

The
Log Cabin Studio
of
Charles M. Russell

Montana's Cowboy Artist

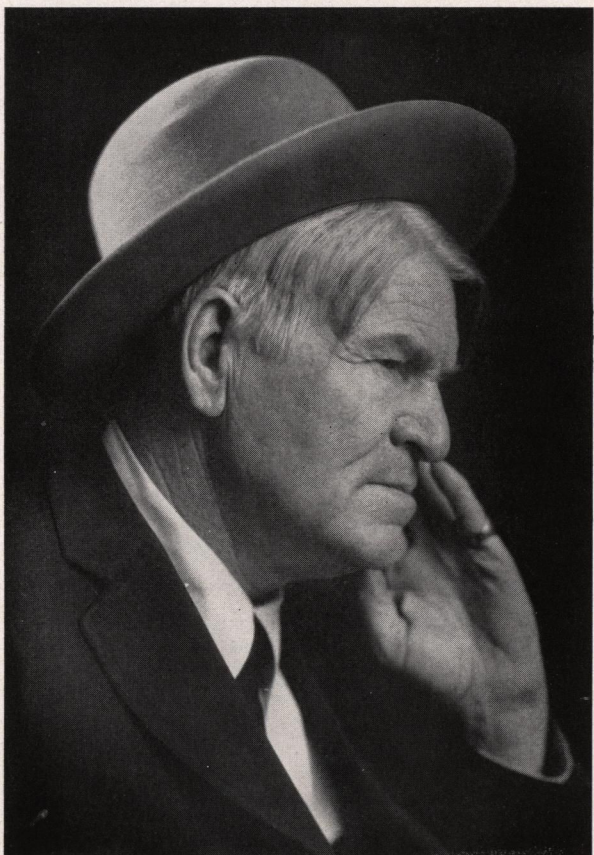


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The Russell Memorial Committee
Great Falls, Montana

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1219 Fourth Avenue North
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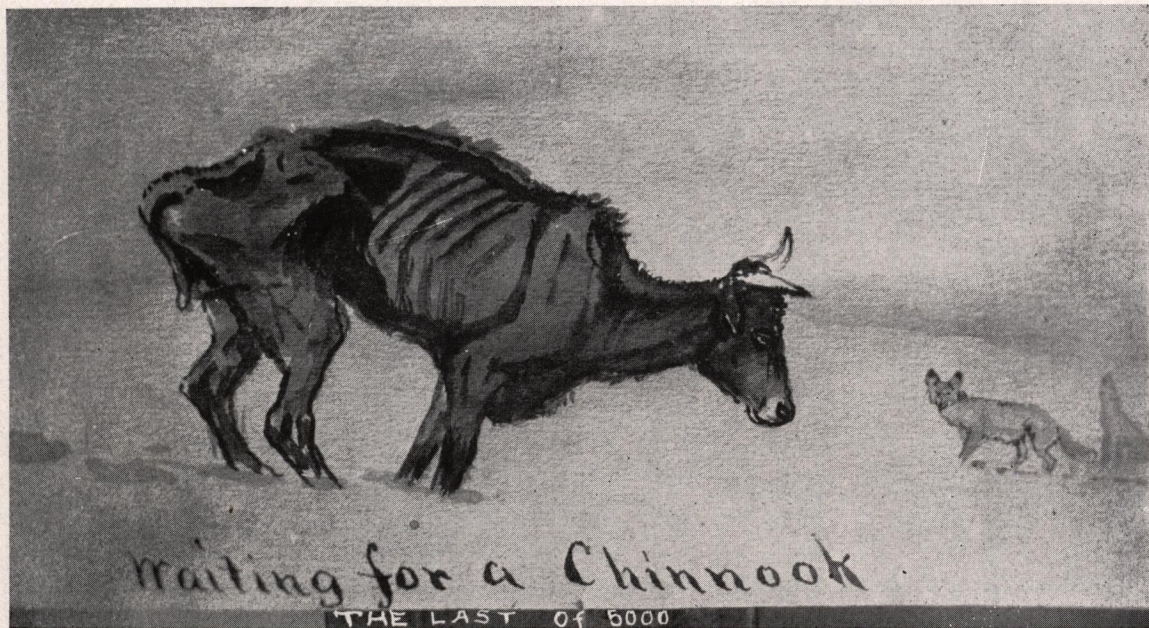
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CHARLES M. RUSSELL'S LAST PORTRAIT

FOREWORD

The Civil War was just ending. Great railroads were in the plan. Covered wagons were on the California trail and the Oregon trail, and the Bridger trail. There was a boy at the Eastern end of the line. He read the stories. The fur traders—the Indians—the great Western ranges—these were the inspiration. Charlie Russell hit the trail to this new country. He lived a life rich in friendships. He painted wonderfully the old life in a new home. We now do what honor we can as we count the days.





waiting for a Chinook

THE LAST OF 5000

CHARLES MARION RUSSELL

Charles Russell was born in St. Louis in 1865, the third of six children. His parents were of English descent. His father was a wealthy manufacturer of fire clay.

The origin of his genius through heredity may never be explained, but there is no difficulty in accounting for his love of the Old West.

As a small boy Charlie loved to hear about the pioneer life. He was interested in the stories of the fur trade and the Indians, and the outfitting of the boats that crawled up the Missouri River to Fort Benton, Montana. At the age of four he revealed artistic tendencies. He would beg wax from his sister who was at that time making wax flowers. Out of it he modeled horses and Indians.

His most earnest desire from childhood was to see the West and the Indians, the cowboys and their wonderful horses. School had no charm for him. He played hookey and the hours he should have been in school he spent at the river front watching and talking with all sorts of men. He planned to run away and turn Indian fighter, and began saving his allowance. When he had accumulated nearly sixty dollars his mother found the money and put it in a savings bank. Still he ran away trusting to luck. This first experience lasted three days, sleeping in haystacks at night and feeling the pangs of hunger before returning to his home.

After several unsuccessful attempts to go West, Charlie was sent to a military school at Burlington, New Jersey. Many times he did guard duty because he would not study books. He would draw Indians, horses or animals for any boy who would do his assignments in exchange. He did read American

history, especially that relating to the country west of the Mississippi River. He was soon dismissed from the school because he could not be persuaded to study books.

The military school having failed to teach him application, his father decided it would be better to let him go West and rough it for a while, hoping that the comforts of home might appeal to him and that he would then willingly go to school. So early in March, just before Charlie's sixteenth birthday, he started with Pike Miller by way of the Utah Northern Railroad and stage coach for Helena, Montana. When they arrived at Helena in the year 1880, the streets were lined with freight outfits. He saw bull teams with their dusty whackers swinging sixteen-foot lashes with rifle-like reports over seven or eight yoke teams. Their talk was as profane and hide blistering as their whips. It was ration time for the Indians. The red men were there wearing skin-leggings and robes—picturesque natives dressed in bead embroidered skins—real Indians from the tepee. The picturesqueness of the scene filled the heart and soul of this youthful traveler, but he did not realize what a part he was to take in recording the life of this new country.

In Helena they outfitted. Miller purchased a wagon and team and a load of grub. Charlie bargained for two horses. They set out for the Judith Basin country where Miller owned a sheep ranch. The wagon trail was dim and rough. They had a hard time crossing the Crazy Mountains. One horse played out, but they finally reached the ranch, a weary outfit. Thereafter pack and saddle horses were Charlie's chosen way of traveling. He never changed.

The stay with Miller was for only a few weeks. The sheep and Charlie did not get along well. He applied for work at the stage station at Utica but

did not get the job. Too proud to beg, he packed his horse and started up trail not knowing or caring where it might lead. The first day's end brought him to a grubless camp, exhausted and hungry—such hunger as only a sixteen year old youngster can know. Jake Hoover, a trapper, had a camp nearby, and seeing the fire of Charlie's camp investigated as any woodsman would do.

"Hello, kid. What you doing here?" he asked.

"Campin'," was the boy's reply.

"Campin'! Where in hell's your grub?"

"Ain't got any."

"Well, then, you'd better move and join me. I got a lot of elk meat, beans and coffee—that ought to feel pretty good inside a kid like you."

So Charlie threw in with Jake Hoover and the next two years were spent hunting, trapping, selling bear and elk meat to the settlers, sending furs and pelts to Fort Benton to trade. Charlie would while away many idle winter days trying to picture the scenery and wild life about him with the crude equipment at hand—a small set of water colors, charcoal and wax. This was the beginning. A few days after joining Hoover he met a party of Piegan Indians (Blackfeet). He traded horses and got a pinto that he named "Monte." They were kids together until Monte died in 1904—never separated till then.

In the spring of 1881 Charlie's father sent him money to come home, but he returned the money with thanks adding, "I will make enough; then I will come home to see you folks."

During the spring of 1882 he went to St. Louis for a four weeks' visit but returned to Montana—this time with a cousin, Jim Fulkerson, who died of mountain fever at Billings two weeks later.

Again with four bits in his pocket and two hun-

dred miles between himself and his horses and Hoover, things looked rocky. This was early in April. With borrowed horses he was making his way back to the Judith country and met the twelve Z and U— outfit of the basin. The foreman hired him to night wrangle horses. Charlie was getting back to Hoover and the country he knew. He was hired to night herd by Horace Brewster. At that time they had about four hundred saddle horses. For the most part of the next eleven years Charlie was on the range. He was called "Kid Russell."

Charlie set up a sort of a studio in the back of an old store in Utica, then owned by Jim Shelton, where he painted or modeled from time to time between roundups. He was glad to sell his pictures at five to twelve dollars each.

It was while employed as herder for Stadler and Kaufman during the exceptionally severe winter of 1886-1887, that Russell inadvertently created the simple yet eloquent little sketch which became the foundation of his fame as an artist. Louie Kaufman of Helena had written for information as to the condition of the herds. Charlie got out his water colors and sketched "Waiting for a Chinook." This was the only answer that was mailed to Kaufman. The picture was a Bar-R cow, one of Kaufman's brands. The creation took place at the O. H. Ranch then owned by Jesse Phillips. (See page 4.)

He did not know he was about to graduate from the school of nature, to take up his life work.

In 1888 he went to the Northwest Territory and stayed six months with the Blood Indians—of the Blackfeet tribe. With Creeping Thunder he became acquainted with the Indian religious beliefs, hopes and aspirations and learned their spoken and sign language and knew their customs. In 1889 he went back to the Judith country and to his old job of wrangling. The Old West was changing. Stage

coaches, steamboats and covered wagons brought what we call civilizaztion.

Charlie was here to see the change. He did not like the new. He recorded the old in paint and clay. He was a child of the West before the railroad.

After a while there was another studio in a back room of a business house in Great Falls. He had to eat and sleep so he joined a bunch of cow-punchers, a roundup cook and a prize fighter out of work. The feed was short at times but they wintered. The next spring (1892) he once more lived the range life. But it had changed. He returned to Great Falls, took up the paint brush and never rode the range again. The cowboy artist had now added a wealth of subjects that would serve his genius for a lifetime, and he began to put upon the canvas the history, the traditions and the life of the Old West. A few years more and the world was to recognize the merit of his genius.

In 1896 Russell was married to Nancy Cooper of Cascade, Montana. She became his business manager. Soon there were new and handsome profits. Mrs. Russell arranged exhibits in many of the larger cities. There was a new recognition as wide as the continent. There was success in all the years until the day of an untimely death in 1926. His pictures of the Old West will last through all the years—the gift of a noble genius to those who shall live and make the homes and cities of the new west.

In 1900 Charlie received a small legacy from his mother which was a nest egg for the home at 1219 Fourth Avenue North, Great Falls, where he lived and worked until the end of his life.

In 1903 the log studio was built next to the home. From the day this studio was finished and as long as he lived he loved the log building more than any other place on earth and never finished a painting

anywhere else. The walls were hung with things given to him by Indian friends and his horse jewelry, as he called it, that had been accumulated on the range.

The world knows about his paintings and modeling but his illustrated letters and stories best show a wealth of humor and a philosophy of life not found in books—the life of the West that he lived and loved.

At one time Russell thought himself well paid when he received twenty-five dollars for a painting. During the period from 1900 to 1910, he received as much as one thousand dollars for a large canvas. During this period Russell's work had been introduced to the conservative east. In 1914 he had a most successful exhibit at the Dore galleries in London. His pictures were sold as high as twenty-five hundred dollars. From 1915 until his death his work commanded rapidly increasing prices until during the last few years of his life his canvasses brought the highest sums ever paid to a living American artist.

Russell's last and unfinished painting, "Father de Smet Relating the Story of Christ to the Flat-head Indians," brought thirty thousand dollars.

The State University of Montana honored the cowboy artist with the fourth honorary degree of "Doctor of Laws" ever given by that University.

Charlie said "Nature has been my teacher; I'll leave it to you whether she was a good one or not."

A FEW WORDS ABOUT MYSELF

By Charles M. Russell

(Prepared a few months before his death)

The papers have been kind to me—many times more kind than true. Although I worked for many years on the range, I am not what the people think a cowboy should be. I was neither a good roper nor rider. I was a night wrangler. How good I was, I'll leave it for the people I worked for to say—there are still a few of them living. In the spring I wrangled horses, in the fall I herded beef. I worked for the big outfits and always held my job.

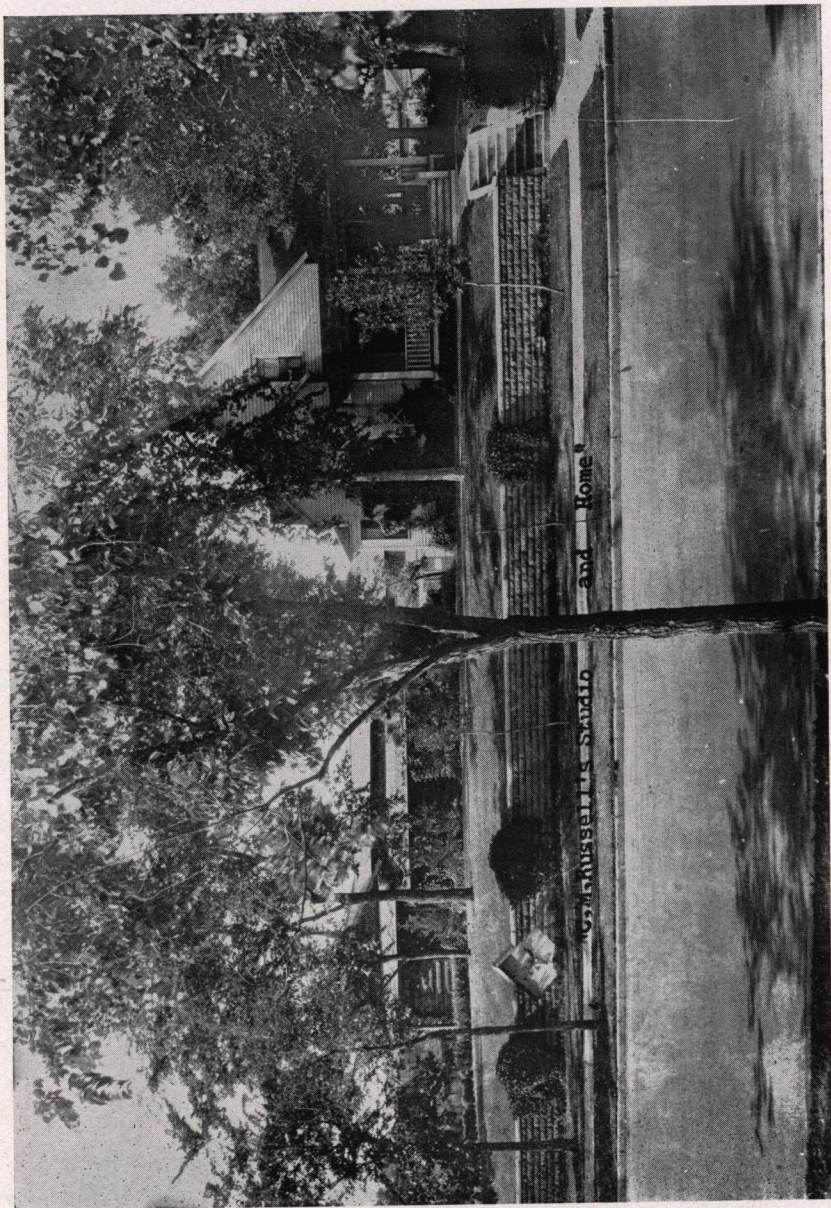
I have many friends among cowmen and cowpunchers. I have always been what is called a good mixer—I had friends when I had nothing else. My friends were not always within the law, but I haven't said how law-abiding I was myself. I haven't been too bad nor too good to get along with.

Life has never been too serious with me—I lived to play and I'm playing yet. Laughs and good judgment have saved me many a black eye, but I don't laugh at other's tears. I was a wild young man, but age has made me gentle. I drank, but never alone, and when I drank it was no secret. I am still friendly with drinking men.

My friends are mixed—preachers, priests, and sinners. I belong to no church, but am friendly toward and respect all of them. I have always liked horses and since I was eight years old have always owned a few.

I am old-fashioned and peculiar in my dress. I am eccentric (that is a polite way of saying you're crazy). I believe in luck and have had lots of it.

To have talent is no credit to its owner; what man can't help he should get neither credit nor blame for—it's not his fault. I am an illustrator. There are lots better ones, but some worse. Any man that can make a living doing what he likes is lucky, and I am that. Any time I cash in now, I win.



Courtesy Eklund Studio.

THE RUSSELL MEMORIAL FOUNDATION

*Russell at his Easel*

When Charles M. Russell came to the end of his life in the log cabin studio and the brush was lying beside an unfinished picture, there was almost immediately in the hearts of his old friends of Great Falls and elsewhere a desire that the studio and the home be secured and kept for all time as a memorial of the life he lived and the pictures he painted.

There was a ready and glad response. There were contributions from friends in many cities. The Russell Memorial Committee of the Great Falls Chamber of Commerce soon collected \$25,000, which has been invested in the studio, the home and improvements. This memorial foundation has therefore been given to the city of Great Falls, which has accepted the property with a resolution providing for adequate maintenance.

On August 3, 1928, a contract was entered into with Nancy C. Russell, widow of the artist, for the property at 1217 Fourth Avenue North.

The city resolution of acceptance became of record on August 13, 1928.

The Charles M. Russell Memorial was formally opened to the public on July 4, 1930.

So in this studio cabin is perpetuated the spirit of Russell's life. So far as it is possible, the implements of his craft are there. Here also are seen the accoutrements of his days as a cowboy, the relics of his years on the range, curios expressive of friendship with the Indians. Here are seen as well specimens of his art covering the periods of his career and depicting his interpretation of the West when it was in the making.

The Memorial is under the care and supervision of the council and the mayor. An advisory committee of the Great Falls Chamber of Commerce is maintained year by year. Under this union of effort the Russell Memorial will be developed and perpetuated in the home where the work of the artist was done.

ALBERT J. FOUSEK,
Mayor of Great Falls, Montana.

RUSSELL MEMORIAL COMMITTEE
OF THE
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CATALOG OF RUSSELL'S STUDIO

Articles listed and tagged Numbers 1 to 320 inclusive are in the Studio, as near as possible as Mr. Russell left them.

The items in the gallery are not yet catalogued.

No. 1—*Chippewa Bullet Pouch—Black Velvet Beaded.* This flowered bead work was noticeable in any tribe where Catholic influence was strong. Indians could not conventionalize flowers so the early French Sisters taught them this form of beading. It is a "white" influence and never pure Indian.

No. 2—*Old Frame Easel.* As far as can be learned this was the first regular easel owned by Russell. It was made by George Calvert, and used in Russell's first studio in the rear of the old Brunswick Bar in Great Falls. There is no record of an easel being used in painting the first oils, which were done at Utica in the Judith Basin.

Nos. 3 and 4—*Pack Sacks* used by C. M. Russell.

No. 9—*Coyote Skin Cap with Eagle Feathers.*

No. 10—*Small Stuffed Owl.* Presented by Harry Stanford.

No. 11—*"Eagle Medicine"* from Buffalo Coat, a Cree Indian.

No. 12—*Quirt.*

No. 13—*Braided Leather Reins.* Horse hair tassels.

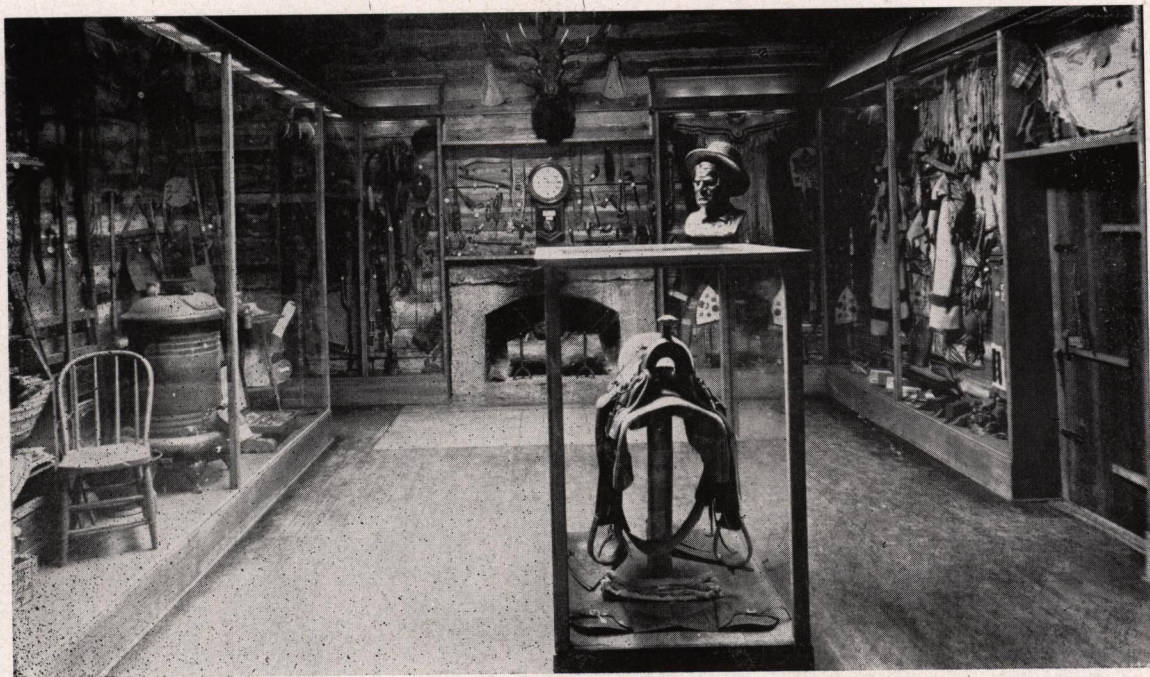
No. 14—*Navajo Silver Belt*—with turquoise mounted buckle. Given to C. M. Russell.

No. 15—*Braided Hat Band.*

No. 16—*Bridle Reins.* Given to C. M. Russell by Mrs. A. DeYong.

No. 17—*Spanish Spurs*—from Peru, South America.

No. 18—*Large "Spoke Rowel" Spurs.* Made by a blacksmith at Belt, Montana, in the early days.



"OLD STUDIO"

No. 19—*Large Wooden Stirrups*. Made by the early Spanish and used on the saddles bought by the Free trappers from Spanish traders of Taos and Santa Fe in New Mexico.

No. 20—*Modern Iron Stirrups* off a Navajo saddle, from Arizona.

No. 21—*Broken Bridle Reins*. Knots tied by C. M. Russell.

No. 22—*Bosselle or Nose Band* of rawhide and horse hair, for a hackamore, used in breaking horses.

No. 23—*Knot from a Tree*, showing piece of hair rope that grew into tree where a horse had been tied, and pulled loose, breaking the rope.

No. 24—*Tool Box* containing Russell's tools.

No. 25—*"Long Shank" Bit* made by a Belt, Montana, blacksmith.

No. 26—*Plaster Bas Relief of C. M. Russell*, made by J. N. Marchand, an illustrator of Western stories.

No. 27—*Back Rest of Willow Poles*, or sticks. Used to hang on a tripod of peeled and painted poles in a tepee. This arrangement served as a sort of reclining chair, the user sitting on the ground, and was a recognized part of any well furnished lodge or tepee. Two being used with each sleeping place—one at the head and one at the foot. In the average lodge there were four such sleeping places, which called for eight back-rests, in all.

No. 28—*Rings from a Spanish Ring Bit*. The ring bit was the cruelest bit known, and most of those used in this country came from Chile, South America.

No. 29—*Carved and Painted Poles*. Used to make a tripod to hang willow back rest on. Presented by Joe DeYong in 1919. These were made by Wood Woman, a Piegan Blackfoot medicine woman.

No. 30—*Bamboo Mahl Stick*. Used as a hand rest in painting detail in a large picture.

No. 31—*Mexican Hat Band*. Made of heavy braided silk, and stuffed.

No. 32—*Dog Travois*. Used by the Plains Indians in moving camp with dogs, in earliest times, before they had horses. Presented to Mr. Russell by Joe DeYong. Made by "Billie Small," a Plains Cree.

No. 33—*Feet of Deer*. Brought home from one of Russell's hunting trips.

No. 34—*Reata*—braided rawhide rope. Used by the "Buckaroos" or center-fire cowboys who came to Montana in the early days from California, Nevada and Oregon.

No. 35—*Silver Inlaid Mexican Spurs*. Large "spoke rowels." A present.

No. 36—*Beaded Buckskin Vest*, trimmed with beaver fur.

No. 38—*Flathead Cradle Board*.

No. 39—*A Six-Plait Rawhide Reata*. A present from Ed. Borein, cowboy artist of Santa Barbara, California, an authority on the early Spanish cowmen. This rope has never been used.

No. 40—*Hackamore with Horse-hair Head Stall and Macate* (commonly called McCarty, which was used as reins and for hitching, but never for throwing.) Used by Russell in the 80's.

No. 41—*Headstall and Bit*. A present.

No. 42—*Beaded Canvas Saddle Cloth*. Used by Indians.

No. 43—*Dark Buckskin Woman's Gloves*, worked in silk flowers.

No. 44—*Navajo Indian Moccasins*, from Arizona.

No. 45—*Powder Horn*.

No. 46—*Eskimo Seal Skin Muckalucks*.

No. 47—*Knee Length Apache Indian Leggings*.

No. 48—*Sioux Moccasins*.

No. 49—*Red Cloth Squaw Dress*.

No. 50—*Painted Buffalo Calf Skin*, carried in Russell's bed, when a cow puncher.

No. 51—*Wooden Horse Head Mirror*. Made by "Flying Bird," a Cree medicine man.

No. 52—*Cloth Dance Shield*. Used in ceremonies.

No. 53—*Bow Case*, with bow and quiver of six arrows.

No. 55—*Spur Straps*. A present.

No. 56—*Miniature Toboggan*. From Edmonton, Alberta.

No. 57—*Red River Harness Pack*. Used by the Red River Breeds with the old high wheel carts. A present.

No. 58—*Dance Shield*.

No. 59—*Buffalo Head Cap*. (Indian.)

No. 60—*Beaded Moccasin*. (Cree.)

No. 61—*Beaded Bridle*, with face piece and very old Spanish ring bit. From the buffalo roundup on the Pablo ranch in the Flathead country.

No. 62—*Beaded Buckskin Shirt*, with weasel skins. From "Big Bear," a Gros Ventre Indian of Fort Belknap, Montana. This suit was given to C. M. Russell in a medicine dance.

No. 63—Leggings for above.

No. 64—*Beaded Buckskin "Pishamore"*. (Cree.)

No. 65—*Beaded Cloth Leggings*. (Cree.)

No. 66—*Porcupine Dance Ornament*, for the hair.

No. 67—*Three Pair Indian Gloves*, buckskin beaded.

No. 68—*Eagle and Buffalo Horn War Bonnet*.

No. 69—*Beaded Buckskin Squaw's Dress*.

No. 70—*Medicine Beads*. Made from swollen places on weeds which were caused by bugs biting the weed. All Plains Indians had a superstitious regard or respect for all such mysteries of nature.

No. 71—*Buffalo Tail*.

No. 72—*Buffalo Hide "Pishamore"*. Beaded border and fringe. Used to lay across the seat of a saddle by most Plains Indians.

No. 73—*Beaver Skin "Pishamore"*, with beaded border and fringe.

No. 74—*Dyed Deer Tail*. Used by Indians as a dance ornament for the hair.

No. 75—*Elk Horn Handled Quirt*.

No. 76—*Hawk Feathers*. Often worn tied in the hair by all tribes of Plains Indians.

No. 77—*Sinew Used by Indian Women for all Sewing*. Was procured from Two Guns White Calf's woman, a Piegan Blackfoot, by Joe DeYong, in 1920.

No. 78—*Rawhide Medicine Bag*.

No. 79—*Beaded Breast Necklace*. (White.)

No. 80—*Beaded Buckskin Pipe Bag*.

No. 81—*Braided Hackamore Headstall*, with blue flannel fly guard on brow band.

No. 82—*Medicine Bundle Sack*, with tow bonnet-case and toy gun case. From "Young Boy," a Cree.

No. 83—*Blue Bead Necklace with Shell*. (Blackfoot.)

No. 84—*Buffalo Hoof Watch Holder*, containing flint arrow head.

No. 85—*Beaded Breast Necklace*, with brass beads in center. (Sioux.)

No. 86—*Toy Papoose in Cradle Board*. Made by Joe DeYong in 1915.

No. 87—*Beaded Arm Bands (B) and Cuffs (A)*. Flower pattern. From Young Boy, Cree Indian.

No. 88—*Tobacco Board*. Made by C. M. Russell. Used by Plains Indians to cut up plug tobacco, kinnikinic and red willow bark for smoking in a pipe.

No. 89—*Two Beaded Strips* to be used on leggings.

No. 90—*Black Dog Skin Stage Driver's Gauntlets*. From A. J. Trigg.

No. 91—*Two Sample Navajo Indian Looms*.

No. 92—*Braided Tan Leather Headstall*, horse hair tassels.

No. 93—*Cartridge Belt*.

No. 94—*Battle Ax*. (Flathead.)

No. 95—*Small Brass Pipe Hatchet*. Common to all Plains Tribes.

No. 96—*Horse Bell*. Found near Great Falls. Used on bell mare of an early pack train.

No. 97—*Butcher Knife in Rawhide Scabbard*, such as was commonly worn by Indians, breeds and white men in the early days.

No. 98—*White Blanket with Cross Bar Figures*. This is a parchment from the inside of a tree. From Africa or South America. A present from Caspar Whitney.

No. 99—*Medicine Necklace of Snake Bones and Beads*.

No. 100—*Birch Bark Drawing* by Will Crawford, a pen and ink artist of New York.

No. 101—*Bull Shoes*. Used on oxen in freighting, in early days.

No. 103—*Powder Horn*.

No. 104—*Long Barreled Pistol*, made from a rifle barrel. Early days in Kentucky.

No. 105—*Rusty Cap and Ball Sixshooter*. Found in Montana—a relic of the fur trade.

No. 106—*Iron Lance Head*. Used by Plains Indians in buffalo hunting, and in battle.

No. 107—*Small Three-Shot Pepper Box Pistol*. Early days.

No. 109—*Buffalo Cow's Horn*.

No. 110—*Small Nickel Flower Engraved Pistol with Bone Handle*.

No. 111—*Red Stone Pipe and Stone Pipe Stem*, such as all Plains Indians used. The figures on the bowl were painted by Russell.

No. 112—*Iron Lance Head*. Made for the Indian trade in the buffalo days.

No. 113—*Wooden Flute, Brass Mounted*.

No. 114—*White Blanket Capote*—"Buffalo Coat." A chief of the Plains Crees, and brother of Young Boy, had made for Russell about 1900.

No. 115—*Boy's White Blanket Capote*. Brought from the Flathead country by Joe DeYong.

No. 116—*Two Buffalo Shoulder Blades*.

No. 117—*Buffalo Foot*. Brought from the buffalo hunt on the Pablo ranch, Flathead reservation, in 1908, at which time the foundation of the famous Wainwright herd was corralled and shipped to Canada.

No. 118—*Mountain Sheep Foot with Lower Leg*.

No. 119—*Summer Weasel Skin*.

No. 120—*Beaver Skull*.

No. 121—*Horns and Top of Skull of Small Virginia Deer*.

No. 122—*Walrus Tusks*.

No. 123—*Hopi Indian Dipper*. Picked up at a spring in Arizona, in 1916.

No. 124—*Light Brown Stone Pipe Bowl*.

No. 125—*Small Red Stone Pipe Bowl*. (This pipe head is on stem No. 128.)

No. 126—*Round Pipe Stem of Wood*, with brass tacks.

No. 127—*Large Black Stone Pipe Head*. (Sioux.)

No. 128—*Wooden Pipe Stem*, beaded center.

No. 129—*Large Diamond Back Rattle Snake Skin*.

No. 130—*Navajo Indian Saddle*. Bought at a trading post in Gallup, New Mexico, in 1916.

No. 131—*Flathead Squaw Saddle*.

No. 132—*Lance*. Carved handle, fur and red flannel decorated, steel head, carved shaft, imitation scalp of mare's mane. Made by C. M. Russell.

No. 133—*Bow*. Made by E. W. "Bill" Gollins, a cowboy artist of Sheridan, Wyoming, who formerly lived among the Cheyenne Indians, and in later years when he took up archery as a hobby he reached the stage where he could out-shoot the Cheyennes.

No. 134—*Wooden Pack Horse*. One of Russell's favorite pastimes was tying the different pack hitches. This horse was made for this purpose alone, though he sometimes used two pillows over the back of a chair in tying the various hitches.

No. 135—*African Spear*.

No. 136—*African War Hat*.

No. 137—*African Guitar*.

(The above three all from Caspar Whitney.)

No. 138—*Philippino Shield*.

No. 139—*Head Hunter's Bag*. (Philippine Islands.)

No. 140—*Coup Stick*. Made by C. M. Russell.

No. 141—*Indian Saddle*—decorated with brass tacks.

No. 142—*Indian Saddle*. Beaded tabs on forks, and having fringe on forks. (Blackfoot.)

No. 143—*Old Smooth-bore Hudson Bay Flint-lock Fuke or Fuzee*. Used by Indians in running buffalo on horse back. Found by Senator Paris Gibson up the Missouri River in an old Indian burial scaffold, in a tree.

No. 144—*Porcupine Quill Decorated Iron Prong*. Used in Gros Ventre Indian dog feast. From a grave, and presented by J. E. Lewis of Kalispell, Montana, an old friend of Russell's.

No. 145—*Buckskin Sash*, brought from Fort McLeod, Alberta, in 1887.

No. 146—*Snow Shoes*, from Edmonton, Alberta, 1901.

No. 147—*Cleaning Rods for Guns*.

No. 148—*Old Spur Straps*.

No. 149—*Black Horse Hair Rope*.

No. 150—*Rawhide Covered Indian Saddle-tree*.

No. 151—*Stetson Hat*. From Frank B. Linderman of Somers, Montana, author of a number of books on Indians.

No. 152—*Stetson Hat*, with horse hair hat band used about 1908.

No. 153—*Derby Hat* worn by Russell in a masquerade.

No. 154—*Wide Brim Stetson Hat*, used as a "town hat" for street wear by C. M. Russell, about 1915.

No. 156—*Hopi Grain Bag or Pack Bag*. From Joe De-Yong, 1920.

No. 157—*Brown Beaver Mexican Hat*. From Ed. Borein, 1925.

No. 158—*Nez Perce Indian Bag*. Made of bear grass. This weaving is very strong and water-tight.

No. 159—*Rawhide Parfleche Bags*. Used as a container for all manner of possessions by Plains Indians while living in a lodge, and to pack on a horse.

No. 160—*Henry Repeating Rifle*. Brass lock. First repeating rifle made. First came into use during close of Civil War and was a great factor in exterminating the buffalo.

No. 161—*Muzzle Loading Rifle*.

No. 162—*Springfield Muzzle Loader*.

No. 163—*Spencer Carbine*. Used by U. S. cavalry in the wars with the Plains Indians. Custer's troops at the Battle of the Big Horn were armed with these single shot guns, while the Indians had the latest model repeating rifles, bought from Indian traders.

No. 164—*Springfield Muzzle Loader*.

No. 165—*Russell's 30-30 Winchester*. Used by him, always.

No. 166—*Toy Teepee Poles*, maple.

No. 167—*Sharps Rifle*. Used by the hide hunters who wiped out the buffalo for their tongues and robes, leaving the meat to rot.

No. 168—*Photograph of Dr. C. F. Lummis*, Spanish historian and authority of the Southwest and Mexico.

No. 169—*Four Framed Tickets to the Chicago World's Fair*. From Sid Willis, in 1913.

No. 171—*Photo*. Steamboat landing at Fort Benton.

No. 172—*Faro Game in Progress*. Steamboat days, Fort Benton.

No. 173—*Photo*. Roundup outfit near Utica, in the Judith Basin, Montana, 1885, or '86. C. M. Russell on bay horse to right of man on gray horse in the center of picture.

No. 174—*Photo*. Roundup outfit near Utica, Judith Basin, 1885-86. C. M. Russell in photo some place! Find him!

No. 175—*Photo*. Roundup outfit near Utica, Judith Basin, 1885-86. C. M. Russell foremost figure in left foreground, seated with legs crossed, one hand on boot above ankle.

No. 176—*Chinese Sash*. 1903.

No. 177—*Sash*. Made in the penitentiary at Deer Lodge, Montana.

No. 178—*Sash*. Made in Colorado state penitentiary at Canyon City, Colorado.

No. 179—*Hopi Indian Sash*. From Dr. C. F. Lummis.

No. 180—*Hudson's Bay Company Sash*.

No. 181—*Hudson's Bay Company Sash*.

No. 182—*Buckskin Tobacco Pouch*, worked in colored thread.

No. 183—*Calico Tobacco Bag*. Used by Indians after buckskin became scarce.

No. 184—*Wig and Breech Clout*. Used in later years when C. M. Russell dressed as an Indian to be photographed.

No. 185—*Moccasins and Red Cloth Squaw Leggings*.

No. 186—*Single Chippewa Moccasin*.

No. 187—*Small Rolled Rattlesnake Skin*.

No. 188—*Buckskin*. From deer killed by C. M. R. Was to have been made into a pair of short breed leggings.

No. 189—*Three Tubes of Grease Paint*. Used by C. M. R. in making up for masquerades.

No. 190-A—*Russell's Boots*.

No. 190-B—*Russell's Boots*.

No. 191—*Old Pack Saddle*. Used with Jake Hoover in the Judith Basin, 1881.

No. 192—*Two Old Hair Cinches*.

No. 193—*Mrs. Russell's Side Saddle*. A present from C. M. R. in 1895, before they were married. Given with Monte, Russell's favorite horse. The men in Cascade all said: "Now you will have to marry her to get your horse back."

No. 194—*Four Deer Shanks*. Brought in from one of Russell's hunts.

No. 195—*Keno Layout*. From Judge Tatten of Fort Benton. Used on steamboats in the early days.

No. 196—*Poker Chips in Sack*. From Jack Enright.

No. 197—*Tin Cash Box*. From Jack Enright's gambling house. Contains old photos, letters, and personal papers.

No. 198—*Leather Cigarette Paper Book or Case*.

No. 199—*Buffalo Tooth*. From Piskun, west of Choteau.

No. 200—*Russell's Drawing Board*. The leather stretched on it was to have been used on the Stage Coach Model, the last thing he worked on, which was to have been a Christmas present.

No. 201—*Horse Shoe*. Made by Bob Fitzsimmons and given to Russell.

No. 202—*Navajo Indian Rabbit Stick* with rawhide hondo on one end, which Russell was making at the time he died. This stick was brought from Arizona by Russell in 1916. The Navajo appealed to him more than any other Southwestern Indians. To him they were "real" wild people, and he admired them.

No. 203—Russell always used a plate as a water color palette, and this is left as he last used it.

No. 204—*Throw Cinch for Russell's Pack Saddle*.

No. 205—*Sketch Box*. Used in painting small back grounds. This box was broken when a pack horse fell on it while on a hunting trip.

No. 206-207—*Model Stands*. A bucking horse or any other action figure was roughly modeled in clay and stuck up on the nail on one of these blocks. This showed the way the light and shadows would fall on the live figures out in the sunlight.

No. 208—*Canvas Stretchers*.

No. 209—*Wire used in modeling.*

No. 210—*Candle Stick.*

No. 211—*Russell's War Bag.* A grain sack with a brand III in which he carried his spare clothes when a cow puncher.

Nos. 212, 213, 214, 215, 217—*Stereopticon Views of Indians*, mountains, and the Flathead buffalo hunt the Russells were on.

No. 218—*Finder for Stereopticon Views.*

No. 219—*Comic Face*, made of wood by C. M. Russell.

No. 221—*Toy Indian Horse and Squaw.* From Jack Young-Hunter, an English portrait painter.

No. 222—*Toy Arabian Horse.* From Jack Young-Hunter.

No. 223—*Birch Bark Canoe.* Model made by C. M. Russell.

No. 224—*Model of Kootenai Indian Canoe.*

No. 225—*Small Olla*, or Mexican water jar, with saucer and glass. Pottery.

No. 226—*Tin Brush Case*, for carrying brushes on a sketching trip.

No. 227—*Tin Brush Washer* (two pieces) first used by C. M. Russell when working on the Lewis and Clarke picture in the State Capitol at Helena.

No. 228—*Old Whiskey Keg* used by smugglers on pack horses.

No. 229—*Grey Horse Model.* Used to paint and draw from.

No. 230—*Bald Faced Bay Horse Model.*

No. 231—*Bay Horse Model with Buck Indian.*

No. 232—*Draft Cap for Studio Stove.* Often used to melt wax in for modeling.

No. 233—*Board* used to make plaster bases for models.

No. 234—*Table*, used as a modeling stand. Also to hold palette and paints when doing water color painting.

No. 235—*Rolled Rawhide Rope*, from Ed. Borein. This rope was made from a piece of wet rawhide rolled between two flat stones, and is the oldest style known—used before men could braid or plait.

No. 236—*Flat Braided Navajo Rope*, brought from Arizona by C. M. Russell, 1916.

No. 237—*Rawhide Rope*, from Bud Cowan of Las Vegas, Nevada, 1924.

No. 238—*Photo.* Teddy Blue, whose real name is E. C. Abbott. An old Texas cowboy, who Russell knew as a kid—a real one. Now living on 3 Deuce Ranch, near Gilt Edge, Montana, 1930.

No. 239—*Sketching Easel.* Never used much as Russell usually held small sketch box in lap.

No. 240—*Mirror.* Used by C. M. Russell to look at a picture in reverse, as any mistakes in drawing would show up better.

No. 241—*Large Palette No. 1.* Used on the Lewis and Clarke Mural in the Capitol at Helena.

No. 242—*Palette No. 2.* The one most used.

No. 243—*Small Palette.* Used in adding fine details to a large picture as it was light and easy to hold.

No. 244—*Easel.* Used by Russell, 1905, to October, 1926. Made by George Calvert, an old friend.

No. 245—*Large Blank Canvas*, which Russell bought to make a buffalo hunt picture, shortly before his death.

No. 246—*African Pipe.*

No. 247—*Brush Jar*, containing 16 used brushes of all sizes.

No. 248—*Bottle*, which contained "applejack" from Will Crawford, famous pen and ink artist of New York. The label was drawn by Crawford.

No. 249—*Tin Cup*, used in melting wax.

No. 250-251—*Turpentine Bottles.*

No. 253—*Glue Can and Brush.*

No. 254—*Pan* for melting modeling wax.

No. 255—*Cup*, used with water colors.

No. 256—*Glue Pan*, used in casting.

No. 257—*Photo.* Joe DeYong, pupil of C. M. Russell, January 3, 1916, to 1926.

No. 258—*Ten Used Sacks* of Bull Durham tobacco.

No. 259—*Indian Wig of Human Hair*, and two false braids, made of horsehair.

No. 260—*Faro Layout*, from Jack Enright's gambling house in Great Falls in the 90's. Present from Cut Bank Brown.

No. 261—*Two Spoons*, used in plaster casting.

No. 262—*Ten 30-30 Cartridges* in a woman's glove sack, carried on Russell's last hunt.

No. 263—*Can of Modeling Clay*.

No. 264—*Preliminary Sketch* that was to have been a picture of Russell's horse tied in front of either the Brunswick Bar or the Silver Dollar in Great Falls. This sort of thing was usually planned as a Christmas present.

No. 265—*Water Color Box*.

No. 266—*Two Aluminum Hondos*, for trick roping.

No. 271—*Small Drawing Board*. Used for small water colors, and pen and ink work.

No. 272—*Old Gold Pan*, brought from the Flathead country in 1915 by Joe DeYong.

No. 273—*Box Modeling Tools*. Just take lid off and lift small box out, and it will be as Russell left it when working on the Stage Coach model the last day.

No. 274—*Box* that held modeling tools and material.

No. 275—*Model*. Eskimo man with sledge and five dogs partly broken.

No. 278—*Toy Teepee* and small travois made by C. M. R.

No. 279—*Box for Pen and Inks*. A Christmas present.

No. 280—*Ink Stand and Bottle*. Last used in making the illustrations for "Trails Plowed Under."

No. 281—*Indian Head and Pipe Bowl*. Made of common clay and baked by lowering into the studio stove. These were then painted and given to friends. Modeled by C. M. R.

No. 282—*Springfield Muzzle Loader*.

No. 283—*Old Muzzle Loader*, with hammer broken off.

No. 284—*Iron Stirrup* from Mrs. Russell's side saddle.

No. 285—*Horse Hair Bridle and Reins*. Bought at the state penitentiary at Deer Lodge.

No. 286—*Pair Small Stirrups* which Russell got to put on his son, Jack's, hobby horse.

No. 288—*Buffalo Tail*.

No. 290—*Ball of Tamarack Needles*, caused by waves at Russell's summer home at Lake McDonald in Glacier Park.

No. 291—*Saddle*, made by F. A. Meanea of Cheyenne, Wyoming, famous old-time saddle maker. Made on the old "Visalia tree" and used by C. M. Russell from 1887 to 1926.

No. 292—*Navajo Blanket*, used with above saddle.

No. 293 A-B—*Pair "Eagle Bill" shaped Tapideros*, used by Russell on his saddle in earlier times.

No. 294—*Pair Saddle Pockets*. Sometimes used on Russell's saddle.

No. 295—*Knife Scabbard*.

No. 296—*Philippino Head Hunter's Spear*.

No. 297—*Plaster Cup and Spoon*, used on small models in making the base.

No. 298—*Three Pieces Modeling Wax*, with Russell's finger prints on them.

No. 299—*Toy Lodge Cover*. Two lodge linings and other tepee furniture; also small shield. Made by C. M. R.

No. 300—*Large Buffalo Robe*. A Christmas present in 1900.

No. 301—*Turpentine Can* for cleaning brushes while painting.

No. 302—*Two Palette Cups*.

No. 303—*Box of Plaster Moulds* for horse head, steer head, and Dutch Girl. Also original model of Dutch Girl, which was cast from. These were usually given to friends as Christmas presents.

No. 304—*Two Models of "Scoop and the Boss"*, made by "Hop," a cartoonist of Chicago, originator of one of the early comic strips, called "Scoop, the Cub Reporter." Modeled here in the studio while on a visit.

No. 305—*Head of Smiling Indian*. Cast in plaster by C. M. Russell, to be used in making an Indian model as a Christmas present.

Nos. 306, 307, 308—*Wood and Birch Bark Figures*, carved at Lake McDonald by C. M. Russell.

Nos. 309 to 317, inclusive—*Mounted heads of deer, elk, antlers, and buffalo skulls*.

No. 318—*Imitation Scalp of Mare's Mane*, off of Lance No. 132.

No. 319—*Cane*, made by Christ Holzner at Lake McDonald when C. M. Russell had sciatica in 1922.

No. 320—*Cane from South America*. Brought from that country by Caspar Whitney.

BLAZING THE TRAIL OF WESTERN ART

The present generation takes its pictures of life in the far West mainly through the paintings of artists who have lived, studied, loved, and worked in the Great West and who have sought passionately for the subjects that they loved to paint on canvas or model in clay.

It was in the year 1830 that the first American artist went to the Land of the Setting Sun and painted the Indian in his native haunts. Trained for the bar and with practically no knowledge of the technique of art, George Catlin, as a guest of Governor Clark of St. Louis, then U. S. Superintendent of Indian Affairs, went west to arrange treaties with the Winnebagoes, Menominees, Shawanos, Foxes and others, which provided unusual opportunities to study a theme that had not yet been developed from an artist's viewpoint.

A second trip up the Missouri in 1831 and a third in 1832 brought Catlin to the mouth of the Yellowstone. He returned—traveling some two thousand miles in a canoe with one companion! On this trip he made sketches of the Crows, Blackfeet, Sioux, and Iowas.

These visits were made at a time when the Indians were in a primitive and picturesque state before the change that was to come subsequently through association with the white man.

Catlin was more interesting from a historical standpoint than from any artistic conception he gave to his theme. His sketches were always accompanied by written accounts and descriptions of manners, dress, and customs which were scrupulously correct.

The next painter of Western Life was William de La Cary, who in 1861 made a trip across the plains with an army officer occasionally recording the humorous side of his adventures.

George De Forest Brush, born in Tennessee, in 1855, a pupil of the Paris Art School under the late J. L. G. 'erome (z hay-rome), writes the next chapter of Western Life, drawing his subjects from the Southwest, principally among the Aztecs. Brush has signed many pictures that remain classics in American art, even though he chose other fields in which to exploit his talent.

Frederick Remington, born in 1861, was the first of the modern group of artists to treat the West with artistic sympathy. Remington's life was as full of vigor and action as his pictures. While studying art at Yale he was one of Walter Camp's original football team. He gave up his position as confidential clerk to Governor Carrell, of New York State, and coming to Montana spent four years as a cowboy. Remington wrote as entertainingly as he painted and served in the army as war correspondent in Cuba during the Spanish-American War.

The second of modern artists to treat the Great West with artistic sympathy was Charles Schreyvogel, born in New York City in 1861. Schreyvogel was educated in the public schools, worked as an apprentice gold-beater, die sinker, and finally as a lithographer. At the age of twenty-five his pronounced talent could not be denied and further study led to a three-year course in art at Munich, under Frank Kirschbach and Carl Marr. Schreyvogel's picture, "My Bunkie," won the Thomas B. Clarke prize, the most important one the National Academy could bestow.

Charlie Russell, a contemporary of Remington

and Schreyvogel, was born in 1865. He came west at the age of sixteen years, spending forty-five years of his life in Montana, the state of his choice, where he is known as the "Cowboy Artist." With less than a common school education, artistically like Topsy, Russell "just grew." With all outdoors his text books, Nature became his teacher. He never enrolled in an art school nor had he ever a teacher.

There are others who would be mentioned in any complete review of Western art.

