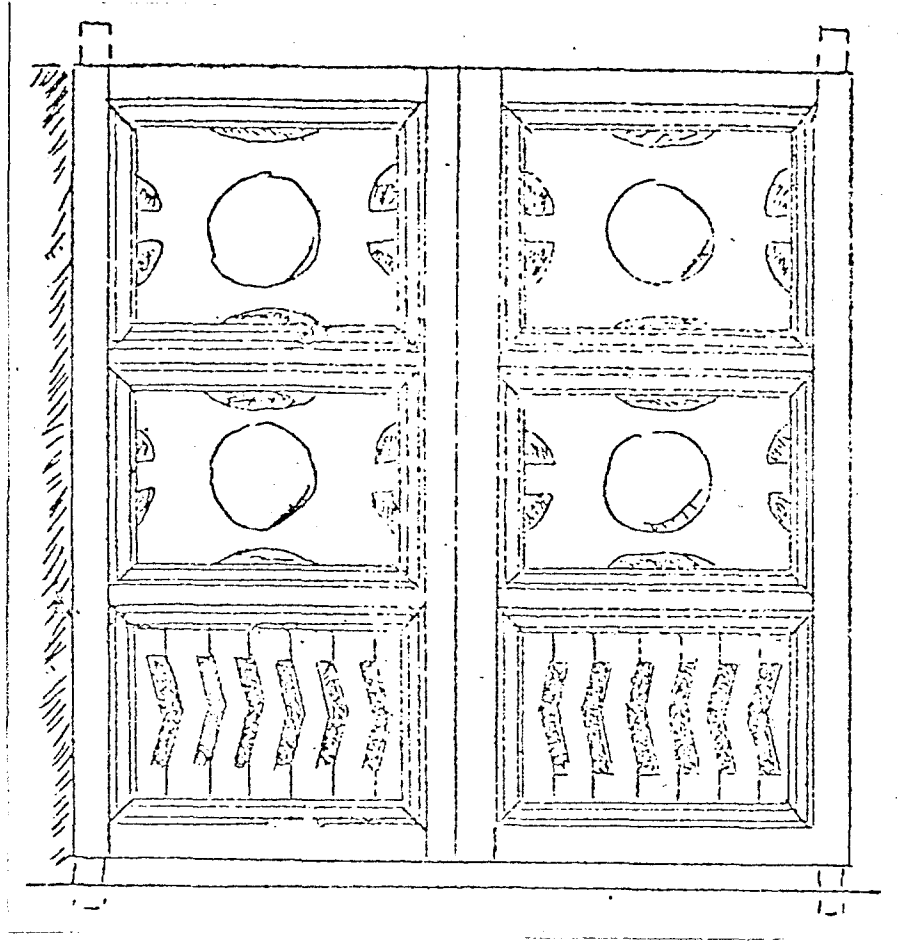


fig. 82

Wall Cupboard: drawing No. 5a, scale 1/8" = 1", front elevation; "Spanish Colonial Furniture Bulletin," State Department of Vocational Education, Santa Fe, New Mexico.

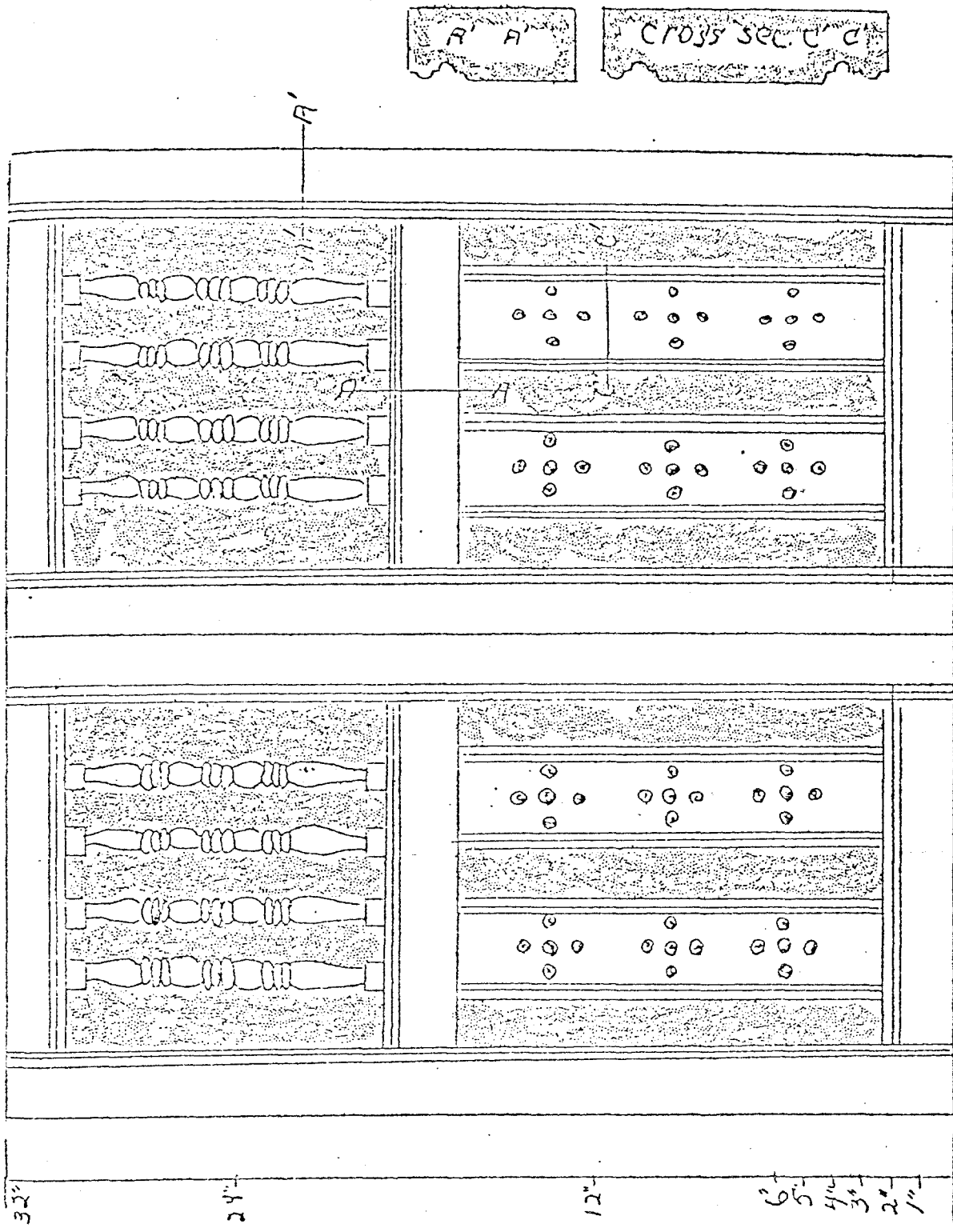


fig. 83

Wall Cupboard, Peñasco: drawing No. 3a, front elevation; "Spanish Colonial Furniture Bulletin," State Department of Vocational Education, Santa Fe, New Mexico.



Fig. 84

Table attributed to Charles Bent, Kit Carson Museum, Taos (photograph courtesy of Enid Thompson).



Fig. 85

Chair, dated before 1845, Palace of the Governors, Santa Fe, New Mexico (photograph courtesy of Enid Thompson).

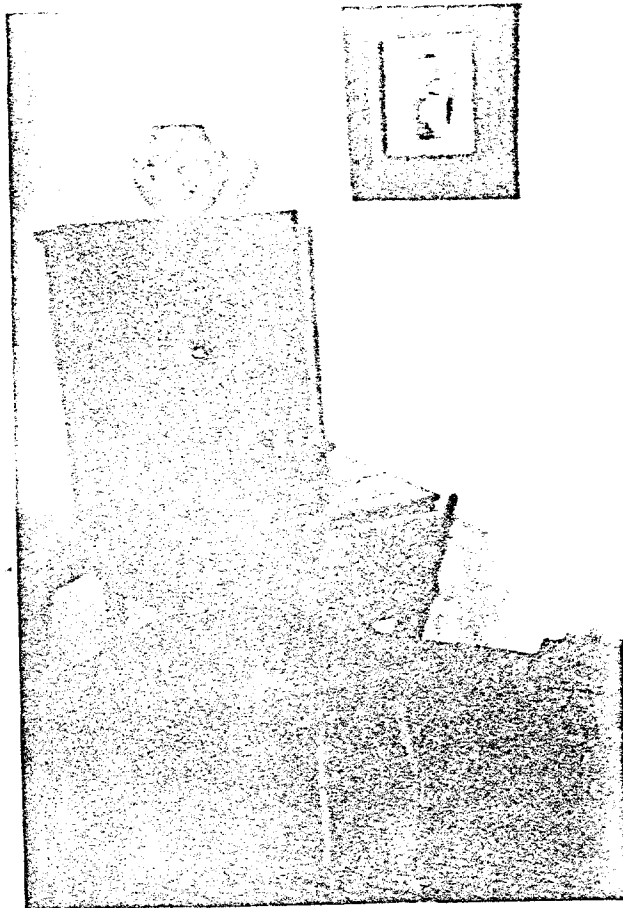


fig. 86
Desk, Kit Carson Museum, Taos, New Mexico (photo-
graph courtesy of Mrs. Enid Thompson).

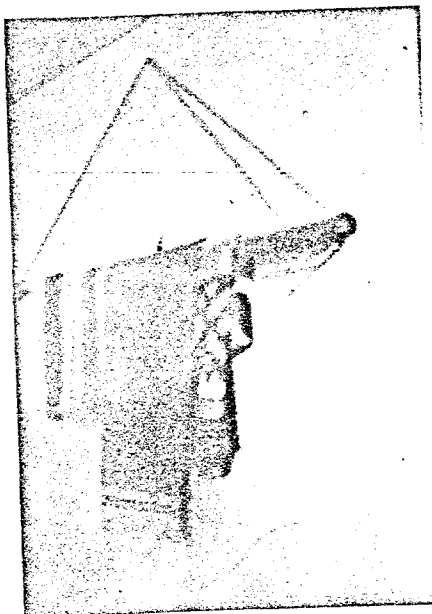


fig. 87
Cottonwood pole, Museum of New Mexico (photo-
graph courtesy of Mrs. Enid Thompson).

HOLMAN & FERNALD'S
(LATE EDWARDS & HOLMAN)
IMPROVED SALAMANDER SAFES,
MANUFACTURED IN BOSTON, MASS.



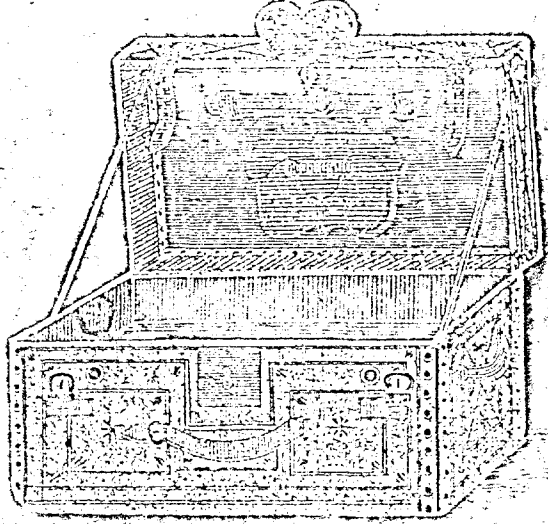
We now keep constantly on hand a supply of the general sizes of these justly celebrated Safes, with single and double doors, with and without Powder and Burglar Proof Locks and Money Chest inside, and we are now prepared to furnish any particular size to order in sixty days' notice. We would call particular attention to H. & F.'s late improved Powder and Burglar Proof Locks. Having had one of these Safes in use over three years, we can testify to their superior quality for keeping books, papers, &c., perfectly dry, which good quality is seldom obtained in other safes. We also have numerous testimonials, showing their tests of fire and melting heat. They are sold at Boston prices, with addition of transportation.

fig. 88

Wm. M. Plant & Co. (established, 1845), "Catalogue of Agricultural and Horticultural Implements & Machines," St. Louis, 1855; Missouri Historical Society.

TRUNK MANUFACTORY.

WHOLESALE AND RETAIL.



W. COGSWELL, JR.
MANUFACTURER OF TRUNKS,
NO. 22, LOCUST STREET, SAINT LOUIS.
Hard Leather, Strong Sole Leather, Binding Trunks and Hat Boxes also
Valises and Carpet Bags, supplied on the LEAVEST TRUNKS.

fig. 89

Advertisement, J. N. Taylor, Saint Louis Business Directory, 1850, p. 65.

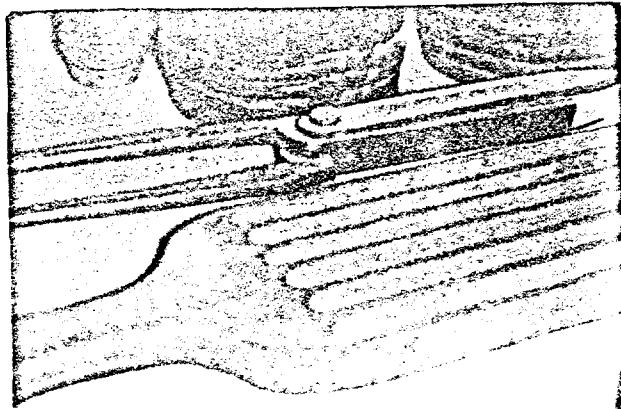


fig. 90
Six ball bullet mold (acc. # 1227) and
bar lead mold (no acc. #), Museum of
the Fur Trade, Chadron, Nebraska.

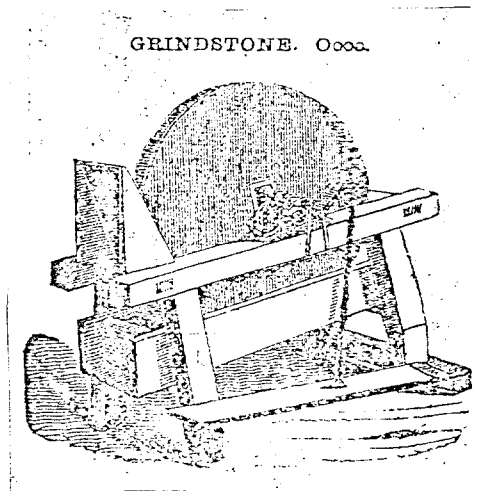
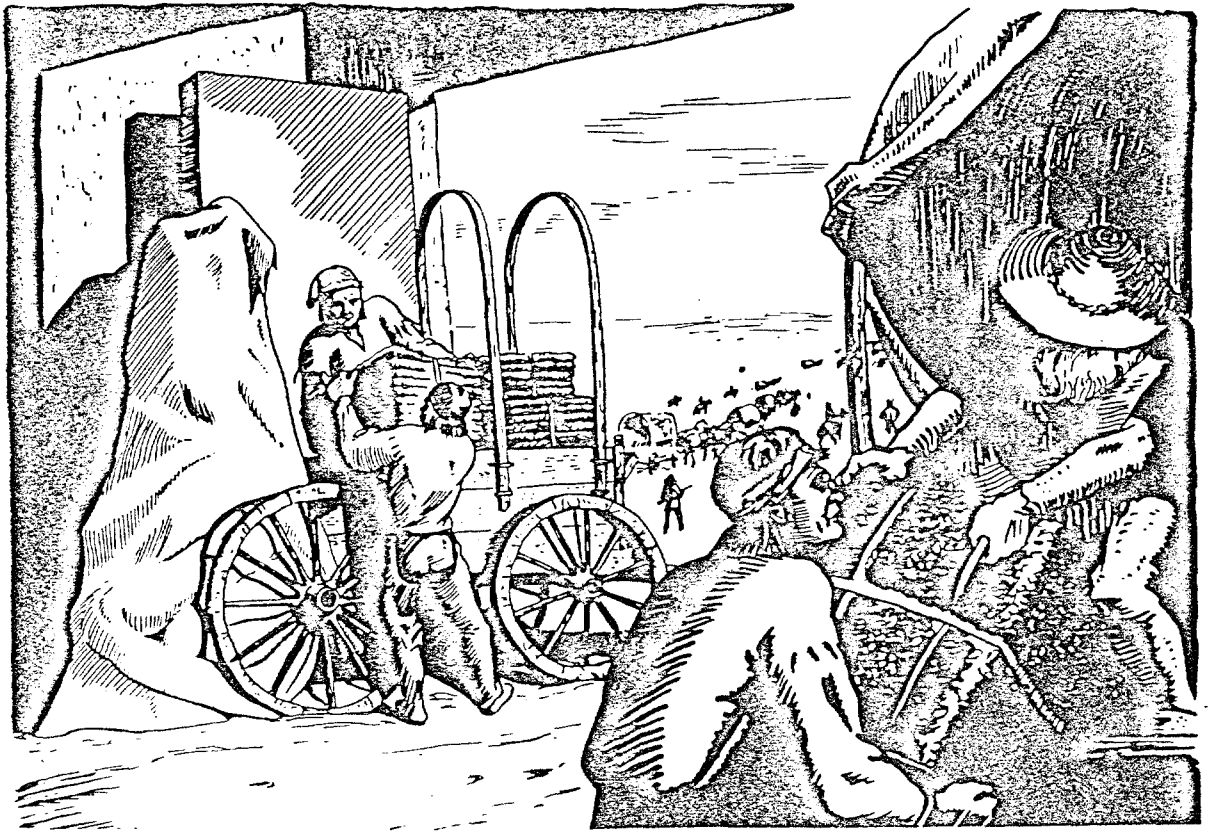


fig. 91
Wm. M. Plant & Co. (established, 1845),
"Catalogue of Agricultural and Horticultural
Implements & Machines," St. Louis,
1855, p. 22; Missouri Historical Society.



JNEM 5196

Volume Three

V - SIGNIFICANT EVENTS AND TYPICAL PROCEDURES

Buffalo in the Trapper's Economy

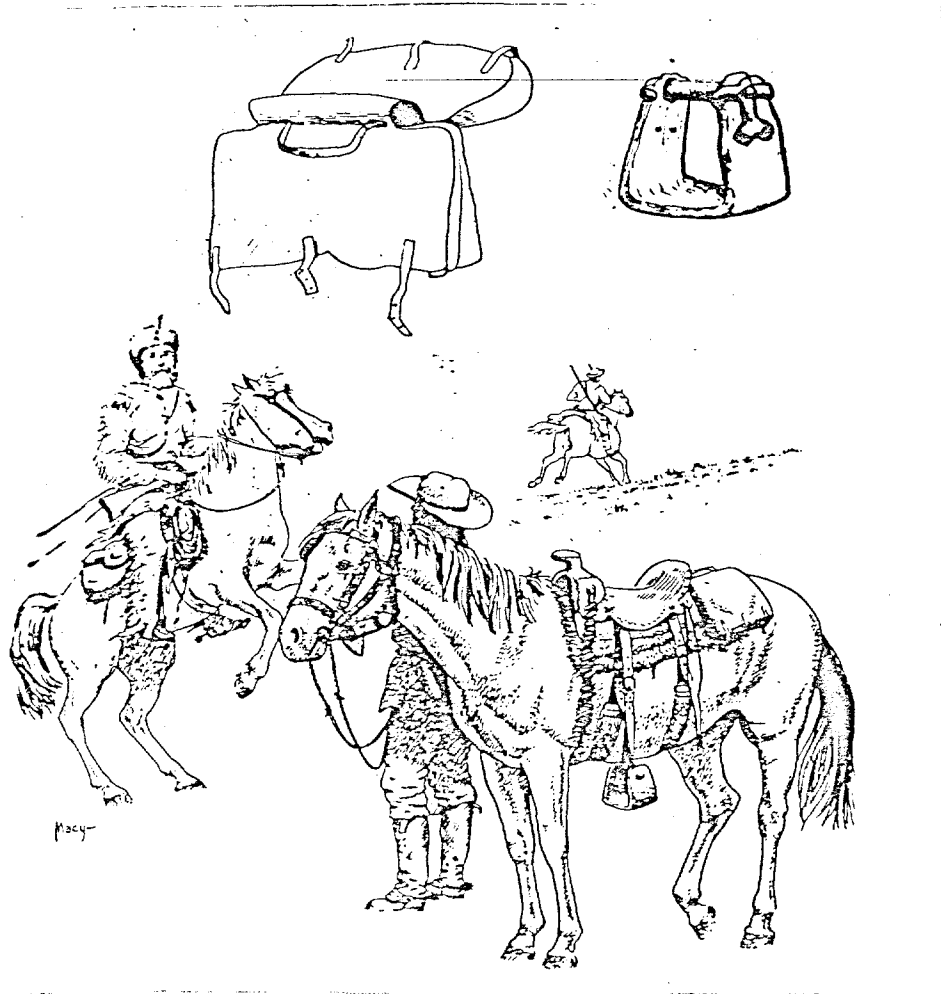
D. Transporting Buffalo Hides and Robes. 3. Wagon Traffic and Trade in Robes,
Bent's Fort

Hafen, Colorado

Farnhaw, Travels (chapter 4)

For wagons - Miller's Caravan Enroute," 1837

fig. 92



JNEM 5030

Volume One

II - EQUIPMENT AND CAMP SUPPLIES OF TRAPPERS AND TRADERS

Horses and Mules. 5. Saddles and saddle animals.

Trappers in the saddle

See Kurz, Pls. 11, 32, 34, 36, 39

Ferris, 1843, p. 382 for appishimore

Ruxton (Hafen, ed.) Life in Far West, p. 56 appishimore

Stirrup is from Jim Baker's saddle, Wyo. St. Museum

Saddle bag, used by Sheriff A. Damron, Allegheny Co., Va.
Valentine Museum, Richmond, Va.

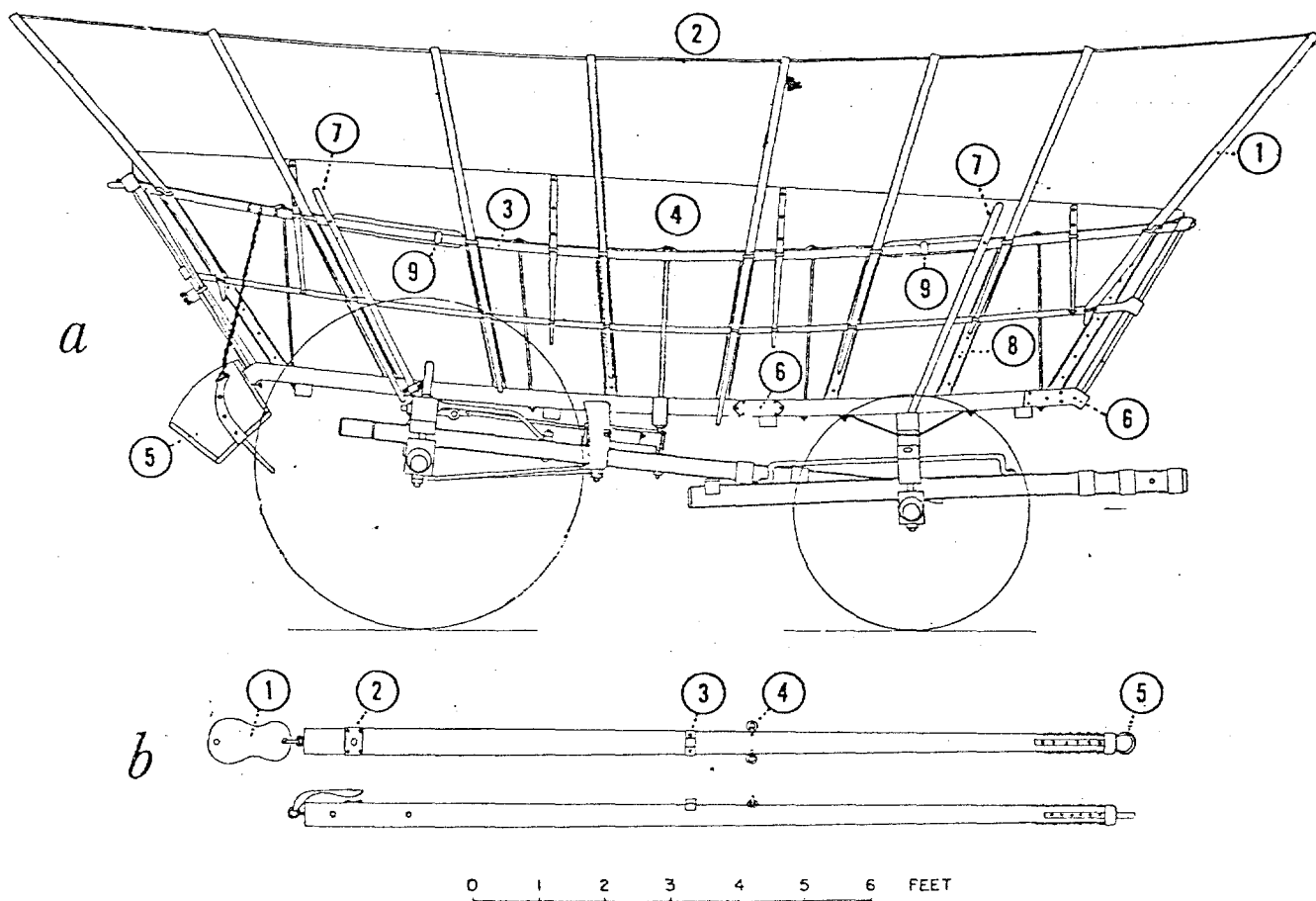


Figure 8.—FREIGHT-CARRYING WAGON OF THE PERIOD 1800-1820. (Drawing by Donald W. Holst.)

This drawing and those of figures 9 and 10 are from specifications, sketches, and photographs, now in the files of the division of transportation, U. S. National Museum, taken in 1925 by Paul E. Garber from a wagon then the property of Amos Gingrich, Lancaster, Pennsylvania. This wagon is illustrated in John Omwake's *Conestoga six-horse bell teams, 1750-1850*, Cincinnati, 1930, pp. 57, 63, 87.

a: Bed and running gear, right side: 1, Bows for supporting cover. 2, Ridgepole, or stringer. 3, Top rail, with bow staples and side-board staples. 4, Side-boards, removable. 5, Feedbox in traveling position. 6, Rubbing plates to prevent wheels wearing wooden frame. 7, Side-board standards, forming framework of sides (on the inside, a few of these sometimes project

a few inches above the top rail to support the side-boards). 9, Securing rings for the ends of the spread chains, two of which span the bed to give extra support to the sides against inside pressures.

b: Tongue, or pole, top and side views: 1, double-tree hasp, shown in proper position over the double-tree in the lower drawing: the hammer-headed doubletree pin goes through it, then through the doubletree and the tongue. 2, Wear plate for double-tree pin. 3, Feedbox staple; in use, the feedbox is unhooked from the rear, the long pin on one end of the box is passed through the hole for the doubletree pin, and the lug on the other end of the box is slipped through the staple. 4, Hitching rings, for securing horses while feeding. 5, End ring.

fig. 94

(xerox courtesy of Don H. Berkebile, Assistant Curator, Division of Transportation, Smithsonian Institution)

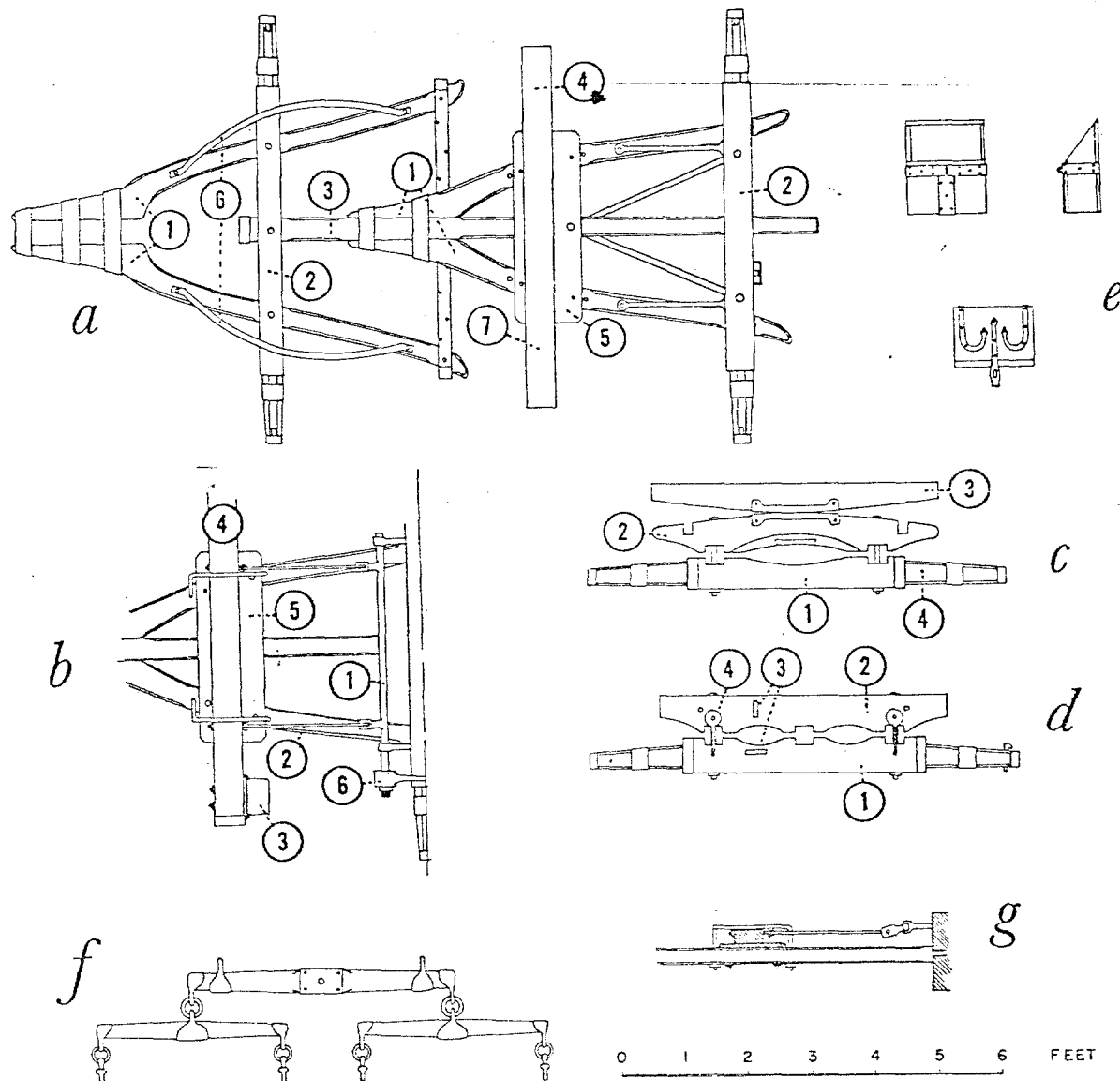


Figure 9.—DETAILS OF THE FREIGHT-CARRYING WAGON, 1800-1820, OF FIGURE 8. (Drawing by Donald W. Holst.)

a: Running gear, top view: 1, Front and rear hounds. 2, Bolsters, with axletrees directly underneath. 3, Coupling pole. 4, Brake beam. 5, Brake-beam shelf, or support. 6, Segments forming the fifth wheel; these prevented the bed from toppling, or swaying excessively on turns. 7, Rear brace for front hounds, to keep tongue from dropping.

b: Brake mechanism, detail: 1, Brake rocker bar, with squared end for brake lever. 2, Rods connecting rocker bar to brake beam. 3, Rubber, or brakeshoe, made of wood, often faced with old leather. 4, Brake beam. 5, Brake-beam shelf, or support. 6, Brake lever, often 4 or 5 feet long.

c: Front axletree and bolsters, front view: 1, Axletree. 2, Bolster, showing wear plates. 3, Upper bolster, actually part of the wagon bed. 4, Axle, showing ironing.

d: Rear axletree and bolster, rear view: 1, Axletree, showing linchpin in position in right axle. 2, Bolster. 3, Hook and staple for holding bucket of tar used in lubricating axles. 4, Hound pins.

e: Toolbox, showing front, end, and top; it was secured to left side of wagon.

f: Doubletree, with singletrees attached.

g: Brake mechanism, side view.

* The one resting on the hounds is also called a sandboard.

fig. 95

(By proxy courtesy of Dr. W. Berkebile, Smithsonian)

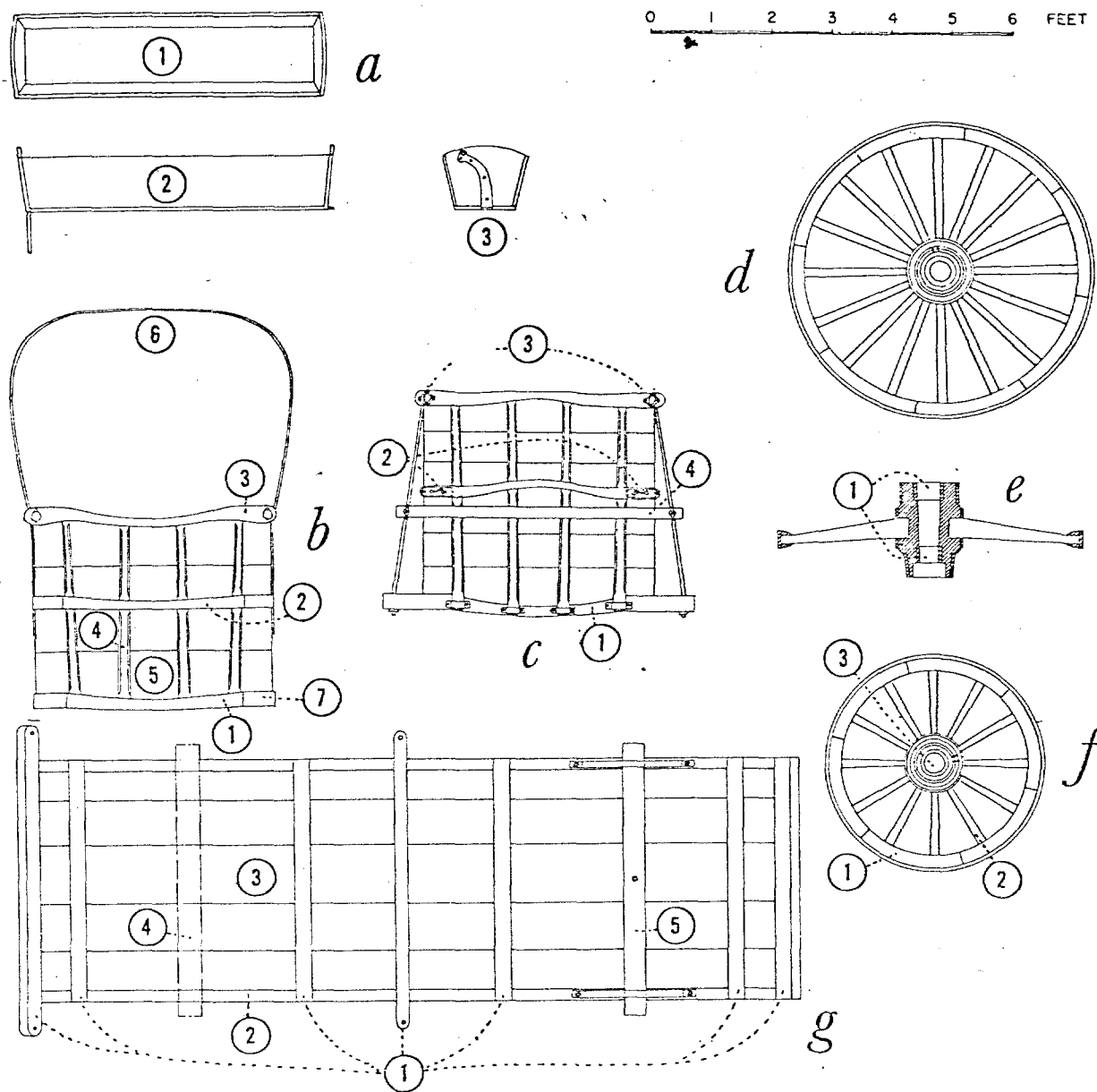


Figure 10.—DETAILS OF THE FREIGHT-CARRYING WAGON, 1800-1820, OF FIGURE 8. (Drawing by Donald W. Holst.)

a: Feedbox: 1, Top. 2, Side, showing pin and lug for securing to tongue. 3, End, showing bracket into which the chains hooked for traveling.

b: Front end panel: 1, Bottom end rail. 2, Middle end rail. 3, Top end rail. 4, Standard, or upright, forming end framing. 5, End boards. 6, Bow. 7, Corner plates.

c: Rear end gate: 1, Staples for end-gate standards. 2, End-gate hasps and hooks. 3, Pins to secure gate to upper side rails. 4, Crossbar to give extra support to end gate.

d: Rear wheel.

e: Cross section of wheel: 1, Box^{es}, of cast iron, wedged in hub to take wear of axle.

f: Front wheel: 1, Felly, or felloe. 2, Spoke. 3, Hub, or nave.

g: Floor of wagon, from under side: 1, Cross-beams, the center and rear ones being heavier, and projecting at the ends to hold the iron side braces visible in figure 8, *a*. 2, Bottom side rails. 3, Floorboards. 4, Position of rear bolster when bed is on running gear. 5, Front bolster, showing hole for kingpin.

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UNITED STATES GOVERNMENT

Memorandum

Appendix A
Page 126

TO : Merrill J. Mattes

DATE: 5/22/74

FROM : Sarah Olson

SUBJECT: Bent's Old Fort, Comments on Construction Drawings

Sheet A-2

Rooms 149, 150:

Rather than rods built into the walls of these rooms (and rooms 218, 219, and 221--Sheet A-4), I would like to see rods or poles suspended from the vigas by yucca ropes. I believe the latter is the more correct form of this item. Furthermore, it is important to create an atmosphere of transience here. Eventually used as quarters for both Mexican workmen and travelers, these rooms were not conceived with this use nor with a particular population in mind.

Room 110:

The archeological report indicated that the three post-holes found in the dining room may have been balanced by another three at the opposite end of the room. Perhaps a balancing set of posts should be included.

I also question, simply as a matter of personal judgment, the presence of shelves on these posts (detail on Sheet A-11). Visually, such an arrangement seems to negate the supportive function of the posts.

I would like to see the winerack (detail on Sheet A-12) deleted from the plan. Bottles were at a premium here and I feel certain that any wine bottles present were merely stored in barrels.

General:

The placement and size of the niches that appear in many rooms seem a bit arbitrary. The original use of the "nicho" was entirely religious. It held a household saint, or bulto, and was generally a very small arched opening placed high in the wall. Very few of this sort, if any, would have been built into the fort walls. Niches serving utilitarian purposes, on the other hand, were much larger. They were commonly lined with heavy planks and had a lintel at the top as a necessary support for the wall above. Many of this second type of niche had doors, and thus appeared much like wall cabinets or the Mexican "armario". Any niche built into the fort walls should probably appear as a variation of this second type. While I am aware that several of these were designed to accommodate lighting



UNITED STATES GOVERNMENT

Memorandum

Appendix A
Page 128

TO : Merrill J. Mattes

DATE: 6/5/74

FROM : Sarah Olson

SUBJECT: Bent's Old Fort, Construction Drawings

I had an extended conversation last week with Richard Ahlborn, the Southwestern specialist at the Smithsonian, who fully agreed with my comments of May 22, 1974. Mr. Ahlborn was especially critical of the territorial mantel-piece in William Bent's quarters and the shelves on the dining room posts. The latter, he said, is a concept of space-use unknown in the 1846 period.

Although I did not raise this question in my earlier memorandum, I also sought Ahlborn's opinion of the shepherd's shelf in Bent's quarters. Apparently, this feature is very rare even in the deep Southwest. I see no reason to use it here and thus cast an unduly Southwestern air on the other furnishings of this room which I envision as one of the most anglicized rooms in the fort.

Finally, I noticed in Will Logan's comments on the construction drawings of Oct. 18, 1973 some question concerning the hornos. As Will mentioned, we have no archeological support for hornos and we do know that the fort's main cook was not acquainted with Southwestern methods of cookery. In addition, the trade ledgers show several entries for anglo cooking utensils that would hardly have been necessary for hornos use and there was even a great deal of bread imported from St. Louis, also suggesting an alternative to baking in hornos.



Sarah Olson

cc: John Luzader
Will Logan
Russ Jones
Nan Rickey



she described as sail duck.

The mattress represents the presence of Jane, Susan's attendant. Although the mattress is identical to others in the fort, the blanket should be a duplicate of the blanket on the bed.

dining room should be swept regularly. Dusting should occur in these rooms somewhat less frequently. Other rooms in the fort should be allowed to accumulate a certain degree of filth, undergoing thorough cleaning only four times a year. The two traderooms and the blacksmith shop are assigned even looser cleaning schedules. The 1846 traderooms were restocked twice yearly and the reconstructed rooms should not undergo major cleaning or straightening any oftener than this. The same holds true for the blacksmith shop that, if used for regular interpretive purposes, will naturally accumulate a healthy layer of dust.

Early 19th century bellows' required their own type of maintenance that is described in Alex Bealer's The Art of Blacksmithing, p. 60.

Whitewashing of interior walls should be done once a year. The blacksmith shop, traderooms, warehouses, and bastions, however, should be whitewashed only every three years. 19th century New Mexican whitewash, or "jaspe", is made from baked and pulverized gypsum, flour, and water, and smoothed on with a brush or a scrap of sheep pelt. The entire process is described in E. Boyd's Popular Arts of Spanish New Mexico, p. 27.

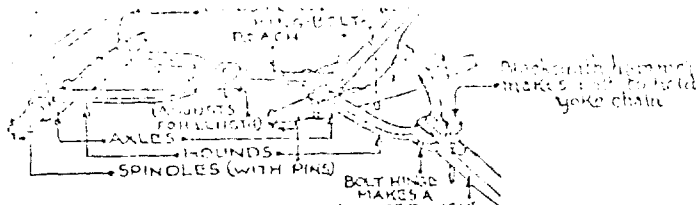
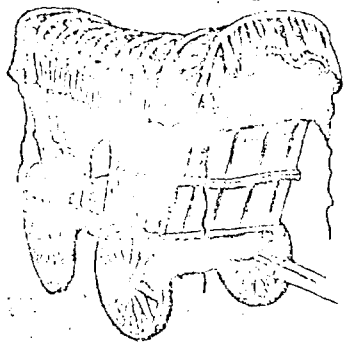
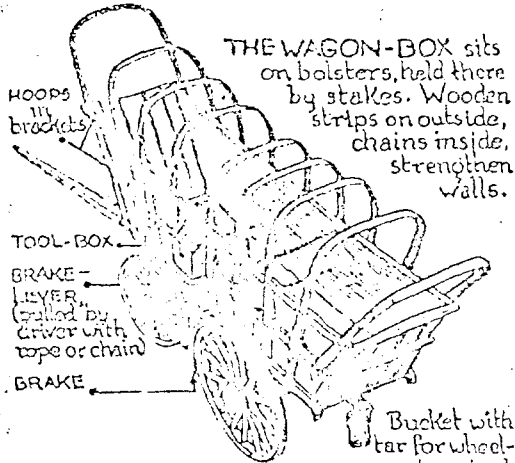
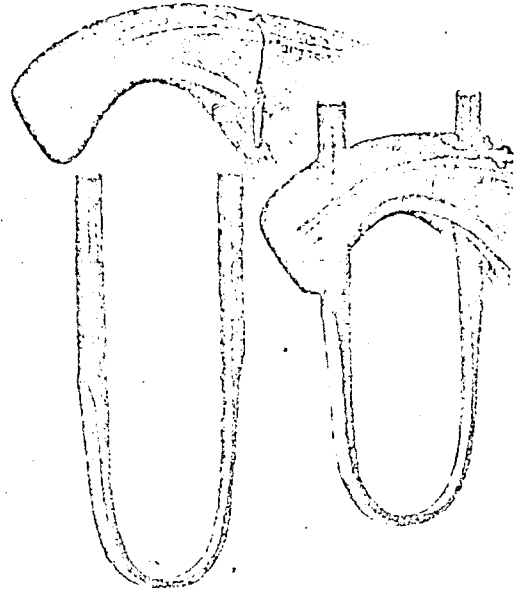
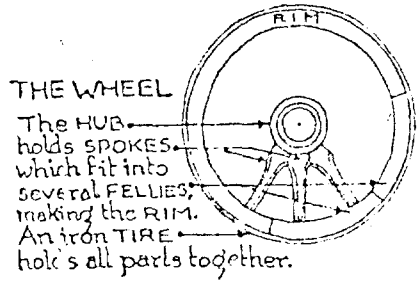
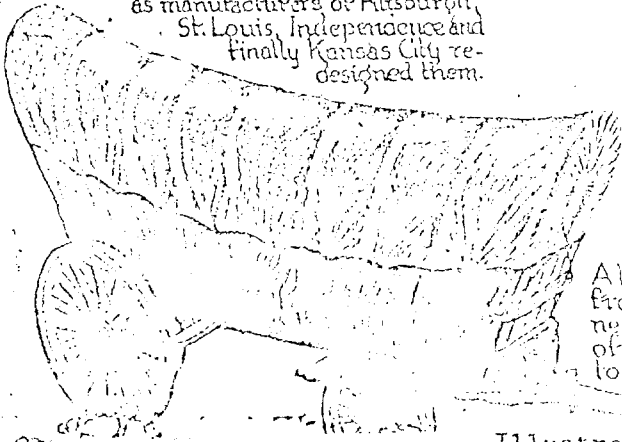


DIAGRAM OF FRAME, CALLED RUNNING-GEAR (WHEELS OFF).



THE COVER is an oblong of canvas with drawstrings at ends. When the strings are all tight and sides laced down, it makes a tent protecting the goods inside.

The wagon sketched here is Cowles type. Types on the TRAIL changed as manufacturers of Pittsburg, St. Louis, Independence and finally Kansas City re-designed them.



A loaded wagon weighed from 15 to 32 tons and needed about six yoke of oxen or twelve mules to haul it across the Plains.

Yoking a yoke of oxen is a simple job - (if you can lift the yoke)... Drive the oxen to the yoke; make them stand together; swing the heavy timber across the necks; slip the lumpy ox-bow up and set the pegs, and the patient oxen are all yoked up.

You drive oxen with your hands. A driver or "Bull-whacker" walks (on the Trail, they always walked) beside the left or "near" ox next the wagon. "G bang" starts them (the old-time Bull-whackers had words in six languages for this), "Gee" steers them right, "Haw" to the left, "Whoa" for a stop, and "Back" for reverse.

If the right-hand (or "off") ox takes fright and both run away, there is nothing you can do but let it along after them, yelling!!!

Yoking of "yoke-oxen" fits over tongue, head fastens to belt. Front have on, as many yoke as are needed are "hooked up."

Illustration 15 Wagon Gear from TREE IN THE TRAIL, Holling

of fur should be used as a guideline for the five to seven packs that are exhibited on the warehouse floor.⁶⁰

Ninety lb. packs were standard until the second half of the 19th century when pack sizes were somewhat reduced. Approximately 10 buffalo robes constituted 90 lbs. However, in the early 19th century, fur types were sometimes mixed within one pack in order to create even packs.

The dimensions of the packs should conform to the fur press located in the plaza.

Baling materials varied. The drawing collected by Carl Russell and reproduced in figure 92 indicates that bales coming from Bent's Fort had no exterior wrappers. Jerga, however, was often mentioned as a standard baling material in the southwest and certainly would have been available at Bent's Fort. Northern posts employed beaver skins as wrappers, sometimes on four sides but more often only on the top and bottom of the bale. Although any given post probably adhered to a single form of baling, it might be instructive to exhibit at least two methods of baling here.

All bales were cross lashed as illustrated in figure 92.

Hudson Bay Co. bales were given added firmness on the sides with wooden staves. However, there is no documentation

60. The following are cited with reference to the packing of furs: Martin Hunter, Canadian Wildlife (Columbus, Ohio: A. R. Harding Co., 1907), p. 77 ff, and; "Packing and shipping of Furs in the Northern Department, c. 1865," Canadian Historic Sites Service, September 17, 1969.

suggesting such a practice at Bent's Fort.

A fur pack was generally identified on the exterior as to its specific contents and the post where it originated. This information was written or stenciled on the baling material. The packs in room 145 might be displayed in various stages of completion with perhaps only one pack carrying this final information.

Ancillary equipment required for a reconstruction of the baling process includes only a large scale that hangs towards the center of the room, a coil of manilla rope lying on the floor, and several lengths of rope slung over the vigas. The scale should be of the type used in the Lower Fort Garry fur room that is also represented at The Museum of the Fur Trade.

The lower level of room 145 is refurnished primarily as a safe keeping place for the fort's supply of alcohol. In addition, this is an overflow area for food stuffs and the main repository for traps. The latter are exhibited intentionally just below the fur room. With the addition of other extras, this basement storage area should appear overloaded.

The items stored here may be interpreted for use in the fort trade or as some of the supplies that were forwarded in advance of the Army of the West.

The stairs indicated in the "Construction Plans" date

from the Stagecoach era of Bent's Fort and should, therefore, be excluded from the plan.⁶¹ The alternative remaining to visitors is a crude ladder that will probably entice only the hardest visitors into this area and the crowded contents will prevent those who do climb down the ladder from venturing much further than the bottom of it.

There will be no permanent light fixtures in either level of room 145 although a candlestick might occasionally be carried in, in order to suggest night time activity in the warehouse area.

Furnishings--Sub Level

- 6 barrels alcohol, with stenciled labels (described--103)
- 1 barrel rum, with stenciled label
- 5-gal. keg shrub, with stenciled label
- 4 boxes Bordeaux wine, with stenciled labels (described--110)
- 1 barrel alcohol, tapped
- 2 barrels molasses, with stenciled labels
- 2 barrels flour, with stenciled labels
- 1 barrel pilot bread, with stenciled label
- 1 barrel navy bread, with stenciled label
- 1 barrel rice, with stenciled label
- 8 25-lb. boxes wafers, with stenciled labels
- 2 chests Young Hyson tea (described--109)

61. Moore, Bent's Old Fort, p. 43.

3 chests Congou tea (described--109)
1 keg Chinese vermillion
1 keg flints
1 box U. S. M1803 rifles (described--109)
1 still
1 roll brown paper
4 coils manilla rope
1 coil hemp
ledger book
50 beaver traps (described--102)

Acc. # 1327 at The Museum of the Fur Trade describes a Chinese keg that probably held vermillion although the precise contents of the keg remain unidentified. The keg is painted green and resembles a barrel in size and shape although the hoops are wood rather than iron. Also in the collection of The Museum of the Fur Trade is an English flint keg (acc. # 1086) that is distinguishable from powder and liquid kegs by its tall and narrow shape. The hoops in this case are iron. While flints at Bent's Fort have been documented as both English and French, English flints predominated.

The open wooden box sitting near these 2 kegs contains U. S. M1803 rifles which should be interpreted for use by Hearny's army. Rifles need only be placed near the top of the box in order for it to appear full.

A miscellaneous item, quite arbitrarily stored on the basement deck, is a copper still. Stills delivered to Bent's Fort averaged two per year and seem to have ranged anywhere from 40 to 130-gal. capacities. An advertisement in the 1842 St. Louis City Directory includes a drawing of a still. It is reproduced in figure 77.

127--Wellroom

Rather than refurnishing room 127, I am suggesting that it be used to illustrate the reconstruction of Bent's Fort as it was based on the archeological evidence. Only a section of the room would be fully reconstructed while the majority of the reconstruction would duplicate room 127 as it appeared upon excavation.

The rationale for such a treatment of the wellroom is twofold. Firstly, the archeological work performed at Bent's Fort is the foundation for the entire reconstruction and this is nowhere pointed out. It seems essential to elaborate somewhere upon the archeology/reconstruction relation, one of the by-products being to enforce the important fact that the fort is only a reconstruction. Secondly, the evidence necessary for the refurnishing of room 127 is both incomplete--the dairy function associated with this room is, to date, only a vague supposition--and, given the 1846 room arrangement, illogical. That is, the full reconstruction of a wellroom in the northwest corner of the fort seems very arbitrary without also reconstructing the blacksmith shop in its early

location, where the northwest quarters now stand.⁶²

⁶². The smith/wellroom relation was a major argument in forming a clear identification of each. Moore, Bent's Old Port, p. 42.

149--Quarters
1/4" = 1'

