

The Reality and Romance of Missouri's Western Dress



Graduate Students: Mona Emadi, Allie Gensler, Katie Jones,
Juhee (Laura) Kim, Eunjo Lee, Stephanie Link, and Jessica Ridgway

Nicole Johnston-Blatz, Collection Manager

Laurel Wilson, Editor



The Missouri Historic Costume and Textile Collection includes dress considered “western dress” or “cowboy dress.” Most of the clothing featured in this catalog represents vernacular dress, the kind of clothing worn by ordinary people going about their daily lives. Most are work garments but the range of purpose is wide—there are play clothes, dress-up clothing, and even evening wear but all of these articles of dress have characteristics or uses that make them “western.”

Western dress includes design details that originated in the West or were transported there for trade among its inhabitants. Native Americans contributed a number of design elements that are now incorporated into western style including the fringed leather garments that were adopted by frontiersmen like Daniel Boone, one of Missouri’s own. The fur traders based in St. Louis carried mass-manufactured beads, silver ornaments, and fabrics to forts located along the Missouri River that helped to change the clothing worn by the Native Americans living there.

These materials often replaced porcupine quills, teeth, shells, and furs that had been used before. The Santa Fe trail carried manufactured goods to New Mexico and brought handmade materials back. Some of the Hispanic and Southwest Native influences in western dress are bright, woven textiles, silver buttons, and conchos. Technological changes also contributed to western style. Metal studs, called “spots” by westerners, were added to leather goods after chrome tanning was introduced in the early 20th century. Synthetic dyes were used to color angora hair chaps and leather goods. Sewing machines made it possible to embellish boot tops with rows of decorative stitching and to create fanciful patterns in cloth clothing. Pearl covered snaps were added to western shirts in the 1930s along with “smile” pockets and fancy shirt yokes and sleeve cuffs. Metallic rick rack was used to embellish squaw dresses (now called dance dresses) in the 1950s and bright Mylar trims rodeo chaps today. Most of these characteristics are part of the western dress featured in this exhibit and catalog.

Origins of Western Style

Fur Traders

Fur traders' dress was affected by several factors: the dress they commonly wore in more settled regions of the country, the environmental conditions they encountered in the Rocky Mountains, and, once their Euro-American clothing wore out, the dress they adopted that reflected Native American culture. Clothing of fur traders included

some Native

American

embellishments as can

be seen from this

description written by

Osborne Russell who

described his dress

and gear that he used

while a trapper in the

Rocky Mountains

between 1834 and

1843. He wrote, "...

his personal dress is a

flannel or cotton shirt

(if he is fortunate

enough to obtain one,

if not Antelope skin

answers the purpose

of over and

undershirt) a pair of

leather breeches with

Blanket or smoked

Buffaloe skin, leggings,

a coat made of Blanket

or Buffaloe robe a hat

or Cap of wool,

Buffaloe or Otter skin his hose are pieces of

Blanket lapped round his feet which are covered

with a pair of Moccasins made of Dressed Deer

Elk or Buffaloe skins with his long hair falling

loosely over his shoulders complets his uniform.

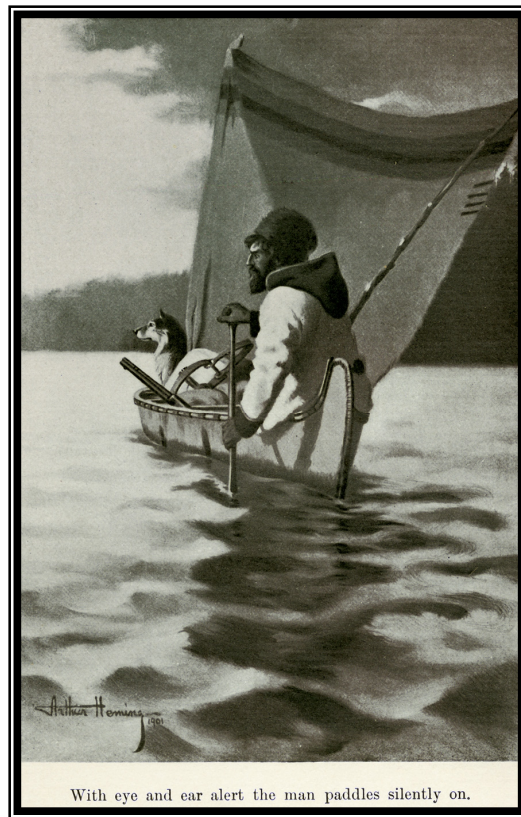
He then mounts and places his rifle before him

on his Saddle. Such was the dress equipage of the

party myself included."¹ Artists including Alfred Jacob Miller and William de la Montagne Cary left pictures that likely provide an accurate portrayal of fur trappers. Miller's drawings and paintings show leather-clad men wearing broad-brimmed hats and carrying long rifles. They were generally clean-shaven except for mustaches and wore their hair past shoulder length. Some of the pictures

show fringed leather shirts that were trimmed with beadwork or quillwork and nearly all the trappers were pictured wearing moccasins. Still others show the trappers wearing brightly colored shirts that were probably cotton calico shirts, part of the trade goods sold to Native Americans and to trappers. Cary's paintings include additional articles of dress including blanket capotes that were hooded coats made of trade blankets and sold to trappers and Natives while several of his drawing show leather shirts embellished with eight to ten-inch fringes that dangled from yokes and side seams.²

There is no doubt that the fringes seen on western wear today can be traced to these origins.



The "Trapper in Canada" is wearing a capot and a fur hat. Photograph: Courtesy of the State Historical Society of Missouri, Columbia, Missouri

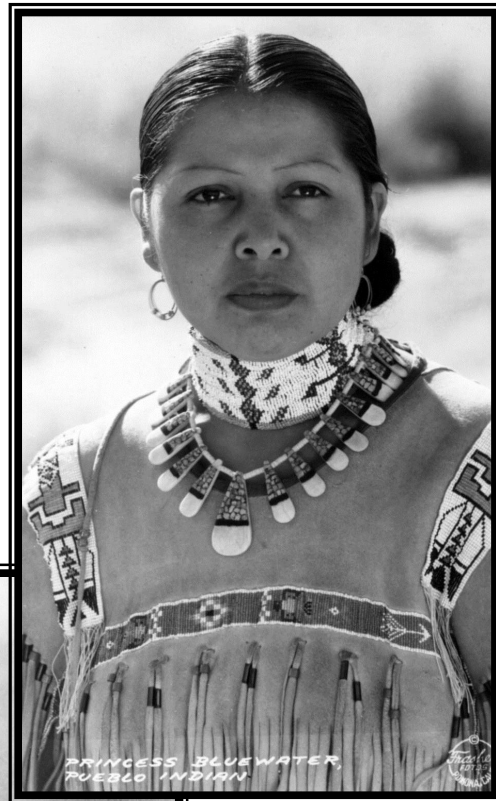
¹ Russell, Osborne. *Journal of a Trapper*. Ed. Aubrey L. Haines. Lincoln, NE: University of Nebraska Press, 1955/1965, 82-83.

² Ladner, Mildred D. *William de la Montagne Cary: Artist on the Missouri River*. Norman, OK: University of Oklahoma Press, 1984.

Native Americans

Native Americans were very important contributors to western style since they were the original westerners. Before they had access to manufactured materials, they used embellishments from nature including naturally dyed porcupine quills to create colorful patterns on leather clothing as well as shells, teeth, and claws in their natural form and beads made of bone and shell. Garment closures were made of bone and antlers. Natural pigments decorated clothing, hair, and skin. In addition, feathers and a variety of furs were used for functional and practical reasons. Women did much of the design work but men were also involved in creating patterns on their clothing.³

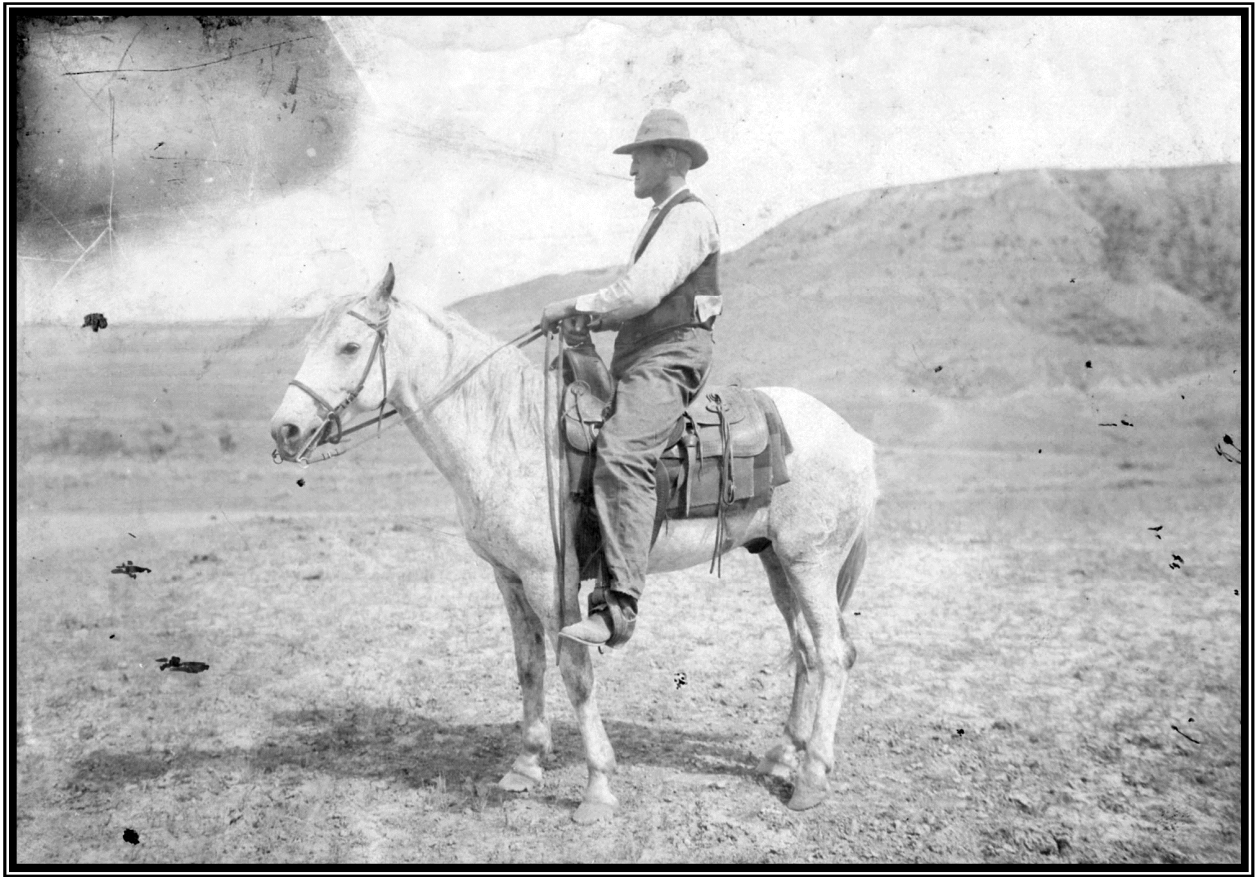
Native Americans quickly adopted manufactured beads, bells, and fabrics that were brought into western lands by traders. They used these materials to create their own traditional designs as well as inventing new uses for these manufactured embellishments. These were combined into garments that were a combination of traditional Native American designs and materials that had been manufactured in Europe or America.⁴



Photographs: Courtesy State Historical Society of Missouri, Columbia, Missouri

³ Hail, Barbara A. 1980. *Hau, Ko'la!* Bristol, RI: Haffenreffer Museum of Anthropology.

⁴ Penney, David W. 1992. *Art of the American Indian Frontier*. Seattle, WA: University of Washington Press.



“Joe” is dressed in typical cowboy style in his collared work shirt, sloppy pants, vest, hat, and boots. Photograph: Courtesy of State Historical Society of Missouri, Columbia, Missouri.

Cowboys

Cowboys, whose occupation along with some forms of dress originated in Spain, have had the greatest influence on western design. Their clothing was functional but carried features to please their desire for cowboy style. Teddy Blue Abbot may have said it best when he wrote, “I had a new white Stetson hat that I paid ten dollars for and new pants that cost twelve dollars, and a good shirt and Lord, I was proud of those clothes! They were the kind of clothes that top hands wore, and I thought that I was dressed just right for the first time in my life.”⁵

Nearly every reminiscence written by men who rode the range as in their youth includes descriptions of their clothing and gear, illustrating how important dress was in constructing their sense of self. D. J. O’Malley wrote this on the back of a picture he sent home in Wisconsin to

his family, ““I was a pretty proud kid when I had this picture taken. I had just begun with the N-N as a horse wrangler, and was wearing my first pair of chaps and also my first six-shooter and it was a bone handled one too.””⁶

Others tell about the practical forms of dress that they wore. John Rollinson described the “hickory” shirts that were the common workshirts worn by men during the 19th century.⁷ These were usually made in brown or blue striped fabrics that were “hickory-like” in toughness and that included a built-in collar, unlike the dress shirts of

⁵ E. C. Abbott. *We Pointed Them North: Recollections of a Cowpuncher*. Norman, OK: University of Oklahoma Press, 1939/1989, 40.

⁶ D.J. O’Malley, O’Malley Collection, Montana Historical Society, n.d.

⁷ K. Rollinson. *Pony Trails in Wyoming*. Lincoln, NE: University of Nebraska Press, 1968/1941, 33.

the period that featured a collar band to which a detachable collar would be buttoned.⁶

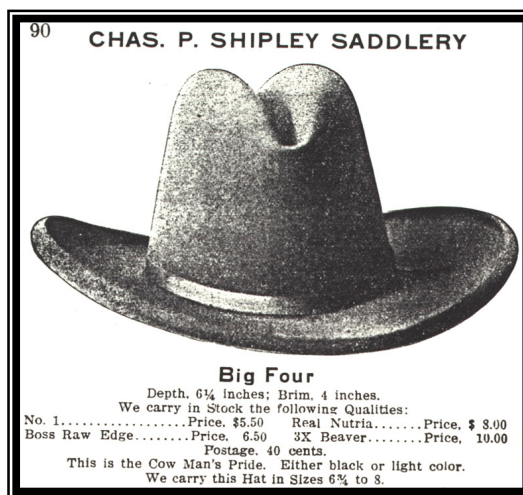
Pictures of 19th century cowboys show that they wore denim trousers that they called “overalls,” these were like “jeans” that are worn today but had no belt loops. Instead, there was a belt in the back that could be used to adjust the waist size. Old woolen, dress pants were also commonly worn since they were more comfortable than stiff, cotton overalls. Both types of trousers were baggy in the seat and both were held up with galluses—what cowboys called their suspenders.



“Never Tear” Overalls made in Davenport, Iowa during the 1890s. National Cowboy and Western Heritage Museum, Oklahoma City. Photograph: Laurel Wilson

Many of the cowboys who worked on the northern plains also wore woolen, dress vests since it could be cold on a summer morning but hot by afternoon. The vests didn’t impede movement and had handy pockets to carry their tobacco and cigarette papers (nearly all cowboys smoked “roll your own” cigarettes).

The articles of dress that best signify the cowboy occupation include wide-brimmed hats in a variety of styles like this one from Shipley’s catalog. The Chas. P. Shipley Saddlery and Mercantile Co. was located near the Kansas City cattle-shipping yards where cowboys yearning for new gear could readily buy it.



*Chas. P. Shipley Saddlery & Mercantile Co.,
Kansas City, MO: Ca. 1915, 90.*

Boots were also available nearby since Olathe, Kansas boot makers furnished mail order boots to the cowboy trade. Rollinson described the boots he ordered from an Olathe bootmaker, “I never will forget how proud I was when the package was delivered to me. Also, I never will forget how my feet burned and ached while breaking in those calfskin foot coverings. They reached almost to my knee, and had long leather tabs, or pull-on straps, that hung down both sides from the tops. They had a big star, about five inches across, sewed in red and white thread on the boot top. The high heel was hard to get used to, and they gave me an extra inch in height over my former footwear... Every step hurt my feet, for those boots were a tight fit. I even went without socks and greased my feet, and soon had plenty of blisters. Old man Ross filled the boots with oats and poured water into each to wet the oats. That caused them to swell and stretch those boots until they fitted?”⁸

Every cowboy felt the need for spurs that could be had for as little as a dollar for plain steel ones or between six and twenty-five dollars for those that were silver inlaid.⁸

⁸ George s. Cole. A Complete Dictionary of Dry Goods. Chicago, IL: J.B. Herring Publishing Co., 1894, 191.

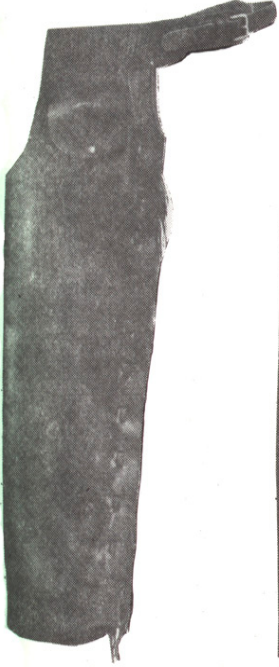
Bandanas and chaps were the most iconic of cowboy gear that also helped to create the cowboy image. Most of the images of popular culture portrayals of cowboys include bandanas and chaps since they were considered true sign of the profession.

The earliest chaps resembled leggings worn by Native Americans. They fastened to a belt in front and wrapped around the lower legs from front to back. They were called “shotgun” chaps because the narrow shape resembled double-barreled shotguns. Many were embellished with conchas and fringe like these from the J.H. Wilson Saddlery pictured here.¹⁰ Woolie chaps made of angora goat skin were favored as winter protection on the northern plains and by rodeo and movie cowboys. Batwing chaps eventually replaced the shotgun style and are now seldom seen as part of working cowboy gear but are still important as rodeo chaps. Another form of leg protection is now more commonly worn by working cowboys and cowgirls. Chinks are made of leather and fastened to a belt in the style of batwing chaps but they are shorter, usually calf length, thus lighter and easier to wear than heavier chap styles.


Laurel Wilson

THE J. H. WILSON SADDLERY COMPANY.

CHAPAREJOS—Continued.



NO. 12.



NO. 14.

No. 12, oiled chaparejo leather, laced leg, long fringe, basket stamped belt with drop front, two pockets. Per Pair, \$17.50

No. 14, oiled chaparejo leather, laced leg, long fringe, nickel ornaments, basket stamped belt with drop front, two pocketsPer pair, 18.00

No. 15, oiled chaparejo leather, buck stitched, laced leg, long fringe, nickel ornaments, basket stamped belt with drop front, two pocketsPer Pair, 20.50

NOTE.—When ordering, please give waist measure, also from crotch to bottom of pants.

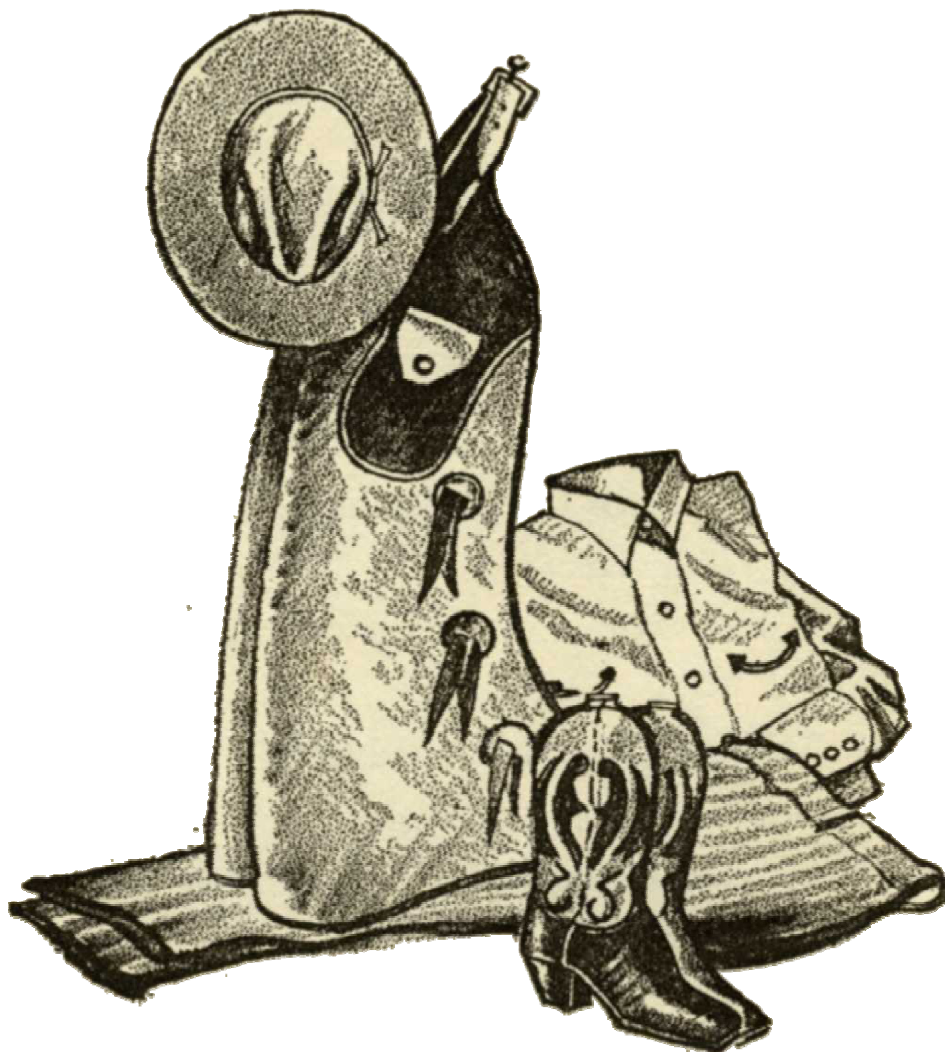
105

J. H. Wilson Saddlery Company Catalog. Denver, CO., ca. 1910, 105.

⁹ John K. Rollinson. *Pony Trails in Wyoming*. Lincoln, NE: University of Nebraska Press, 1968/1941, 42, and 107.

¹⁰ Chas. P. Shipley Saddlery & Mercantile Co. *Catalog*. Kansas City, Mo: ca. 1915, 99-101.

Cowboy Gear



Western Dress Shirt with Smile Pockets

Maker: Betty Barnes

Date: C. 1948

Riding Pants

Maker: J. W. Losse, St. Louis

Date: C. 1948

Wearer: Mabel Anheuser

Donor: McCleary

Originally produced in St. Louis by J.W. Losse these riding pants, worn during the 1940s and 50s, were likely worn as a way to fit into a western setting but followed current trends in fashion and pop culture. The 30 inch inseam and 24 inch waist indicates the slender body type of the wearer. They are fitted through the waist, hips, and thigh but flare at the bottom to cover a boot. The pants are lined and have buttons placed at the hem for stirrups to be attached that would hold the pants over boots. Another notable element of these riding pants is reinforced knee patches made of self-fabric that is less durable than more expensive leather knee patches.

Similar trousers featured in the *Fred Miller* catalog were made of wool in a taupe that they call "officers' pink. The Miller trousers did not have reinforced knee patches.

Mabel Anheuser's shirt was worn as a dress shirt when she wanted to look the part of a western woman. It was likely that she purchased the shirt while traveling in the West and as a way of following the trends popular among dude ranch visitors during the 1930s, 40s, and 50s. Due to its exquisite condition it is probable that she did not wear it often.



It can also be implied that owner of the shirt was from the upper class since she could afford to purchase clothing for a specific purpose and allowed her to follow the current trends. Some indicators of expensive construction are that the shirt is made of wool gabardine, has contrasting piping that outlines the yoke, cuffs, and smile pockets.

Shirts in this style were common during the 1930s and 1940s because of the popularity of western films. Western styled shirts became more fashionable in the 1940s and 50s when this shirt was worn. Dale Evans, one of the cowgirl actresses during this time, would have made styles like this very popular. The smile pockets in this shirt has remained popular even today and is seen as traditional style for both men's and women's western shirts.



Fred Miller, Inc. Catalog, Denver, CO: Winter-Spring 1947-1948, 26.



The supple, leather jacket that belonged to Mabel Anheuser was not a typical western style but the use of buttons made of deer horn was a style feature seen in western design.

Jessica Ridgway

Beard, T. (1993). 100 Years of Western Wear. Salt Lake City: Gibbs-Smith Publisher.

Wilson, L. "The Dude Ranch Wife: Hostage, Hostess and Drudge." Paper Presentation at the Western Historical Association. Denver, Colorado, October 2009.

Felt Cowgirl Outfit with Necktie

C. Early 1950's

Donor: Arnold

Accession: 2010.0528.17A-E



Fred Mueller, Inc. Catalog, Denver, CO: Winter-Spring 1947-1948, 29.

Dressing for play was an important way of socializing children during the 1930s, 1940s, and 1950s due to the large number of television shows and films starring western heroes. Boys and girls could emulate their favorite hero by wearing the garb of Western stars such as Roy Rogers and Dale Evans who would be dressed in stereotypical western style.

Typical garments found in these play costumes included a cowboy hat, chaps, and usually a vest for the boys. Girls could buy fringed skirts and vests but these items were typically sold as a set or made from patterns by a family member. Girls would wear hats but they were typically sold separately, indicating that they were not necessary to complete the garb of the traditional cowgirl.

While this Western themed get-up was highly coveted in the minds of youngsters across America, it was easy on the pocketbooks of parents as it was inexpensive to purchase the items or patterns to create this coveted look. As seen here these items were worn in acceptance by society at large for boys wore chaps and girls wore skirts.

This specific artifact set is comprised of five pieces; a bolero vest, two arm cuffs, a belt, and a skirt. It is composed of low quality, red and ecru, wool felt to create the look of a leather outfit. Snaps were used as fasteners on the arm cuffs and on the back section of the skirt along with a section of elastic on the waistband. A souvenir Knott's Berry Farm scarf was added to complete the look.





A 1949 McCall Pattern 1505 entitled “Girls Western Outfit” was used to create this girl’s costume. All five pieces were sewn with simple 301 lockstitches providing a flat, uniform, reversible appearance that allowed comfort and durability, especially important for a girls play outfit or Halloween costume that could endure much use during its lifetime.

The set was valued by children to fulfill their desires of dressing up like Dale Evans, a television heroine. The outfit reflects middle class status because of a need for time and a sewing machine to create the garment. Its monetary value is low since it was made with low quality fabric and very basic stitching and seaming. Nonetheless, this artifact set probably won the hearts of little girls across America in the twentieth century.

Allie Gensler

Boys Western Ensemble

Sheepskin Vest

c. 1970s

Accession No. 1986.12.20

Donor: Walker

Shirt

c. 1960s-70s

Accession No. 2012.78.3

Donor: Wilson

Jeans

c. 1950s

Accession No. 2011.114.27

Donor: Unknown



The American West has served as a dramatic setting for all kinds of Hollywood film productions. Many films of the 1960s and 70s featured iconic American Hollywood cowboys such as John Wayne and Clint Eastwood. *Roy*

Rogers and *The Lone Ranger* were popular Western television shows of the 1950s and 1960s that sparked the imaginations of little boys and girls.



Hollywood brought the American West into the American living room. As a result, Western influences found their way into apparel for all ages, including children's dress. Pint-size cowboy hats, boots, lariats, and toy guns became popular accessories for little buckaroos nationwide as they mimicked dress of their favorite movie stars.

Nicole Johnston-Blatz

"Squaw" Dress

Ca. 1950

Accession: 2007.3.6B of AB

Donor: Nancy Finke

Teacher Velma Corinne Jackson (1901-2001) bought her dress during the time that she and her sister studied in Wyoming to earn their Master of Education degrees. They chose the University of Wyoming hoping to avoid the hot, humid Missouri summers and while there participated in western activities. "I don't think she wore it much," Her niece Nancy Finke said. "She probably bought it on a whim, while caught up in the Wyoming culture while we were there during those four summers." Being caught up in the rodeo culture of Wyoming the purchase made sense, but when they came back to Missouri the dress was probably left in the closet most of the time. Nancy believes it wasn't worn but maybe two or three times since "the Wyoming years" when they attended events like Frontier Days in Cheyenne and steak fries at the University of Wyoming.

The original design influence is from the Navajo women much earlier in history. *The Encyclopedia of American Indian Costume* explains the origin of the style, "After the period at Fort Sumner women began wearing long, full cotton skirts and velveteen tops that we think of as modern Navajo." After the 1890s velveteen replaced the cotton tops. Just like our garment the book cites, "Skirts were full, often in two or three tiers, at times with a wide ruffle at the bottom; at first these skirts were of printed calico, later they were of brightly colored plain cotton."¹²

The style was called a "squaw" dress after the styles commonly worn by Navajo women who wore tiered skirts and velvet blouses with silver concho belts and necklaces. The word "squaw" originated with the Narragansett natives of what is now Massachusetts. It was originally spelled "squa" and meant "woman," a benign word that has become emotionally charged over time. Since the dress had a Navajo inspiration it would have been more properly defined as a "asdz'ani" dress or "Navajo woman's dress."¹³

Sierra Angell



Harry Shepler Saddle & Leather Co. Wichita, KS:
1955, 56.

¹² Paterek, Josephine. (1994). *Encyclopedia of American Indian Costume*. New York: Norton & Company, 170.

¹³ [http://](http://www.oed.com.proxy.mul.missouri.edu/view/Entry/188279?redirectedFrom=squaw#eid)

[www.oed.com.proxy.mul.missouri.edu/view/Entry/188279?](http://www.oed.com.proxy.mul.missouri.edu/view/Entry/188279?redirectedFrom=squaw#eid)
[redirectedFrom=squaw#eid](http://www.oed.com.proxy.mul.missouri.edu/view/Entry/188279?redirectedFrom=squaw#eid)

Western Shirt

Maker: TemTex

Ca. 1955

Wearer: Charles Marshall

Donor: Howard W. Marshall

Accession: 2008.9.10

A rancher's main work was on the ranch but they also enjoyed spending free time meeting other people off the home ranch. Charles W. Marshall wore his western dress shirt for leisure activities.

Charles Marshall probably purchased his shirt in Denver, Colorado, the closest city to Granby, Colorado where he and his wife owned a cattle ranch. They bought their "ranch clothes" at Miller Stockman and similar stores and some of their clothing was custom-made there.¹⁴ The style was influenced by popular Hollywood cowboy movies since it includes imitation pearl snap buttons and the fancy yoke design that came to be associated with American western wear. The TemTex brand was made by a small Texas company and sold at western wear suppliers all over the West.¹⁵

Eunjoo Lee



Charles Marshall (1909-2003), who was born on the family farm near Moberly, Missouri, had been a cowboy in his youth on the historic Pitchfork Ranch in southwestern Montana. During the late 1920s, he traveled from his home in a Model A Ford pickup truck to the ranch located on Greybull River in the Big Horn Mountains not far from the Crow reservation in Montana. At the ranch, he worked primarily with horses during the summers of his high school years, then returned to Missouri each fall.

¹⁴ Howard Marshall, Personal Communication, March 2012.

¹⁵ Steven E. Weil & G. Daniel Deweese. (2004). *Western shirts: A Classic American Fashion*. Gibbs Smith.

Fringed leather coat

Ca. 1950s-1960s

Brand: Western Ranchman Outfitters

Donor: MU Theatre

Accession: 2008.36.1

Fringed leather jackets were inspired by Native American buckskin clothing worn for ceremonial dances, weddings, and even daily activities. When frontiersmen began to explore the West they adopted these practical and decorative leather garments because they helped to reduce the power of wind. The fringes helped the leather to dry faster since water would run down the fringes and movement would cause water to be flipped away from the body.

The Western Ranchman Outfitter jacket includes characteristics commonly used to create these leather jackets. Fringes trim the edges of the collar, yoke, pockets, and bottom edges and the maker used a very creative way to create the buttons by rolling a piece of leather to create a leather toggle.

From the 1920s through the 1960s, nearly every western supply catalog included buckskin jackets for men, women and children; however, women and children were those that most commonly bought these styles. A woman wearing a fringed buckskin coat had a sense of elegance because of the soft leather and the sway of the fringes. Children felt like their favorite western heroes in the jackets.



Harry Sheler Saddle & Leather Co. Wichita, KS:
1955, 5 Harry Sheler Saddle & Leather Co. Wichita,
KS: 1955, 55.



Levi's classic Shirt

Ca. 1950s – 1960s

Maker: Levi's

Donor: Jennings

Accession: 1990.4.3

The classic bone colored denim Levi's shirt pictured with the fringed jacket belongs to the 1950s-60s. The W pocket says you are eyeball to eyeball with the best western shirt in America. The shirt is without any embroidery or other embellishment so was a good option for doing outdoor and social activities. The squared, pearl snaps and vee-shaped yoke and pockets are what give this shirt western style.

The style is like the H Bar C brand shirt pictured in the Shepler Catalog of 1955. Although the Levi Company wanted to claim the "W" pocket as its own, there were many companies that used the double-snapped pocket design. The detail that differentiates the Levi shirt is that the snaps are square and set on point, unlike the round snaps in the H Bar C example.



PRAIRIE SHIRT. Nylon and Acetate skipdent fabric. White, Tan, Grey, Luggage, Forest Green, Black. 5.98

Harry Shepler Saddle and Leather Company. Wichita, KS: 1955, 58.

Queen of the American Royal Gown

Date: 1963

Designer: House of Bianchi

Accession: 2009.533.3 A-C

Donor: Hunter-Braguglia



Kay Hunter was crowned Queen of the American Royal at the annual Coronation Ball on October 5, 1963. At the time she was a junior in the department of Clothing and Textiles at the University of Missouri. The gown symbolizes a unique experience in Hunter's life since she was chosen as the one queen of the American Royal, an event known throughout the mid-west if not nationally. Some of the memorabilia shared at the time of the donation of the dress reveal the praise and recognition she received from notable individuals in her community. She was made an honorary citizen of the city of Kansas City by the mayor and received a Western Union telegram from her college department expressing their pride in her appointment.

The annual American Royal was originally established as a stock show in 1899 to feature purebred Hereford cattle. Kansas City was the

perfect location for such a show due to its central location, prevalence of stockyards and its key position in national railroad networks. The cattle show was expanded to include horse shows in 1905 and, later rodeo competitions were added.

The Belles of the American Royal (BOTARs) was an organization established in 1949 to promote the American Royal to younger generations and to foster support in the community for the event. Every year since its inception a "class" of BOTARS is established. The young women serve as volunteers throughout the week: leading tours, assisting with the livestock auctions, and generally serving as ambassadors for the event. The BOTAR Ball was eventually established to assist in raising money for American Royal events. According to Paxton, the American Royal queen was selected from a group of candidates (generally female college students from land-grant universities in the mid-west) and the BOTAR women were to be her court. So the queen was not a BOTAR per se, but the BOTAR organization played a significant role in events such as the Coronation Ball where the American Royal queen was crowned.



Paxton, Heather N. *The American Royal: 1899-1999*. Marceline, MO: Walsworth Publishing Company, 1999.

Ibid.

Belles of the American Royal. *Our Beginnings*. February 13, 2012. <http://www.botar.org/our-beginnings>



Though the location of purchase is unknown, the House of Bianchi, a bridal and evening gown manufacturer based in Boston, Massachusetts, produced the gown. Its silhouette is typical for the period—fitted bodice and round, full skirt. The “New Look” introduced by Christina Dior in 1947 post World War II most heavily influences it. The “New Look” highlighted an hourglass silhouette with full bust and rounded hips. This was further exaggerated in eveningwear when the skirts were given immense volume with the aid of stiff petticoats. The pleats at the side of Kay Hunter’s gown enhanced the fullness, giving the gown an elliptical shape. The full circumference of the skirt at the hem measures 208 inches! The “New Look” silhouette dominated both day and evening fashions beginning in 1947 to the end of the 1950s. It was at this point that a more

streamlined or A-lined silhouette was introduced by designers. However, formal evening gowns worn by the masses still favored the “New Look” silhouette well into the early 1960s.

As a student of clothing and textiles it is likely Kay Hunter desired a gown that spoke to her fashionability and knowledge of the industry. She is described in *The Kansas City Star* as being “interested in couture” with “Balenciaga and Givenchy [being] the designers whose clothes she admires most.” The article also discussed her ability to sew and design. Her knowledge of fine dressmaking likely informed her decision to seek out a well-known gown designer that was appropriate for the occasion.

The American Royal was an event that appealed to a wide and diverse audience (from high society to ranchers). It was important for Hunter to appear modest and elegant in order to fulfill her role as Queen. The gown is by no means the latest in style and design, nor is there anything in its appearance that would automatically indicate a high price tag. Hunter is photographed with hair styled in the Bouffant, very typical of the time. By choosing such a gown and accouterments, Hunter mirrored the expectations the society of the time had for a young, educated, well-socialized woman.

Katie Jones

Paxton, 1999.

Negri, Gloria. "Phyllis Bianchi Lange, 88, creative star in bridal wear." *Boston Globe*, October 7, 2010: B-14.

Ibid.

Council of Fashion Designers of America. *American Fashion*. New York, NY: Assouline, 2007.

Ibid.

Akiko, Fukai, and Tamami Suoh. *Fashion: A History from the 18th to the 20th Century*. Vol. 2. 2 vols. Köln, CA: Taschen, 2005.

Shields, Winifred. "Of Necessity Queen Was a Tomboy." *The Kansas City Star*, October 6, 1963: 1A, 13A.

Leather Skirt and Jacket

Donor: Marianne Nestor

Ca. 1976

Loan: Stephens College

Ethnic inspired clothing became an important part of fashion during the 1970s. Even though the leather skirt and jacket include style features that appear western, the outfit was made by British designers who were likely inspired by what they considered American ethnic design.-dress of the American West. Anna Brown and Caroline Eavis, of Eavis & Brown, London, incorporated this Western influence with a Spanish flair into their sheepskin jacket and skirt through the use of leather, wood beads, leather florettes and braid accents.

Nicole Johnston



Yellow Striped Western Shirt

Accession #: 1987.42.23

Date: 1970s -80s

Chinks

Accession #: 2008.9.7

Date: 1938

Lee Jeans

Date: 1990s

Donor: Howard W. Marshall

Cowboys need work clothes that can withstand the rigor of outdoor work but style is also a consideration. Dr. Howard W. Marshall, Emeritus Professor in the Department of Art and Archeology and co-author of *Buckaroos in Paradise: Cowboy Life in Northern Nevada*, may have worn his during the time he did research for the book. The shirt includes the basic elements of western style: vee-shaped front and back yoke and pocket flaps as well as pearl snap buttons. The distinctive diagonal grain emphasizes the western cut.

Jeans are the fundamental clothing for cowboys. They also wear denim jackets so they can work in windy conditions without worrying about dirt and can keep warm.

Chinks, a shortened form of chaps, covered a cowboy's legs for protection from the brush and weather. Also, its front leather lace would break if a cowboy is caught on wire, brush, or saddle rigging. Chinks are worn in high desert areas of the West and California.

The chinks, donated in 2008 by Dr. Howard W. Marshall, were originally batwing chaps purchased from the *N. Porter Company* in Phoenix, Arizona, and given to Leslie Stewart by his father, Fred B. Stewart, in 1938. Leslie Stewart wore the chaps for about twenty years but loaned them to hired buckaroos including Paiute Indian buckaroos Clifford Northup and Donald Dave as well as other cowboys. Wear and tear made their marks



on the full-length chaps that were mended, then cut into chink, a shorter style of chaps. Dr. Marshall obtained the chinks from Lee Stewart of the 96 Ranch in Paradise Valley, Nevada.

Man's Patched Jeans

Purchased in 1979

Brand: Lee Rider

Donated by: Marshall

Denim blue jeans as we know them today were first introduced as rugged work wear by Levi-

Strauss in the 1870s for miners in California. Strauss added rivets for additional strength at pockets and other intersections of stress then patented their use. Lee Riders jeans were among the brands worn by western cowboys after the company was established in Kansas City in the 1910s. During the late 1970s Lee's slogan was "Lee Fits America" and sold jeans to cowboys as well as to men, women, and children of all ages doing all sorts of activities. In the first half of the 20th century, celebrities in western films and TV glamorized jeans, making them a part of everyday fashion.

Howard Marshall, who wore these jeans, spent many summers on western ranches. His activities wore holes through the knees and faded the denim, truly authentic wear often imitated in fashion jeans today. Hand sewn patches at the knees and thigh maintained the integrity of the pants and allowed continued wear. This showed these pants had value to the owner since each patch and stain revived a memory of his outdoor activities.

Marshall made the patches made from other wornout jeans were hand sewn under the holes and whip-stitched into place. On one of the knees, a large rectangular patch covered both the hole and the surrounding worn area completed the patch. This added strength and maintained the integrity of the jeans for continued rough wear and tear. Marshall learned this patching technique from his mother, Frances Jennings Marshall of Moberly, a donor to the Missouri Historic Costume Collection.



Plaid Western Shirt
Purchased April 1978
Brand: Sundance, Sears
TAM Department Purchase

This particular shirt was never worn. It was purchased for the University of Missouri TAM department as an example for the students to examine for a better understanding of design and construction. The original hang tag from Sears is still attached showing the original purchase price of \$7.99. The fact that this shirt was available for purchase shows how the western cowboy influenced casual mainstream dress of the 1970s and still today.

Western cowboys are often pictured wearing snap front long sleeve collared shirts. The long sleeves offered protection for their arms against abrasion and the sun. Snap closures were also advantageous acting as a safety release if the cowboy were to get caught up on his horse or during another activity.



Jeff Janke of Avon, Montana is an example of a real western cowboy dressed for work. His tough cowboy duties have worn holes through the elbows of his shirt and the fingers of his gloves. His shirt is a light cotton, snap front shirt more like the ones from the J.C. Penney catalog pictured below. The plaid colors were better for hiding soil.

Western-style Work Shirts

(6 and 7) Deep double-fabric front and back yoke. Two snap-flap chest pockets. Banded collar. Long stay-in tails for neatness. Snap cuffs. Machine wash, warm.

Cotton-blend blue chambray

Reg. sizes	Tall sizes
\$847	\$947

6 Polyester for long wear, cotton for comfort and absorbency. Simulated pearl snap fasteners on front placket. Maximum fabric shrinkage 2%. Long sleeves proportioned to neck size. Sizes S(14-14½-in. neck); M(15-15½-in.); L(16-16½-in.); XL(17-17½-in.). Regular. *State S, M, L or XL.* 51 H 50501F—Shpg. wt. 1 lb. \$8.47. Tall (over 5 ft. 11 in. to 6 ft. 3 in.). *State M, L or XL only.* 51 H 50502F—Wt. 1 lb. 2 oz. \$9.47.

All cotton blue denim

Reg. sizes	Tall sizes
\$947	\$1047

7 Heavy, long-wearing vat-dyed fabric for color-fastness in washing. Attractive white enamel snap fasteners on top center front panel. Pre-shrunk, maximum fabric shrinkage 2%. Long sleeves proportioned to neck size. Sizes S(14-14½-in. neck); M(15-15½-in.); L(16-16½-in.); XL(17-17½-in.). Regular. *State S, M, L or XL.* 51 H 50515F—Wt. 1 lb. 4 oz. \$9.47. Tall (over 5 ft. 11 in. to 6 ft. 3 in.). *State M, L or XL only.* 51 H 50517F—Wt. 1 lb. 6 oz. \$10.47.

Sears Catalog. Chicago, IL: 1974, 655.

D CHECK FLANNEL SHIRT. Soft-to-the-touch blend of 80% cotton, and 20% polyester. MW(machine wash warm, tumble dry). See chart below for sizes. *State neck size and sleeve length.*
R 918-5486 E—Brown/white. Mail. wt. 0.75 lb. 7.99
R 918-5288 E—Navy/white. Mail. wt. 0.75 lb. 7.99

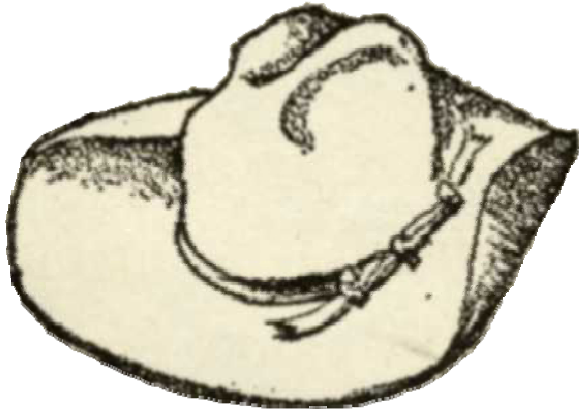
E BASIC PLAID SHIRT. Soft yet durable blend of 65% polyester and 35% cotton. MW(machine wash warm, tumble dry). See chart below for sizes. *State neck size and sleeve length.*
R 918-5504 E—Brown Plaid. Mail. wt. 0.75 lb. 7.99
R 918-5306 E—Blue Plaid. Mail. wt. 0.75 lb. 7.99

Neck	14½	15, 15½, 16, 16½, 17
Sleeve	33	33 or 35

How To Wash And Dry—read details on page 749.

CHARGE IT
—SEE PAGE 747

J.C. Penney Catalog, New York, NY: Fall/Winter 1975, 663.



Accessories



Men's Felt Hat

Date: c. 1917

Accession No. 1990.22.3

Donor: Spier

Leslie Spier (1893—1961), a noted anthropologist, owned this hat. A long teaching career took him to Harvard, Yale, Chicago, the University of Oklahoma, UCLA, UC Berkeley, and the University of Washington.

Purchase of the hat came about in this fashion. Dr. Spier was engaged in an archaeological survey of the White Mountains in eastern Arizona during World War I. He was eating at the Fred Harvey restaurant in the train station in Winslow, Arizona when a troop train pulled in and soldiers entered to eat. As they finished and departed, one hat was left on a counter—Spier's hat. A waitress, thinking this flat-brimmed model belonged to a sergeant, ran out and threw it on the departing train. So, Spier lost his Borsalino Italian hat.

He purchased the Stetson at the Babitt Brothers Mercantile in Winslow, Arizona to replace the lost hat. He gave his son, Robert, the hat in the 1930s. Rob wore the hat for outdoor activities including playing polo, pictured here.

Nicole Johnston



Robert Spier
Ca. 1939

Felt Cowboy Hat

C. 1940

1987.42.63

Donor: Marshall



Cowboy hats often represent the image of the West. However, it is important to recognize the functional role they also held while protecting the head and eyes of the wearer was the key role of the hat.

This hat is made of tan felt, a common material used for cowboy hats, with a black ribbon hatband shaped into a bow at the side. The brim edge is finished with a leather like material laced into the edge. There is a two-inch leather sweatband around the inner opening of the hat. The hat has been worn since there is visible staining and tattering—signs of use that embody the functionality of the cowboy hat.

The hat resembles the hat pictured in the Farmer-Stockman catalog of 1940 and was worn by several generations of the Marshall family during summers at the family cottage at Grand Lake, Colorado.



Stockman-Farmer Supply Company Catalog, Denver, CO, 1940,
10.

Men's Felt Hat

Accession No. 2009.517.2

Donor: McDaniels

The donor fondly remembers her grandfather wearing this black wool felt hat with grosgrain trim. The bow on the side of the hat band reflects a traditional military design detail.



Felt Hat

Maker: Stetson

Accession No. 1987.42.65

Donor: Marshall

High quality western hats can often last thirty years or more. The maker, John B. Stetson, began making hats in 1865 and the brand has become the mark of quality, durability, and innovation.



Women's Felt Hat

Maker: Denver Dry Goods

Accession No. 1987.42.64

Donor: Marshall

Western hats come in numerous shapes and sizes, often described by the style of brim or crease on the crown. A telescope crease is usually a complete circle at the top of a straight crown. This hat belonged to the donor's sister and was worn as a dress hat for riding events and competitions in the 1940s and early 1950s in Missouri and Colorado.



American Royal Queen Stetson

Accession: 2009.533.2A of AB

Date: 1963

Donor: Hunter-Braguglia



John B. Stetson established Stetson in 1865. He became the go-to maker of cowboy hats after he invented a style that was wide brimmed yet sturdy enough to withstand the wear and tear of a working cowboys life. Beaver felt is well suited for making high quality, sturdy hats and has been used historically in the finest hats crafted. The quality ensures that the hat will be able to hold the shape pressed into it by the milliner and his machinery. Lower quality felts would droop and quickly loose their shape. Hunter's Stetson was crafted from 3x beaver fur felt. The 3x indicates the amount and quality of beaver hair included in the felt on a scale of 1x (low quality, low content) to 10x (high quality, high content). The hat has retained its shape over time with the slight upturn of the side of the brim still present and the divot in the crown is still well formed.

This hat in particular was likely never worn, or if it was, for a very brief period. The only image of the hat shows it being held, not worn, by Kay Hunter at an American Royal event the day following the Coronation Ball. While the hat helped her look the part, it did not work well with her stylish bouffant hairstyle. The clash of the two worlds the queen was to represent is apparent in this photo. The brim and the low crown would have crushed her fashionable hairstyle, though holding the hat at least provides the imagery that she is a part of the cowboy culture.



Stetson. *The Making of a Stetson Hat*. Stetson. January 2012. <http://www.stetsonhat.com/video.php> (accessed February 14, 2012).

Acme Boots

C. 1960s

Donor: Marshall

Accession: 1990.22.3

"If the West was in your soul, acme boots were on your feet." Boots were the heart's desire of every true cowboy, embodying the integrity of working on the ranch. Acme was the largest maker of boots from 1940s through the 1980s, and is now owned and operated under the brand Double-H Boots, a company that prides itself on being there for the wearer throughout everyday life. They stand by their motto of being comfortable, durable, and functional, offering a boot that sets them apart from the rest. Double H-Boots are hand crafted in the United States in Martinsburg, Pennsylvania. These boots were put to work by the Missouri



native, Howard Marshall in his young years on a ranch . His Acmes provided comfort and protection while carrying out his daily routines on the ranch. While inexpensive to purchase, they provided value to this American cowboy.

Acme Floral Boots

c. 1958

Maker: Acme Boot Company

Accession No. 2007.95.1

Donor: Marshall

The donor fondly remembers these leather Acme boots, a gift from his mother who purchased them for her young son at the Granby Trading Post in Granby, Colorado.



Roper boots were one of two basic styles of boots with a shorter shaft than the classic western style. Acme, one of the largest American boot manufacturers from the 1940s through the 1980s, prided itself on producing inexpensive boots for every stage of life.



C.H. “White Princess” Boots

Accession: 2009.533.1 B of A-E

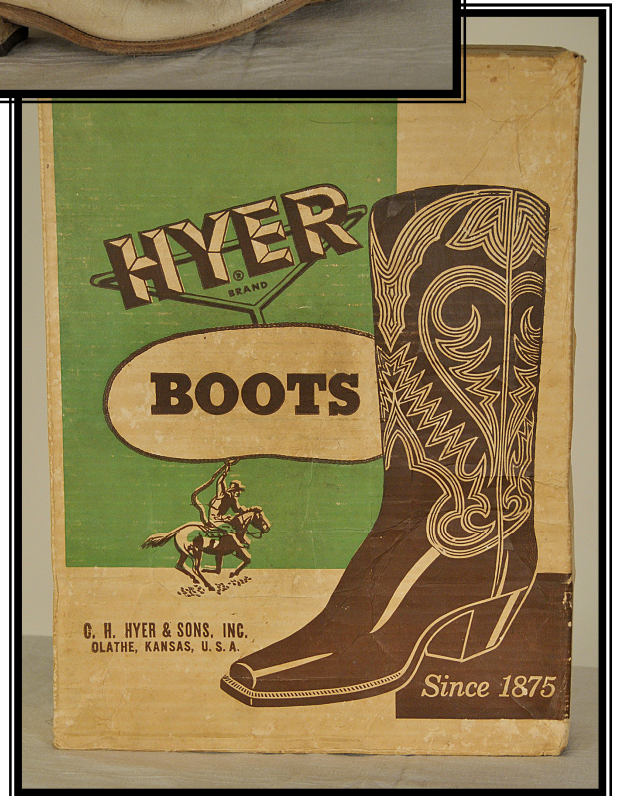
Date: 1963

Donor: Hunter-Braguglia

The Queen of the American Royal had the difficult task of appealing to both the title of Queen, which requires refinement and grace, and maintaining the connection to the heart of the event, which was the stock show and rodeo. While they were not worn on the same evening as the ball gown, the boots helped validate Kay Hunter as more than just a beauty queen. C.H. Hyer & Sons in Olathe, KS handcrafted the ecru boots. The boot is known as the “White Princess” and has an 11” shaft. According to the original box in which the boots were donated, this style was created with toe number 3. Different toe styles would have been available and the boot could have been customized to the wearer’s taste. The heel style is known as a dogger’s heel, commonly found on the boots of those who wrestled steers (Deweese, 2009).

Boots need to be comfortable and well fitted to the foot so quality boots were often made from handcrafted lasts with a range of sizes and widths to accommodate almost every foot shape.

Many cowboy boots are decorated with topstitching. According to the J.B. Catalog the pattern of stitching found on the C.H. Hyer boots is called the “cowboy” pattern. It is unknown whether C.H. Hyer would have referred to this pattern in the same way. It is possible that each individual company had it’s own repertoire of stitches



Katie Jones

Cowboy Boots

Purchased C. 1976

Maker: Tony Lama

Donated by: Marshall

Accession 1990.22 21AB



Howard Marshall purchased his boots in 1976. Tony Lama brand boots are made in El Paso, TX. They are all leather with a leather stacked heel. Made of high quality materials, this pair of boots, was a prized possession. Not only were they stylish, they were functional working boots. Tony Lama boots today come in two price points—a lower quality/price and the Tony Lama Signature brand that is very pricey. The signature boots appear to be comparable with Marshall's boots.

Cowboy boots started to evolve into the boot we know today after the Civil war. The first cowboy boots were custom made by cobblers who modified military boots to better suit western cowboys needs. The pointed toe helped the foot slide into the stirrup. The high stacked heel kept the foot securely on the stirrup, ensuring the foot would not slip through. The specialized heel also provided traction in the mud. Heightened and

reinforced leather shafts on the boot provided protection from thorns and barbed wire. Along with the evolution of the cowboy boot came a desire to embellish them. The initial boots were simple with decorative topstitching in understated color. This evolved into elaborate flashy designs and colors as well as use of exotic leathers for boot construction. These stylized versions, though functional, were kept for special occasions to show the cowboy's status.

Born to Italian immigrant parents in 1887, Tony Lama was apprentice to a shoemaker in New York at the age of 11, where he learned the leather and boot trade. In his first year of business at the turn of the century, Tony Lama made 20 pairs of boots for cavalry men, cowboys and ranchers. By 1961 the company was making 750 pairs of boots a day. Now part of the Justin Boot Family, Tony Lama's sons and daughters continue to set the standard for quality and craftsmanship worldwide.



The history of cowboy boots. (1998). Retrieved from <http://www.cowboyboots.com/history.html>

Cowboy boot history. (n.d.). Retrieved from <http://www.cowboy-western-boots.com/cowboy-boot-history.html>

Women's Boots

Property of: Missouri Historic Costume and
Textile Collection

Donator's Name: K. Rogers

Date Made: c. 1986



Made in Romanian, these 1980's fashionable boots have cowgirl style in light brown leather and their simplistic western stitching details. The four inch heel and worn soles give reason to believe that these boots were made for walking, not riding and certainly not for physical work.

Many of the boots that were found in the 1980s included details such as decorative stitching and leather pull-straps that were familiar parts of western style. Boots during this time were worn for fashion rather than function, because there was a movement toward bringing western wear back into fashion during the 1980s.

Jessica Ridgway

Snakeskin Hatband

Date: c. 1981

Maker: Bob Humphrey, Paradise Valley, Nevada

Accession No. 2005.95.3

Donor: Marshall



The word *riata* is a Spanish term (reata in

The “Great Basin Rattler” provided the skin for this rattlesnake hatband made by Bob Humphrey of Paradise Valley, Nevada. The smaller size of this full-grown snake reflects the natural adaptation to the drier, more severe environmental conditions of the Nevada region from which it came.⁰

Riata

c. 1960s

Accession No. 2008.9.8

Maker: Frank Loveland, Paradise Valley, Nevada

Donor: Marshall



English) more commonly known as a lariat, lasso or lay. It is constructed of cow or pig hide that is cut into strips and braided or twisted by hand. A *riata* can be of various thicknesses depending on what type of rawhide is used. Other types of rope such as *La Soga* refer to those made from plant matter such as grass or cotton, or man-made materials such as nylon or polyester. From *la sogá* comes the English term *lasso*. This cowhide *riata* was hand-made by Frank Loveland of Paradise Valley, Nevada, who kept it supple by stretching it and rubbing it with various cow fluids and fats.

⁰ See: H. Marshall and R. Ahlborn. *Buckaroos in Paradise: Cowboy Life in Northern Nevada*. Washington, DC: Library of Congress-Smithsonian Institution, 1981.



Exhibit Installation, March 2012



Katie Jones, Allie Gensler, and Stephanie Link



Juhee Kim and Laurel Wilson

Bibliography of Books Concerning Western Dress

- Abbott, E. C. *We Pointed Them North: Recollections of a Conpuncher*. Norman, OK: University of Oklahoma Press, 1939/1989.
- Barrows, John R. *U-Bet: A Greenhorn in Montana*. Lincoln, NE: University of Nebraska Press, 1990/1934.
- Beard, Tyler. *100 Years of Western Wear*, Salt Lake City, UT: Gibbs-Smith Publisher, 1993.
- Beard, Tyler & Arndt, Jim. *The Cowboy Boot Book*. Salt Lake City, UT: Gibbs Smith, 1992.
- Borne, Lawrence R. *Dude Ranching: A Complete History*. Albuquerque, NM: University of New Mexico Press, 1983.
- Borne, Lawrence R. *Welcome to My West, I.H. Larom: Dude Rancher, Conservationist, Collector*. Cody, WY: Buffalo Bill Historical Center, 1982.
- Cary, Dianna Serra. *The Hollywood Posse*. Boston: Houghton Mifflin Company, 1975.
- Cisneros Jose'. *Riders across the Centuries*. El Paso: The University of Texas at El Paso, 1984.
- Cleaveland, Agnes Morley. *No Life for a Lady*. Lincoln, NE: University of Nebraska Press, 1977/1941.
- Dary, David. *Cowboy Culture*. Lawrence, KA: University Press of Kansas, 1981.
- Dippie, Brian W. *Charles M. Russell, Word Painter*. Fort Worth, TX: Amon Carter Museum, 1993.
- Dobie, J. F. (1987). *The Longhorns*. Austin: University of Texas Press.
- Emmet, Boris & Jeuck, John E. *Catalogues and Counters: A History of Sears, Roebuck and Company*. University of Chicago Press, 1950.
- Erickson, J.R. (1981). *The Modern Cowboy*. Lincoln: University of Nebraska Press.
- Fabian, Ann. History for the Masses. *Under an Open Sky: Rethinking America's Western Past*. Cronon, William, Miles, George, & Gitlin, Jay, Eds. New York: W.W. Norton and Company, 1992.
- Fletcher, Robert H. *Free Grass to Fences: The Montana Cattle Range Story*. New York: University Publishers Incorporated, 1960.
- Flood, Elizabeth Clair, and William Manns. *Cowgirls: Women of the Wild West*. Santa Fe, NM: ZON International Publishing, 1999.
- Henderson, Debbie. *Cowboys & Hatters: Bond Street, Sagebrush, & the Silver Screen*. Yellow Springs, OH: Wild Goose Press, 1996.

- Hutchins, Dan & Sebie. "J. G. Read & Bros. Co. Catalog Page, 1923" in *Old Cowboy Saddles & Spurs*. Santa Fe, NM: Horsefeathers Ranch, 1993.
- Kauffman, Sandra. *The Cowboy Catalog*. New York: Clarkson N. Potter, Inc., Publishers, 1980.
- Laegreid, Renee M. *Riding Pretty: Rodeo Royalty in the American West*. Lincoln & London: University of Nebraska Press, 2006.
- Lindmier, Tom, and Steve Mount. *I See By Your Outfit: Historic Cowboy Gear of the Northern Plains*. Glendo, WY: High Plains Press, 1996.
- Lawrence, Elizabeth Atwood. "The Wild and the Tame: Nature and Culture in American Rodeo" Ph.D. dissertation, Brown University, 1979.
- LeCompte, Mary Lou. *Cowgirls of the Rodeo*. Urbana: University of Illinois Press, 1993.
- Little, David. *Vintage Denim*. Salt Lake City, UT: Gibbs Smith Publisher, 1996.
- Love, Barbara & Froidevaux, Frances Love, Eds. *Lady's Choice: Ethel Waxham's Journals & Letters 1905-1910*. Albuquerque, NM: University of New Mexico Press, 1993.
- Lucey, Donna M. *Photographing Montana 1894-1928: The Life and Work of Evelyn Cameron*. New York: Alfred A Knopf, 1990.
- Manns, William, and Elizabeth Clair Flood. *Cowboys & The Trappings of the Old West*. Santa Fe, NM: ZON International Publishing, 1997.
- McMurtry, Larry. *It's Always We Rambled: An Essay on Rodeo*. New York: Frank Hallman, 1974.
- McWilliams, Esther. *Eatons' Ranch*. Wolf, WY: Esther McWilliams, 1981.
- McCracken, Grant. *Culture and Consumption: New Approaches to the Symbolic Character of Consumer Goods and Activities*. Bloomington: Indiana University Press, 1988.
- Montgomery Ward & Co. Catalog*. 1895. New York: Dover Publications, Inc., 1969.
- Mora, Jo. *Californios*. Ketchum, ID: Dober Hill Ltd, [1946] 1994.
- Mora, Jo. *Trail Dust and Saddle Leather*. Ketchum, ID: Dober Hill Ltd., 1994.
- Murdoch, David H. *Cowboy*. New York, NY: Alfred A Knopf, 1993
- Nottage, James H. *Saddlemaker to the Stars: The Leather and Silver Art of Edward H. Bohlin*. Los Angeles, CA: Autry Museum of Western Heritage, 1996.
- Pitman, Jeri. *Main and Winchester Company Catalog*. San Gabriel, CA: Pitman's Treasures & Co., [1905] 1989.
- Price, B. Byron. *Fine Art of the West*. New York and London: Abbeville Press, Publishers, 2004.

- Rickey, Don. *\$10 Horse, \$40 Saddle: Cowboy Clothing, Arms, Tools and Horse Gear of the 1880s*. Ft. Collins, CO: Old Army Press, 1976.
- Rickman, David. *Cowboys of the Old West Coloring Book*. New York, NY: Dover Pictorial Archive, 1985.
- Rainey, Buck, *Heroes of the Range*, Waynesville, NC: The World of Yesterday, 1987.
- Rattenbury, Richard. *Packing Iron: Gunleather of the Frontier* West. Millwood, NY: Zon International Publishing Company, 1993.
- Rollinson, John K. *Pony Trails in Wyoming*. Lincoln: University of Nebraska Press, [1941] 1988.
- R. T. Frazier *Saddlery Catalog*. Colorado Springs, CO: Old West Trading Company, [1914] 1995.
- Rickey, D. (1976). *\$10 Horse, \$40 Saddle: Cowboy Clothing Arms, Tools and Horse Gear of the 1880s*. Ft. Collins, CO: The Old Army Press.
- Slatta, Richard W. *Cowboys of the Americas*. New Haven, CT: Yale University Press, 1990.
- Richard Slatta. *Comparing Cowboys and Frontiers*. Norman, OK: University of Oklahoma Press, 1997, 94.
- Riske, Milt. *Those Magnificent Congirls: A History of the Rodeo Congirl*. Cheyenne, WY: Wyoming Publishing, 1983.
- Russell, Don. *The Wild West: A History of the Wild West Shows*. Fort Worth, TX: Amon Carter Museum of Western Art, 1970.
- Ryan, Jim. *The Rodeo and Hollywood: Rodeo Cowboys on Screen and Western Actors in the Arena*. Jefferson, NC, and London: McFarland & Company, Inc., Publishers, 2006.
- St. John, Bob. *On Down the Road: The World of the Rodeo Cowboy*. Englewood Cliffs, NJ: Prentice-Hall, 1977.
- Sands, Kathleen Mullen. *Charrería Mexicana: An Equestrian Folk Tradition*. Tucson and London: University of Arizona Press, 1993.
- Serpa, Louise L., and Larry McMurtry. *Rodeo: No Guts No Glory*. New York: Aperture, 1994.
- Slotkin, Richard. *The Fatal Environment: The Myth of the Frontier in the Age of Industrialization, 1800-1890*. New York: Atheneum.Taylor, 1985.
- Snyder, Jeffery B. *Stetson Hats and the John B. Stetson Company 1865-1970*. Atglen, PA: Schiffer Publishing Ltd., 1997.
- Stewart, Elinore Pruitt. *Letters of a Woman Homesteader*. Boston, MA: Houghton Mifflin Company, 1988/1913-1914.

- Stewart, Elinore Pruitt. *Letters of a Woman Homesteader*. Boston, MA: Houghton Mifflin Company, 1988/1913-1914.
- Stoecklein, David R. *The Western Buckle: History, Art, Culture, Function*. Ketchum, ID: Stoecklein Publishing & Photography, 2003.
- Taylor, L., & Maar, I. (1983). *The American Cowboy*. Washington, DC: American Folklife Center.
- Turner, Patrick T. *Riding the High Country*. Seattle, WA: Fjord Press, [1933] 1983.
- Westermeier, Clifford P. *Man, Beast, Dust: The Story of Rodeo*. Denver, CO: World Press Incorporated, 1947.
- Van Cleve, Spike. *40 Years' Gatherin's*. Kansas City, MO: The Lowell Press, 1977.
- Ward, F.E. *The Cowboy at Work*. Norman: University of Oklahoma Press, 1987.
- Webb, Walter Prescott. The Cattle Kingdom. *The Cowboy Reader*. Eds. Lon Tinkle and Allen Maxwell. New York: Longmans, Green and Company, 1959. 293-307.
- Weil, Steven E., and Daniel De Weese, *Western Shirts: A Classic American Fashion*. Salt Lake City, UT: Gibbs Smith, Publisher, 2004.
- Wilson, R.L., with Greg Martin. *Buffalo Bill's Wild West: An American Legend*. New York: Random House, 1998.

The Missouri Historic Costume and Textile Collection, established in 1967 by Carolyn Wingo, supports the teaching mission of the Department of Clothing and Textiles. The core of the collection originally consisted of 19th century garments that were given to the University of Missouri at Columbia by the Kansas City Museum. Faculty, staff, alumni, and friends of the University have donated clothing, accessories, ethnographic material, and household textiles to the collection since that time.

There are over 5000 pieces in the Missouri Historic Costume and Textile Collection, many of which date to the 19th century. Numbers alone do not adequately reflect the value of the collection. Rather, the value of the collection can be seen in some of the unique artifacts it includes, such as:

1. A large number of men's garments and accessories. Unusually rare in collections are three pairs of men's long underwear from the 19th century, especially the pair that was made of white flannel by a Missouri farm wife. This shows how families with limited incomes met the requirements of propriety of late 19th century society.
2. Fifty-eight quilts made over the course of 100 years by three generations of women of one farm family. This collection shows how the family's aesthetic and family values regarding use of resources were passed from one generation to the next. This kind of collection, which that includes utility and fancy quilts, is exceedingly rare nationwide.
3. A collection of 19th century "Mother Hubbards." These are housedresses that rarely survived, important for study by today's textile and apparel researchers.
4. A collection of everyday clothing, such as much washed and mended clothing and accessories from the 1930s and wartime 1940s, is part of the Collection. Again, these kinds of garments were generally discarded and did not survive to be studied by today's scholars.
5. Nineteenth century garments and accessories.
6. Designer garments and accessories by designers prominent in the 1930s -1990s.
7. Clothing used by prominent and ordinary Missourians.
8. Significant household textiles, such as 19th century bedcoverings that were produced at home, in cottage industries, and in mass manufacture facilities.
9. Ethnographic pieces appropriate for illustrating connections with western dress that dominate the collection.

The collection continues to be used to support the mission of the Department of Textile and Apparel Management (TAM) to prepare students for professional positions in the apparel industry. Students majoring in Apparel Product Development and Apparel Marketing and Merchandising profit from hands-on experience with the artifacts in the historic collection.

