

# **SEELEY STABLE LOFT:**

**A COLLECTION OF WESTERN MEMORABILIA FROM  
ROSCOE E. HAZARD'S MUSEUM OF THE WEST.**



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# OVERVIEW OF LOFT EXHIBITS

NATIVE AMERICAN HERITAGE





# OVERVIEW OF LOFT EXHIBITS

## VAQUERO MEMORABILIA





# OVERVIEW OF LOFT EXHIBITS

CATTLE BARON MEMORABILIA





# OVERVIEW OF LOFT EXHIBITS

WESTERN ARCHIVE  
MATERIALS





# OVERVIEW OF LOFT EXHIBITS

TURN OF THE CENTURY  
MEMORABILIA





# WHAT COMES TO MIND WHEN YOU THINK OF “THE OLD WEST”?

By the turn of the 20th century, people saw the American frontier through rose-colored glasses due to the rise of the film industry, specifically “Western Movies.”

Like many other affluent businessmen of his era, Roscoe Hazard gathered his collection based on his interests; in his case, western memorabilia. Hazard began his collection of western artifacts centered on transportation and horse-drawn vehicles. He collected items from the west as a whole, not just from San Diego or Southern California, as long as they fit his vision of the “true” old west. This included items such as saddles, branding irons, firearms, tack, pottery, and much more.

As seen through modern eyes, this style of collection may seem eclectic. Historically, private collections often took this form. Depending on the collector, the level of cohesion in a collection varied. The vast range of Hazard’s collection has many artifacts, some of which are more modern and pay homage to the “Old West.” These items may not date from the 1800s; however, they still retain the feeling of that era. This style of nostalgic collection is a result of humanity’s tendency to romanticize history.

Hazard entrusted the State of California to care for and house his collection by donating it in 1972. In order to have a suitable building, Hazard and his family helped fund the construction of Seeley Stable and two adjacent sheds. When construction was completed in 1974, an exhibit was installed featuring parts of his “nostalgia collection.” The rest of his collection, due to its fragile nature, is maintained and stored in the California State Museum Collections Center in Sacramento, where tours are available to the public. Some of his Southwestern Pottery Collection also resides at the Antelope Valley Indian Museum for public viewing.



# NATIVE AMERICAN HERITAGE







### **Ceremonial Headdress**

A ceremonial headdress of the Paiute tribe of Native Americans. It is made of eagle feathers, buffalo horns, felt, leather, and intricate beadwork in red, white, yellow, and light and dark blue. It was gifted to Roscoe "Pappy" Hazard by Joe Galvin of the Nevada Paiute.



667-X-738

This piece of petrified wood is 3 inches by 4.5 inches by 10 inches long. It has rust colored elements and also contains geode-like deposits which appear similar to mica. It is much heavier than it appears due to being a large, solid piece of rock instead of the wood it appears to be.



667-X-736

This petrified piece of wood has concentric rings still extant in its cross-section. It has more red in it than the other pieces in this collection as well as the rust color that can be found in all three pieces of petrified wood. As with 667-X-738, this piece also has a crystalline stripe on one of its sides that is reminiscent of sap, only in a stone form instead of being fluid.



667-X-737

A piece of petrified wood which is 7.5 inches by 8 inches by 8 inches in size. Being a piece a petrified wood, it is much heavier than it appears since it is now essentially a piece of stone that looks like a piece of wood. This piece is gold in color with rust colored accents throughout.

# INDIGENOUS PEOPLES BASKETRY

Basket making was a necessary and well-honed craft practiced by all Native American peoples. While the baskets were often creatively and beautifully designed, most served utilitarian purposes such as food storage, transport, and trading. In addition, some baskets and other similarly made plaques and bowls had ceremonial uses. Baskets were almost always crafted from materials locally available to the tribe which produced them.



667-17-1037

A Mesa Grande spiral design basket tightly woven of willow and devil's claw which is 3.5 inches deep and 15 inches wide at the rim. The bottom of the basket is 9.5 inches wide. There is evidence of food use inside this basket, most likely from processing acorns.



667-17-128

## Burden Basket

An example of an Apache burden basket which was worn on the back and held by a strap around the forehead. The basket is approximately 18 inches by 24 inches and is made of strips of leather with the woven part made of willow and devil's claw. The bottom of the basket is made of a large piece of leather instead of being woven like the sides.

## Burden Basket

This burden basket is similar to the above example (667-17-128), however it has tin tips on many of its leather strips which made noise as the wearer walked—serving to ward off snakes. The natural materials used are willow and devil's claw. The basket's overall dimensions are approximately 16 by 24 inches.



667-17-1016



667-17-130

### **Wine Basket**

A basket used in making “saguaro cactus” wine. The pattern on the sides is known as a saguaro design. The material used is willow and beargrass. It is made using a water-tight technique in order to effectively make wine.



667-17-6403

This basket given to Roscoe Hazard by a Miss Curt Day has a very faint pattern of animals, possibly lizards, around the bottom half. It is large, at least a foot wide at its widest point. It seems to have been loosely woven and not used for carrying or storing liquids.



667-17-66

A basket made by the White Mountain Apache. The diameter of this basket is 16 inches and is approximately 2.5 inches in depth. It is made of devil's claw and willow. A dark central medallion has concentric circles that branch into a triple pinwheel style pattern that ends with a dark edge. This shallow basket could have been used during food preparation and serving.



667-17-107.D

A woven plaque of Hopi Second Mesa design. The design is of a Shalako Mana (corn maid) Kachina. At one time, Hopi plaques were only used for ceremonial purposes. This plaque is very tightly woven with a loop for hanging purposes. It measures 8.5 inches wide and only as thick as the weaving; it is not concave at all.



667-17-115

### Duck and Turtle Effigies

These baskets are woven to resemble a duck and turtle respectively. They both have a slit on the top of their “backs,” similar to how modern coin banks are constructed. They are both of Papago design and made of devil’s claw and willow. The duck effigy is 14 inches long, 4.5 inches wide, and 5 inches high. The turtle effigy is 4 inches high, 6.5 inches wide, and 8.5 inches long. The tops of both baskets are removable in order to easily remove anything placed into them through the slit.



667-17-117



667-17-73

A Pima style basket made of willow and devil's claw. The botanical name of devil's claw is *Martynia fragrans*. Many Pima basket-weavers chose devil's claw because of its durability and its waterproofing abilities. The design on this basket is similar to a "martynia pod." This basket has a very tightly woven herringbone stitch around the rim in contrast to the stitch used throughout the rest of the basket's design.



667-17-1002.D

This large basket has patterns reminiscent of lizards, scorpions, and pheasants around the outside. It is 18 inches by 12.5 inches in size and has a fairly tight weave, though not water-proof.



667-17-75



667-17-106



667-17-93

A collection of plaques that are all made by the Hopi Third Mesa. Clockwise from the top, these baskets have diameters of 8 inches, 6 inches, and 6 inches. They are all flat and have a very slight or no curvature. The top plaque's design is called a sun design, the bottom two plaques are both variants of the spider web design. Plaques similar to these were at one time used by the Hopi for ceremonial purposes to carry sacred materials such as corn meal and feathers.



667-17-1027



667-17-1018



667-17-1074

All of these baskets are spruce root baskets made by the Tlingit of South-east Alaska.

The lids on two of the baskets have a woven pocket area that contain either seeds, pebbles, or beads that, when shaken, produce a sound. These are known as Tlingit spruce root rattle-top baskets.

All are tightly woven with false embroidery designs created with local grasses. False embroidery is only visible on the outside of the basket and cannot be seen on the inside.

In size, they are 4.5 inches by 5 inches (667-17-1027), 5 inches by 8 inches (667-17-1018), and 5 inches by 3.5 inches (667-17-1074).



667-17-1018



667-17-1074



667-17-104

This basket of the Pima tribe has a terraced design on the sides in brown and tan colors. It is made of yucca or gelleta grass and devil's claw. Around the rim is a dark brown single stitch. The basket is very tightly woven and is 6 inches by 10.5 inches in size. The two lines that interweave through the terrace design are said to represent meandering streams.



667-17-1024

A Maidu basket, which is tall but has a very small bottom compared to the size of the rim. It is made of tightly woven red bud and willow. The Maidu are exemplary basket makers; their baskets are not only highly decorative, but useful as well. It is 5 inches tall with very angled sides to create the large discrepancy between the size of the top and bottom of the basket. The bottom of the basket is only 3.5 inches wide, as opposed to 14 inches wide at the rim.



667-17-82

A Hopi Second Mesa basket with a loop on the back for hanging. It is made of either yucca or gelleta grass. The pattern inside the basket is called a squash blossom design. It is 6.5 inches wide by 1.5 inches deep. It is tightly woven, but not water-tight.



667-17-82



667-17-1022

This Southern California, possibly Kumyaay, basket is tightly woven. It is 3.5 inches high by 6.5 inches at the bottom and 11.5 inches at the top. It has a very subtle design which is difficult to see due to its age.



667-17-1029

A small Southern California, possibly Kumyaay, basket made of devil's claw and willow. It is 7 inches by 3.5 inches in size and tightly woven. The pattern is more subtle than it appears in the picture. Many of the colors used are similar enough that, without close examination, they are indistinguishable.



667-17-1034

A Tlingit basket made of sitka spruce root. The bottom of this basket protrudes up into the basket instead of being flush to the ground. The geometric patterns around the outsides of the basket are not visible on the inside of the basket, though they are obviously woven into the basket and not painted. This technique is known as false embroidery. It has a very detailed and complex design around the rim of the basket in multiple colors and the rim curves inward very slightly. It is 4.5 inches in size.

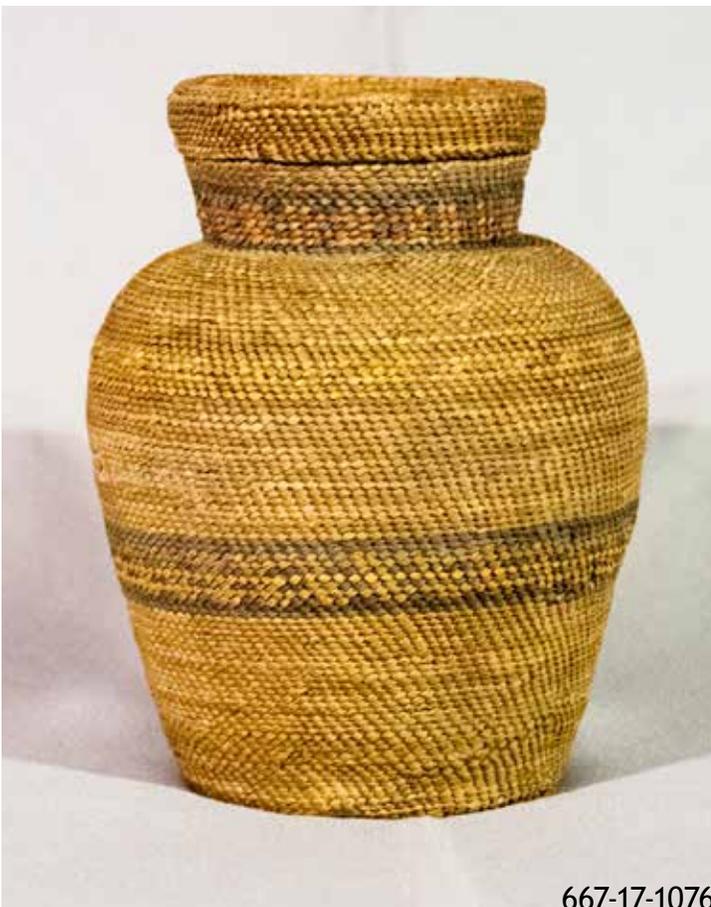


667-17-1034



667-17-1060

A shallow Papago basket or tray made of yucca and devil's claw. It has a geometric pattern reminiscent of a pinwheel. This basket, along with eight others were supposedly given to Pappy Hazard by the actor Monte Hall.



667-17-1076

This is a ceramic jar covered in Tlingit basketry. Beneath the woven basket exterior is a white ceramic jar making the item much heavier than it looks. The colors have faded, but originally it was woven in navy, red, and the natural tan color of the spruce root. It is 6.5 inches tall and 3 inches wide on the top and bottom. At its widest point, the jar is 4.5 inches in diameter. The Tlingit are Native Americans of Alaska.



667-17-1060.D

This is an example of an Apache basket. It has stylized figures of two men and six animals that appear to be either donkeys or dogs. A 1940s Revival piece, it is made with willow shoots aged to a golden tan with the dark Marynia, or Devil's claw, used for the designs. A tough and thorny plant, the basket makers would pull the strips through their teeth to strip the plant of its outer skin and thorns.



667-17-64

This basket is of Navajo design and was used in wedding ceremonies. The bride and groom would eat porridge out of baskets of this design. Because it held food, the colors have faded drastically on this piece. It is supposed to have been made of black and red, as well as the natural color of the materials used to make the basket. It is very shallow, being only 2.5 inches deep and 11.5 inches wide at the rim. It was very tightly woven, most likely due to the fact it was required to hold porridge.

# INDIGENOUS PEOPLES POTTERY

Historically, pottery has been one of the best windows into the cultures of the past. Size and shape can indicate usage and therefore the dietary practices and staple foods of a particular society. Crafting techniques and materials can give insights into local technology. Like basket making, pottery combines artistry and creativity with utilitarian necessity. In addition to the practical knowledge learned from examining pottery, the creative and often beautiful designs and decorations may recount myths, impart religious beliefs, or just tell stories of the day to day life of an ancient culture.



A Pueblo ceramic vessel which is 9.5 inches tall and 7 inches at its widest point. The images painted on the jar are stylized and represent a turtle, mountain, antelope, lightning, and simple geometric designs in various colors. It was made by Lela and Van Gutierrez Pottery, as indicated on the maker's mark on the bottom of the piece. Lela Naranjo and Van Gutierrez are from the Santa Clara Pueblo. Lela made the pots and Van painted the designs. They were known to sign their pottery simply "Lela & Van." This type of pottery is known as buff polychromeware.

667-17-1108



667-17-178

This jar was made by the Papago Tribe, originally for wine storage and later used to store water. When they were used to carry water short distances, women would often carry these jars on their heads with a specially woven holder made of yucca. The large bottom with a small mouth was used to hold the the largest amount, but keep spillages to a minimum when pouring. The geometric designs on this jar have faded with time, but they would have been red lines on the brown background.

A Mimbres-type bowl with a rounded bottom and an intentional hole in the bottom of the bowl. The stylized lizard has the hole exactly in the center of its torso. The bowl was built by hand, not thrown on a pottery wheel of any type. Over time the bowl's rim has degraded and pieces have cracked and fallen off. It originally didn't have such a ragged rim.



667-17-186



667-17-177

Anasazi tribe, Fourmile Polychrome bowl from the 14th century. The distinguishing characteristics of this type of pottery are the large central figure on the interior of the bowl and the white lines which decorate the exterior. The black bands bordering the exterior design and the interior rim are also typical of Anasazi Fourmile pottery.



667-17-175.D2

Casas Grande pot, Pre-Colonial. Casas Grande, or Piquimé, was a major cultural and trading hub in Pre-Colonial Northern Mexico which thrived in the 13th and 14th centuries. It is best known for its beautiful and unique pottery. The pattern on the outside doesn't have any distinguishable images, seeming to be an expression of the geometric and abstract.



667-18-47

This pot is in the Acoma style. It is black, white and orange; inside it is mostly white with the top third painted orange. It is 5 inches by 4.5 inches in size. Though the design seems to be a simple abstract, there do seem to be animal faces in some of the design. It is uncertain if this was intentional or simply coincidence.



667-17-1105

A small Hopi jar which was hand formed, making it deceptively heavy for its size. It only stands 5 inches high by 4.5 inches wide at the widest point. Though it is very smooth on the outside, the inside is rough from the process used in creating it. The geometric designs are only on the outside, the inside is plain.



667-17-1103

A large Hopi bowl with geometric designs along the inside and outside of the piece. It is 5 inches high and 14.5 inches in width and was constructed using the coil method. As such, it is very heavy for its size. The design along the outside is arranged in a band around the widest part of the bowl, while the inside is fairly thoroughly covered in abstract designs.



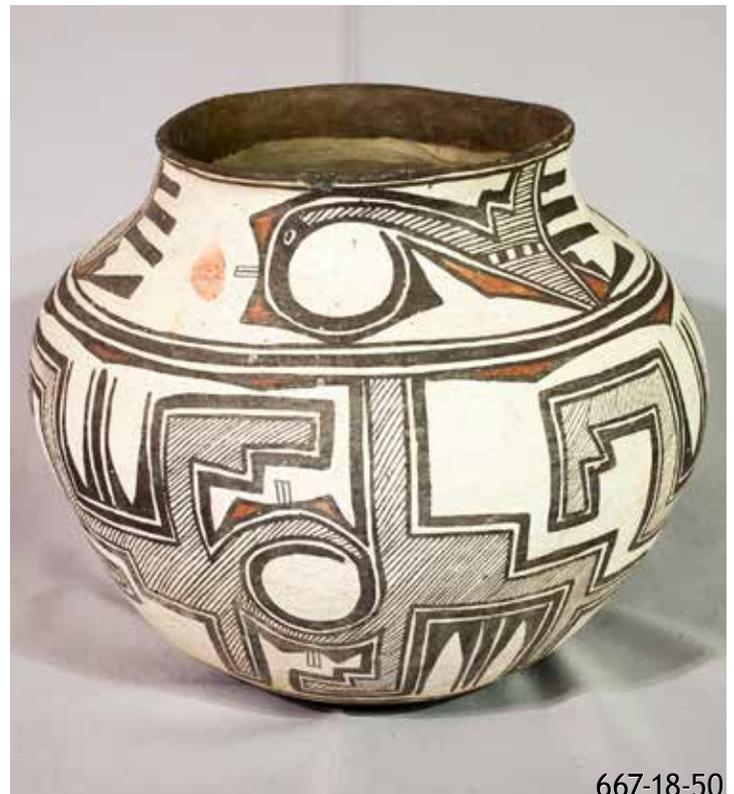
667-17-182

This jar is Santo Domingo in origin. It is approximately 8.5 inches high by 8.5 inches in diameter at its widest point. The designs are in black and off white and the only color on it is the orange around the bottom and the same color covering the inside.



667-18-49

Another Acoma style ceramic pot with geometric patterning on the outside. Inside is white with the top third painted orange. It is 7 inches tall and 6 inches wide at the opening, though it is wider in the middle. The outside also has evidence of several fire clouds from the firing process.



667-18-50

A Santo Domingo pot which is 10 inches and 7.5 inches wide at the opening of the pot. The white color of the background is the actual color of the clay as the pot is unglazed; it was simply painted with the black and orange paint. The base and the inside lip of the rim is painted flat black. It is coil built rather than thrown and as such is heavier than it would appear to be. There is also a red fingerprint which appears to have been done in the same type of paint as the designs.



This pot is another example of an Acoma style pot. It is painted in two shades of orange as well as black. The outside features abstract geometric designs, while the interior is plain white. It is 9 inches tall and 8.5 inches wide at the rim.

# KACHINA DOLLS

Kachinas were revered spirits in the Native American Pueblo cultures' religion. Carved images of these spirits, Kachina dolls, were given to children as gifts. They could represent anything from the spirits of relatives or animals to the spirits of celestial bodies or natural phenomenon. Though not worshiped per se, if offered respect the Kachinas would use their powers to grant good fortune to the community upon their annual visit.



667-17-396



667-17-396

## Butterfly Kachina

This is a butterfly kachina maiden. She is sitting behind a corn grinding box which has a *metate* and *mano* inside it. The kachina has a very elaborate tableta headress with nine points; four pointed and five terraced. Originally there were feathers on the ends of the headress, unfortunately they were degraded by time. The necklace painted around the doll's neck is symbolic of coral beads and turquoise pendants. There are also feathers attached to the front of the kachina's forehead and black yarn bracelets around its wrists. The doll and corn grinding box are attached to a piece of wood with glue and nails.

## Wolf Kachina

This kachina is from the Hopi tribe. Originally it was decorated with feathers. Sadly, the feathers have disintegrated over time. The leather of the skirt and straps over the chest are soft suede. Around its neck it has a faux fur collar. It is 14.5 inches tall and 7.5 inches by 5.5 inches in size.



667-17-353



667-17-354

## Black Ogre Kachina

The top of this kachina's head is covered in string hair and feathers, though the feathers have deteriorated over time. The cape is made of brown leather and the rest of the clothes are part of the doll itself. The eyes protrude front the head and the ears are attached separately to the sides of the head. This kachina is unable to stand on its own because the feet do not distribute the doll's weight evenly. Aside from the leather, string, and feathers, paint was used to create the different colors.

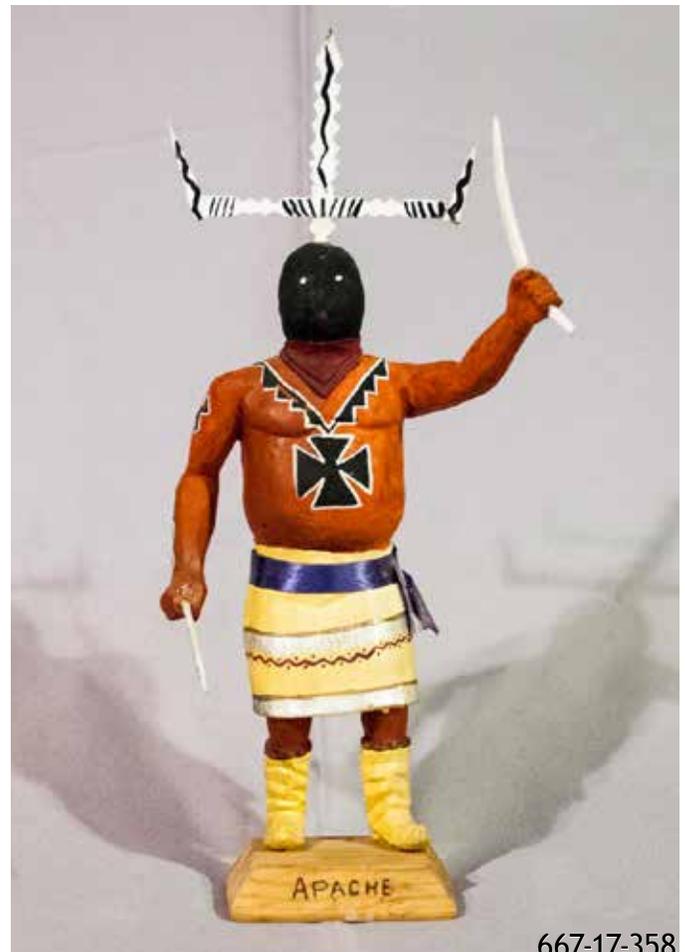


## Eagle Kachina

The feathers on the top of this Hopi kachina's head have held up well over time. The wings on the arms were made separately and attached to the doll as opposed to being one with the kachina itself. It is a fairly large kachina doll, being 15 inches by 19.5 inches by 5 inches in size.

## Devil Kachina, Crown Dancer

This modern-style Apache kachina is known as both a Devil kachina and a Crown dancer, so named for the tri-pointed crown attached to his head. It is 12 inches high by 6.5 inches wide by 2 inches deep. There are four maltese crosses on the figure; one on each shoulder, one on the front, and one on the back. In each hand he holds a knife-like object with black "snake" lines on them.



## Earth Kachina

This kachina has a blue case mask instead of a normal face. On the mask is a line dividing it into two hemispheres with a maltese cross on either side of the head. This kachina comes from the Hopi tribe and is 7.5 inches tall and 2.5 inches wide. A small hole on the top of the head indicates that this doll would have originally worn a more elaborate headdress. The hands were likely broken off at some point in the doll's life.



## Water Maiden Kachina

A modern-style kachina, the Water Maiden was made by the Zuni and is 8 inches tall by 3.5 inches wide. It is attached to a rectangular base and has a pot on its head. All of its clothing and accessories are painted on, there is no fabric or beading on the doll. In its right hand there is a stick with a feather on the top of it.



667-17-365

### Crow Mother Kachina

This Hopi kachina is considered the mother of the “Hu” kachinas and appears in the Bean Dance. The black appendages attached to the sides of her head are symbolic of crow feathers. On top of her head were feathers, which were also supposed to represent other types of birds as well. The tip of her right foot has broken off over time, however she is still able to stand unaided.

### Morning Kachina

This type of kachina is made of cottonwood and was given to infants to play with. This is why there is less detail on these types of kachinas. The face of this doll is a mask with a protruding mouth and feathers attached to the top of the head. On the sides of the head are ears made of white yarn which are supposed to represent flowers. It is Hopi in origin and is 7 inches tall and 2.5 inches wide.



667-17-366

## Mudhead Kachina

A Hopi kachina, the doll has what is known as a “mudhead” helmet on with multiple protruding knobs. Originally, there were feathers attached to the knobs, however they have been lost over time. The eyes also protrude and are slanted at the ends. The mouth is shaped similar to a duck bill. This kachina is unstable on its feet and is unable to stand on its own without help.



667-17-359



667-17-372

## Mudhead Clown Kachina

Another mudhead kachina, this doll has the same sort of mask as the previous mudhead kachina. However, this one still has feathers tied to the knobs around its head. Also, the mouth of this doll is more pointed as opposed to flat like a duck. In size, it is 12 inches tall and 5.5 inches wide.



667-17-381

## Racing Kachina

A Hopi kachina, this doll has no distinguishable facial features as it is wearing a case mask. There is a string around the neck of the kachina and a yellow feather on top of its head. It is missing most of its right foot, but is still able to stand on its own. It is 6.5 inches tall and 2 inches wide.

This kachina is one of the masked dolls, though it is much more elaborate than the others. The tabletas around the head should have feathers on the ends, however they have degraded with age. It doesn't have hands, instead the arms end in rounded knobs, which have fingers painted on.



667-17-386

## Puchtinu, Kachina Mother

This kachina is said to be the mother of all kachinas. A typical Hopi Puchtinu, it is carved from a flat board and would be given to an infant. The red bangs represent red horsehair on her forehead. She should have a feather on top of her head, however it has degraded with time. In size, she is 4.5 inches long and 3 inches wide.



667-17-385



667-17-374

## Mother Kachina

Similar to 667-17-385, this kachina is a representation of the mother of all kachinas. She also has the red “horsehair” bangs and is made of a shaped piece of cottonwood. There should be a feather atop her head, but it has been lost to time. It is the smallest of the mother kachinas in the park at only 4.5 inches long and 2.5 inches wide.



667-17-388

## Parrot Kachina

The parrot kachina is Hopi in origin. On its head is a straw headband and two parrots. The eyes and mouth protrude from the face. There are feathers attached to a “bun”-like protrusion on the back of its head. It is 8 inches tall and 4 inches wide.

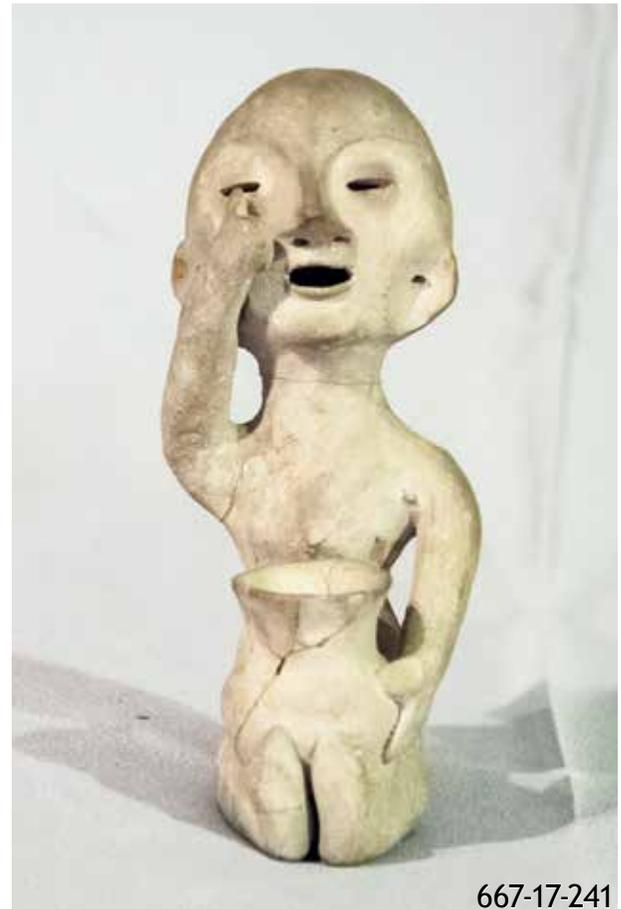
## Wolf Kachina

This Navajo Wolf Kachina has a carved wolf head which is covered in faux fur. The two shoulder straps are made of leather and it has a red yarn skirt and ankle wraps. The stick which should be in the kachina’s right hand is broken and hangs from the feather held in its left hand. It is 12 inches tall and 9.5 inches wide, including the base it is standing on.



667-17-393

This figurine is from Mexico and is obviously fired as evidenced by the fire clouds which can be seen on its surface. It is holding a small jar on its lap and has a hand up to its eye as though it is crying. The nose is prominent and the eyes and mouth go fairly deep into the figure's head. It is 7 inches tall and 3.5 inches wide.



667-17-241



667-17-351

### Hummingbird Kachina

This kachina is Hopi in origin and has two feathers standing on top of its head. The ears and beak protrude from the head; the beak is shaped like a long, thin cone. The eyes of the figure are slits, like it is wearing a mask. It is fairly large, being 11 inches tall and 5.5 inches wide. It is slightly worn, as though it has been played with or used in some other fashion.

# VAQUERO MEMORABILIA







082-X-489

### Playing cards (above) and Corner Indiced Playing Cards (below)

Old playing cards, such as the ones shown above, were originally made without numbers printed on the corners. In order to see what cards you held, players would have to use both hands to hold their cards so that the majority or whole card was showing. Because of this, it was very easy to cheat and look at neighboring players' cards. Slowly, the playing card manufacturers began to make corner or edge indices on their cards so that players could use one hand and fan their cards more tightly so that only the corner number would be showing. Both of these decks are French decks, with their suits being clubs, diamonds, hearts, and spades. These cards would have likely been used to play Faro, which was a very popular game at the time. The top deck was made by "Samuel Hart & Co. New York" and the bottom deck was made by "American Playing Card Co. Kalamazoo, Mich. USA."



082-74-1733



082-X-484



082-X-485

These items show two different ways that tobacco was sold and kept by the public. The top two pictures are cigarette tobacco bags. One of the bags still has cigarette rolling papers attached to it. The bags have seals on them, which show that they had been taxed and unopened. The bags were convenient to carry cigarette tobacco since it needed to fit easily put in a pocket.

The bottom picture is of a tobacco tin box. It was a chewing tobacco brand made by Lorillards. The box held tobacco plug(s) which didn't need to be as transportable as the cigarette tobacco. Thus, the tin is larger and more sturdy.



082-X-493



667-112-180



667-17-6402



082-X-490

In the 1800s, bottles were often made of brown or other colored glass. The examples on this page include three of these types of glass bottles; two of the lighter brown glass and one dark amber example. The top right photo is a whiskey bottle that has raised cast lettering on it that says “Americus Club Whiskey” in a circular pattern with a diamond in the center and four arrows coming off of it. The other two glass bottles are smooth except for the ridges along the sides where they have manufacturing marks. The light amber, flask-style bottle has a round depression in the bottom of it. The other, dark amber bottle is an ale-style bottle that would have had a cork in it. The bottom has a large depression in it and there are imperfections in the glass. Just below the bottle’s shoulders there is a seam where the two pieces were put together.

The last bottle on this page (top left) is a slipcast bottle with a stamp reading “Midland Pottery” on it. It has a crack in it from being broken at one time and it is two toned. This also would have had a cork in it instead of a threaded or other style of bottle cap.

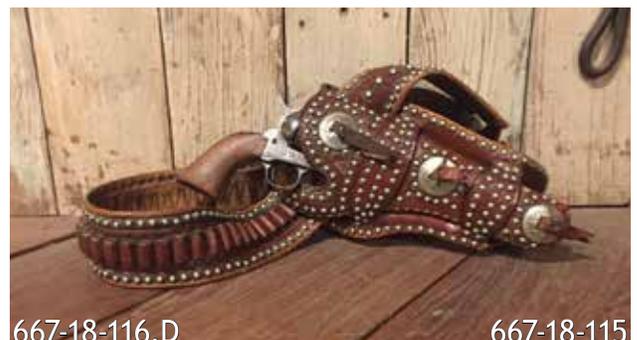


082-X-491



### Colt Revolver, Holster, Holster Belt, and Cuffs

This is an iconic Colt .45 Single Action Army model revolver (above). The serial number dates its manufacture to 1884. It has been deactivated and plugged for public view. It is an all original example, but is missing the extraction rod along the side of the barrel. The striking belt, holster, and cuffs (below) are crafted of leather and ornately decorated with the metal studs. Star meallions adorn the side of the holster and cuffs. The belt holds forty-two rounds of ammunition offering seven chances to reload this old west six shooter.





667-17-405



667-17-423

## Saddles

The saddles on this page are a collection of the different types of saddles found in the Southwest in the days of the *vaqueros* and cowboys. The top right photo is of an elaborately embroidered Mexican saddle with a high wooden horn and attached saddlebags. The embroidery is of flowers and vines with thread that has yellowed with age. The seat of the saddle is made of wood which has vine designs on the back and a horseshoe design on the horn.

The top left photo is a leather tooled Mexican or Californio saddle. The leather is very elaborately decorated with an almost Jacobian floral design over the whole saddle. The seat is made of wood with a sheepskin undercarriage to keep the horse comfortable.

The bottom saddle is a small *vaquero* saddle. It is much less decorated and more utilitarian than the other two, however it is decorated as well. Unlike the other saddles, this saddle is padded and has a quilted design. The leaf design is only on the seat and cantle and the stirrups are very simple with metal over the wooden base. Also, unlike the other two saddles, the bottom saddle has undecorated cinches and other metal pieces. The other saddles have engraved or embossed metal pieces on them.



667-17-412



667-17-458

## Lariats

Called “La Reata” by the Spanish, these lariats are made of rawhide braided into ropes. The top lariat is made of two-tone leather, has an extra braided piece around the honda and has long poppers of unwoven strands on the end. It was probably used for calf roping as it is lightweight.

The bottom lariat has a herringbone design woven of four strands of rawhide. It was also most likely used for calf roping and is lightweight. These were used by both the Spanish and, later, by the Mexican *vaqueros* who learned to use them from their Spanish forebearers.



667-17-461



667-17-690.D

667-17-690

## Stirrups

These are a variety of the different kinds of stirrups which were found in the Southwest. The top stirrup is a brass Gaucho type of stirrup. It was made to resemble a slipper with the back left open for the rider's boot to be inserted. The bar across the top of the stirrup is for attaching it to the saddle with the stirrup strap.



667-17-472.D

667-17-472



667-17-471.D

667-17-471

The bottom right photo is of a California style stirrup which is carved out of hardwood. It was smoothed to a polish and a carved out section for the stirrup strap to fit through in order to attach it to a saddle. There is a design on the outside wall of the stirrup of half flowers and a diamond design in the background.

The bottom left photo is a Mexican box stirrup. It is made of metal and inlaid with silver on the outside of the stirrup. The design is of flowers and leaves, with one large raised flower in the center. Also, there is a smaller raised flower covering the screw, which is holding the wooden bar in place at the top.



### Bull Whip

This bull whip is made of leather with an ornate turned-wooden handle. Between the handle and the leather whip part, there are thin copper rings connected by rawhide and leather. One of the copper rings has the words “Granit Pala” etched into it. The popper part of the whip is made of machine tooled leather and a tassel on the end of it which is about 8 inches long. The total length of the whip is 132 inches.



### Quirt

A tool used by *vaqueros*, the quirt is similar to a crop or whip, however it wasn't as effective against horses. It was generally used to goad cattle. This quirt has two tassels made of hair; one in the middle and the other at the end. On the opposite end is a loop which acts as a wrist strap. The body of the quirt is braided and is very flexible. It is around 28 inches long.



667-17-524

### High U-Port Bit

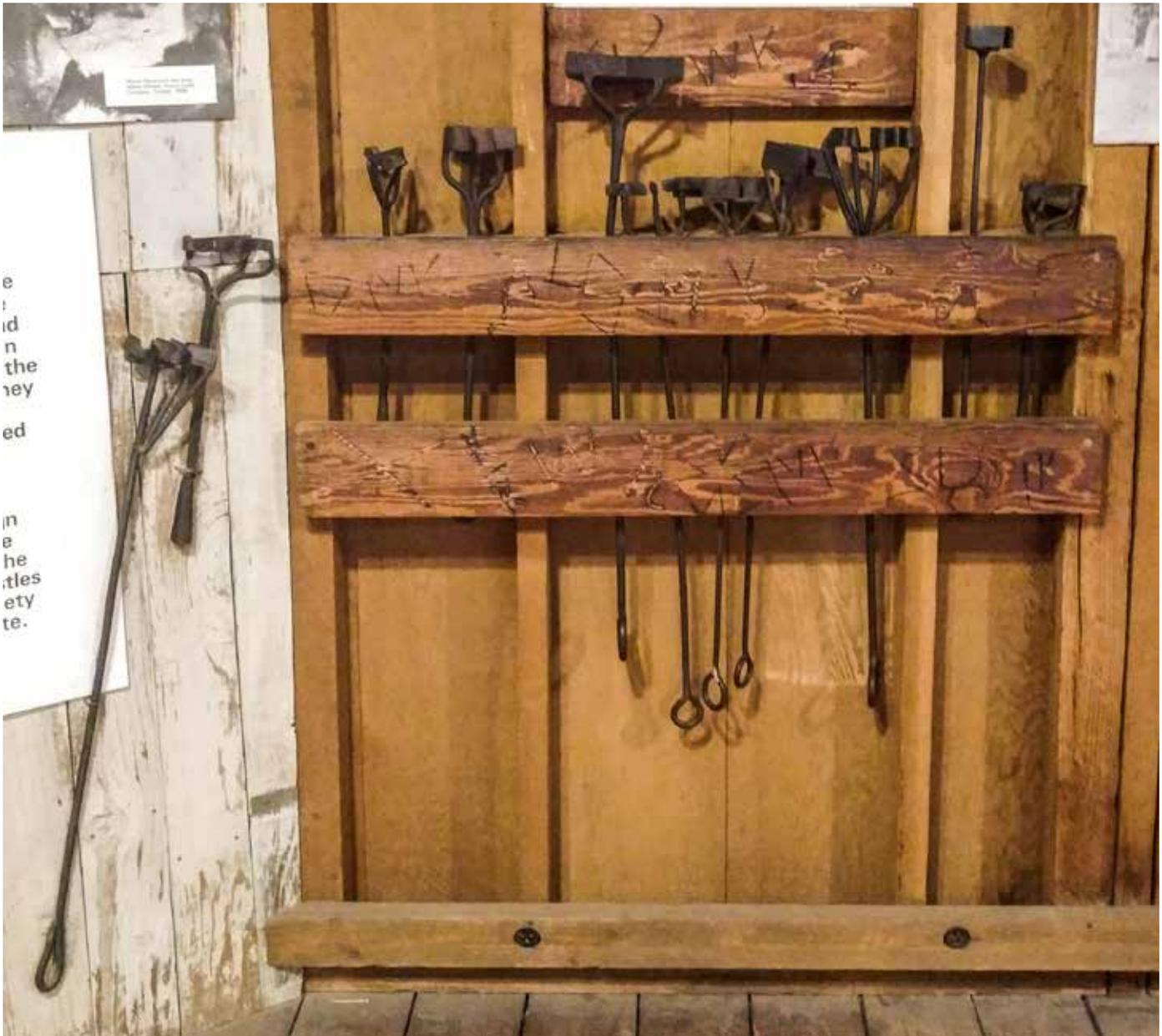
This type of bit has a larger port, which is the middle “u” shaped part, than a normal bit and is flattened at the top to apply pressure to the horse’s tongue. On either side are four rollers that the horse can roll around with its tongue. It has hooks connected to it for a chin curb, however, there is no attached chain.



667-17-689

### Cinch Ring

The Mexican cinch ring has flaps on the bottom edge with a small gap between the parts. The top flap is decorated with images of leaves and grapes. Along one side of the ring is a small handle-like piece, which was probably used in conjunction with a piece of the saddle. It is 5 inches in diameter.



## Cattle Brand Display

This is an arrangement of about a dozen cattle brands from various ranches. Branding cattle was, and is, a very important necessity on the ranches of California. The only way to tell the cattle from one ranch apart from another was by brands, and since many ranches grazed cattle in areas where the cows comingled, there had to be a way to separate them out by owner. Also, branding enable ranchers to catch cattle thieves. There was a wide array of brands and, as this display shows, many different lengths as well. Many of the smaller ones may have been attached to longer stems when they were in use so the person branding wouldn't be as close to the hot end of the brand.



667-17-541

This is a branding iron of normal length. It is of Mexican origin and is 23 inches long from the brand to the end of the stem. The brand itself is 5.5 inches by 5 inches.



667-17-1299

This branding iron is shorter than the one above. It may have been attached to another piece to make it longer, which can be seen in the way the bottom of the stem widens and is hollow. The brand looks like an A with a crescent shape on the bottom of one side and a line sticking out of the apex of the A.



667-17-1774

These steer horns are mounted on wood with leather covering it. The leather is tooled to show a running horse, cactus, mountains, and sky. Near the parts where the horns attach, there are floral bands tooled into the leather. The whole piece is about 83 inches long.



667-17-1236

### Shaving Mug

A shaving mug which has a Japanese junk scene on the sides, as well as a bird and Mt. Fuji. There are gold rings around the top and bottom of the mug, though they are beginning to wear off. It is 3.5 inches tall by 3.5 inches wide, not including the handle.



667-17-1762

### Faro Card Press and Change Outfit

The top photo is a Faro card press made of laquered mahogany. It has a heart-shaped bolt head and multiple sections to place cards. These were used to press decks of cards to keep moisture from warping them when they were not in use.

The bottom photo shows a change outfit. It was used to hold the money during games, such as Faro. The grooves on the front was where the coins were placed and the top opens to place paper bills inside. There is a lock and key on the top to make the outfit secure. The name of the company that manufactured this particular piece was the Mississippi River Gambler. It is 7 inches deep, 14.5 inches long, and 5 inches high.



667-17-1167



667-17-795

Supposedly this hat was worn by the revolutionary leader Pancho Villa, though this is uncorroborated. This type of hat was very functional. The wide brim was used to protect the wearer from the sun and could be used to water the rider's horse due to the large peak of the hat. The braid on the hat is silver and gold.

## Poker Chips

These poker chips are of various styles and designs. They are all about the same size, but that is one of the only similarities between them. Some have engraved crowns on them, others are smooth, and yet others have hearts, diamonds, spades, or clubs on them. There are 85 in total; all of them are in shades of blue, white, and red.



082-X-492



667-17-1332

This sombrero is made of woven straw with a suede leather binding. The hatband is made of brown and gold twisted silk cord. It is 23.5 inches across and came from Bonita, California. On the inside of the hat is a label with the words "Macario Bobadillo libertad 139 int 22 Mexico."



667-17-1781

A pair of suede leather chaps. They have tooled artificial leather trim sewed over the suede with designs of flowers and leaves along it. There are also toggle buttons along the sides to secure the chaps to the legs of the wearer. They are 37 inches long from waist to ankle.



667-17-2380



667-17-2382.D

667-17-2382



667-17-2381.D

667-17-2381

## Spurs

The top photo is a pair of spurs with a horseshoe and leaf pattern on the sides of the heel band. It also has a snake design on the shank. The rowels are not sharply pointed and jingle slightly when they hit the neck. The leather spur strap is smooth with fancy stitching along the edges.

The middle left spur has “jinglebobs” on the rowel pin and much sharper rowels. It is a long shank spur with hooks and engraved silver plating on one side. It also has a simple spur strap with a metal buckle.

The middle right spur is a Mexican design with a more elaborate embroidered spur strap and a silver inlaid design on both sides. It has a straight shank with an elongated figure-8 design.

The bottom photo has a Mexican pattern on it and a tooled leather spur strap. The heel band has a silver leaf pattern on it and a smaller rowel than the other spurs on this page. The shank is a figure-8 design with engraving on the sides of it.



667-17-2385

667-17-2386



667-17-1763

A pair of brown leather cowboy cuffs with the initials "J.H.N." scratched into the inside and outside. They are held together with criss-crossing leather straps and a small leather belt. They are smooth on the outside, but the inside is rough leather.



# CATTLE BARON MEMORABILIA







082-X-503

A table runner with a tapestry design of two repeated scenes. One scene is a rider in Arabian clothing with Arabic buildings in the background. The other scene is a man playing the flute and a woman, both in Arabian clothing as well, sitting with a mosque minaret in the background. The main color is grey with faint multicolored threads woven vertically into a pattern.



667-Z-655

A wine bottle with multiple labels attached to it. The main labels reads "Rancho de los Dolores. Ensenada, B.C. Misión de Santo Tomas, Vino Tinto, Red Table Wine." All the labels are black with red borders and olive green lettering. There is nothing contained in the bottle and there is no cork or other way of stopping the bottle.



022-95-50

## Doily

This doily was white but it has yellowed with age. It is very delicate and the strands look like netting. It is approximately 27 inches in diameter when it is laid out fully.

## Perfume Bottle

This perfume bottle once held perfume made by Solon Palmer, which was established in 1847 according to the label. It is 12 inches tall by 4 inches wide at the base. On the label it says that the perfume was either made of or called "Rose Leaves." The numbers "9.9" are embossed on the bottom of the glass bottle and the label on the back says "push this splendid perfume while it is fresh."



082-X-505

## Kerosene Lamp

A lamp made out of amber glass which is faceted and has a small pedestal base. The hurricane is clear glass and thin. On the body of the lamp is a gum-type sticker that says "Riekes-Crisa, Handmade in old Mexico." The wick holder is brass and has a wick in it.



307-1-429



307-X-1499

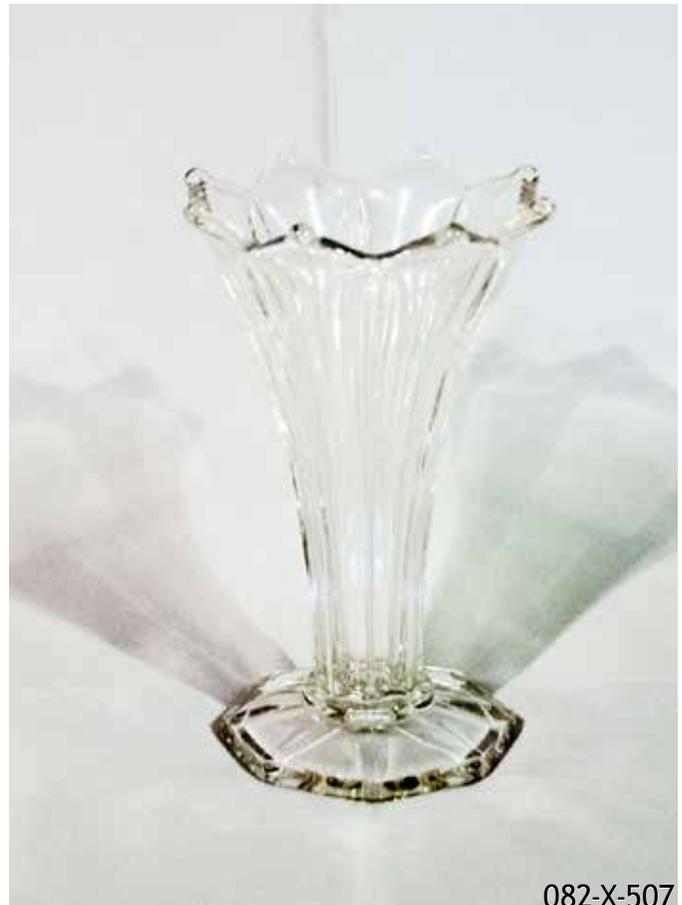
## Kerosene Lamp

The lamp is made of clear glass with a brass fixture for holding a wick. The tank of the lamp narrows to a pedestal base with a star pattern on the bottom of it. The hurricane around the wick is made of frosted glass with a clear top. It is roughly 10.5 inches by 6 inches in size.



307-320-11

This is a silk print of a couple in a boat. The design is woven into the silk in a brocade fashion. The colors used were gray, green, pink, and pale gold. It is in the Classic style and was framed in a gold, oval frame with raised flourishes on the top, bottom, and both sides.



A clear glass vase, which has an octagonal base which builds to a circular ridge where the bottom of the vase begins. The vase is trumpet shaped and has pointed leaf shapes around the top of it. The glass is turning a "Victorian" lavender color with age and it has imperfections in the glass.

082-X-507



667-17-720

### Faro Gambling Set

This wooden box is mostly taken up by a card press which has many decks of cards in it. In the bottom left area of the set is a removable Faro dealing box with a deck of cards in it. The section where the dealing box is placed is lined in green felt. On the bottom of the wooden box is stamped "Made by Mason and Co. Chicago."



667-17-720.D2

667-17-720.D

### Pair of Dice

Part of the Faro Gambling Set (667-17-720), this pair of dice is made of Bakelite plastic. The dots on the side of the dice are indented into the sides of them, not simply painted on.



667-17-1212.D

667-17-1212

### Cigar Mold

This is a wooden cigar mold with spaces for twenty cigars to be made at once. The smaller of the two fits into the larger and they are clamped together by two wooden pegs on either end. Imprinted on the side of the larger piece are the words "The American Cigar Mold Co. Cincinnati."



An empty olive green wine bottle with a label that has turned brown with age. The label reads "1878 Nuits-S-Georges." Around the top of the bottle there is still a piece of red paper where it used to cover the cork. There is no cork or way of stoppering the bottle.

082-X-506



## Sideboard

A 19th century walnut sideboard. Possibly a Rococo Revival piece, the carved game and nature motif consists of deer, fish, ducks, leaves, and berries. It is two pieces—the top and bottom halves being separate—and the display surface is carved marble.



667-17-1651

This is a well-used coin purse from the early 1900s. It features a zipper closure, which was a new technology at that time.



667-17-1158

## Wall Clock

This wall clock is made of wood and painted tan and black. The two pieces on the sides of the pendulum box are turned wood with a great deal of ornamentation. The face of the clock is made of paper with black numbers. There is a small dial below the 12 on the face. There is a gold stem and weight below the face and both the face and the pendulum box are covered with glass that opens from the left. This clock is thought to be a Japanese clock which is copying an American type of design.

This armchair has tapestry upholstery and porcelain castors on the front legs. The seat, back, and arms of the chair are stuffed for comfort and there is engraving on the back and arms of the chair. The colors in the upholstery are pink, sage, gold, beige, and rose with gold trim.



667-17-1139



667-17-1140

This straight chair is similar to the above armchair. It has the same type of upholstery and colors as the the armchair. The engravings on the wood are similar as well, though it doesn't have arms, only little pieces of wood coming off the back of the chair near the seat. Unlike the other chair however, the castors on the front legs are wooden not porcelain.



667-17-1146

### Lap Desk

This wooden lap desk has a blue foilwork insert on the lid and blue velvet lining inside. There are two covered storage compartments within it and a space for pens and inkbottles. One of the compartments in it is unlined plain wood, the other is lined in the blue velvet. The compartments are entered by finger slots and the top compartment has a small latch so it will not open when the desk is closed. It is 5.5 inches tall, 15 inches long and 10.5 inches deep. Supposedly, this lapdesk was originally used as a box to hold books, Bible, and writing materials. It was given to Roscoe Hazard by Lucile Landgrey in 1967.



667-17-1146

## Ink Bottle

One of two ink bottles found in the aforementioned lap desk (667-17-1146). It is clear glass with a copper lid which has a patina on it.



667-17-1146.D2



667-17-1146.D

## Ink Bottle

The second of two ink bottle from the lap desk (667-17-1146). Remnants of dried ink can be seen inside. The top is also copper and is tarnished. The glass which was used to make it was originally clear, though it appears to have a slightly different form to the other ink bottle (667-17-1146.D2).



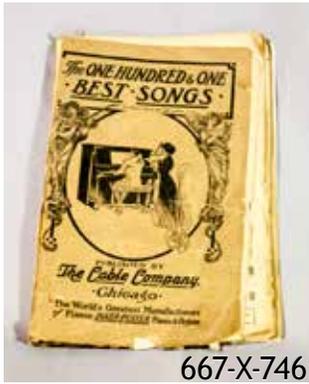
### **Crown Organ & Organ Stool**

This harmonium was made by the manufacturer George P. Bent from Chicago, Illinois. In the late 1800s harmoniums, also called reed or pump organs, were popular in churches and chapels where pipe organs were not practical. This model has ten pull levers, or “stop,” which change the sound of the organ—letting the player imitate various wind instruments such as clarinet, flute, or saxophone. The player had to continuously pump the foot pedals to create the sound by pushing air through sets of reeds inside the organ. The ornately carved and decorated wood is black walnut.

The accompanying stool is elaborately carved and has traditional claw and ball feet with glass casters. The seat is raised or lowered for the musician by spinning it on its threaded center-post.



667-X-739



667-X-746



667-X-744



667-X-741



667-X-740



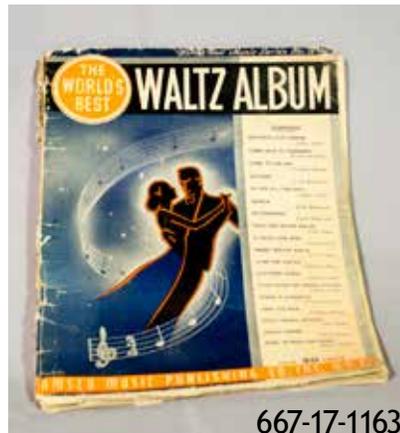
667-X-745



667-X-742

## Sheet Music

A collection of sheet music which is varied in its time frame and genre. Five of them have no visible date, but the others range from 1885 to 1951. Most of the music is disintegrating with age and some have had pieces of tape applied to them, which has degraded the paper. The complete names and dates (if given) of the pieces of sheet music are, from the top left corner; "Folio" (1885), "The One Hundred & One Best Songs" (1910), "Les Paul & Mary Ford Song Folio" (1951), "Qui Vive! Challenge Grand Galop de Concert arrange à 4 Mains par Sam Jarkson," "August Reinhard's Neue Übertragungen für Harmonium," "Opera Gems Volume 2," "The Philadelphia Musical Journal" (1890), "The World's Best Waltz Album" (1939), and "I Hear America Singing-Twice 55 Community Songs" (1919).



667-17-1163



667-X-743



667-17-1142

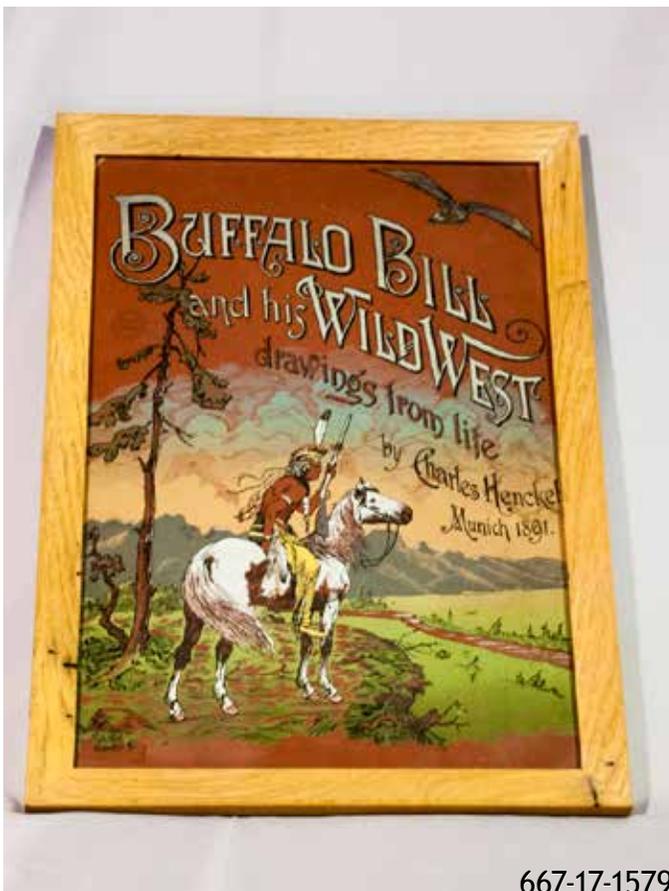
This chair from the latter half of the 19th century is made from eleven pairs of matching horns. All the structural parts of the arms, legs, and back of the chair are made of horn with no other materials aside from screws holding them together. The upholstery is maroon and has lighter leaf designs on it with tassels hanging from the bottom. The bottoms of the legs have glass castors within metal feet. It is 35 inches by 30.5 inches by 20 inches in size.



667-17-1638

### Curling Iron

This curling iron has a silver handle and a small mother of pearl button on the lever to open the iron. The handle has Victorian scrollwork engraved on it. The end of the iron was heated up, then the hair was wrapped around it. It is only 6 inches long, including the handle, and a quarter of an inch in diameter.



667-17-1579

### Framed Portfolio

A portfolio of the work of Charles Henckel in a wormwood frame. It is titled "Buffalo Bill and his Wild West drawings from life by Charles Henckel, Munich 1891." There are supposedly items within the portfolio; however, as it is under glass and framed it is uncertain whether they are still within it. It was given to Roscoe Hazard by Abbie Sherman in 1964.



## Lusterware

These pieces are white lusterware with gold accents. The spittoon (667-17-1204) is the only piece which is not lusterware. It is a china spittoon used to collect the excess juices and spittle from chewing and dipping tobacco. The other pieces are, from the top left, a wash basin, a soap dish with lid, a pitcher (667-17-1195, which would be used with the wash basin), a smaller pitcher (667-17-1196), a spoon holder, and a cup. The soap holder has three pieces; a handled lid, a strainer, and the bowl for collecting the water runoff.



All of the pieces have gold accents around the edges and raised decorations. Much of the gold on the cup has worn off through the years due to use, however some can still be seen on it. They all range in size from 10 inches high (the wash pitcher) to 3.5 inches tall (the cup).



667-17-1357

### **Little Pet Hurt by C.A. Cardier**

An oil painting which used to hang in the "Ye Golden Lion Tavern." It was given to Roscoe Hazard by the heirs of Louis H. Provest. The painting is of a young woman holding an injured puppy with a bandage on its foreleg. The girl is draped in a gauzy material and sits on a marble bench with flowers laying beside her. The painting is framed by an ornate golden frame with high relief scrollwork and floral elements. It is 58 inches tall by 43 inches wide.



667-17-1170

## Library Lamp

This lamp has a shade and font made of milkglass which is painted with flowers and leaves. The burner and collar is made of a brasslike metal. The frame is made of twisted and pressed metal in "S" curves. There are approximately 48 hanging clear crystals attached to the shade and a frosted glass hurricane placed where the wick would be. The lamp hangs from the ceiling and is 41.5 inches long and 17 inches in diameter at its widest point.



667-17-1171

## Library Lamp

This hanging lamp is made of glass and porcelain. The shade and font have floral designs painted on them. The metal hangings are filigreed and embossed brass. It has a clear glass hurricane on it and 48 hanging clear crystals. It hangs from the ceiling and is 19 inches tall and 15.5 inches wide at its widest point.



667-17-1595

## Embroidery

An embroidery of a lion and lioness laying in grass framed and behind glass. It is 56 inches tall and 76 inches wide. It was given to Roscoe Hazard by the heirs of Louis H. Provest and used to hang in the "Ye Golden Lion Tavern," which was on 4th Avenue in San Diego from 1900 to 1946. It is thought that this embroidery is Chinese in origin and from either the 18th or early 19th century. The colors used in it are gold, green, brown, black and ivory (see detail to the right).



667-17-1595



667-18-107

## Metal Boxes

These boxes are made of brass and lined in wood. They are engraved around the entire exterior and paint applied to the engravings. The top box is painted red, yellow, green, black, and orange and has a central flower design on the lid. The bottom box is painted yellow, light orange, red, light green, and red-orange. Its lid has a repeating pattern of leaves and scrollwork. The top box is 2.5 inches tall by 3.5 inches wide by 6.5 inches long and the bottom box is slightly larger than it.



667-18-108



667-17-1710



667-17-1111



667-17-1112

## Rugs

The top picture is of an Antique Caucasian rug. The warp, weft, and pile are made of wool and it has Turkish knot designs.

The rug on the bottom left is an Antique Persian Handmade rug. It has a cotton warp and weft, with a wool pile. It also features Turkish knots and was colored with vegetable dyes.

On the bottom right is an Antique Armenian rug which was also colored with vegetable dyes. However this rug has a warp, weft, and pile of all wool. It has a Turkish knot design as well.



# WESTERN ARCHIVE MATERIALS







667-17-1485

### Tombstone, Arizona, 1880

Size: 12.25 inches by 15 inches

Text on photograph: Bird's Eye View of Tombstone, Arizona, 1880.



667-17-1431

### Bell Starr, Riding Horse

Size: 12.25 inches by 15 inches

Text on photograph: Bell Starr, riding her famous black horse, America's most noted female bandit, the gamest who ever rode the range, and first white woman to locate in Oklahoma Territory.



667-17-1465

### Prairie Schooner

Size: 12.25 inches by 15 inches

Text on photograph: An old time Prairie Schooner

### Holmich Family in Wagons-1896, Menard, Texas.

Size: 12.25 inches by 15 inches

Text on photograph: Holmich family from Fredericksburg, Texas, moving out west, 1896, On Main street, Menard, Texas. Photo made by Emil Toepperwein.



667-17-1487



667-17-1470

### The Double "O"

Size: 12.25 inches by 15 inches

Text on photograph: THE DOUBLE "O"



667-17-1423

### Bill Christian

Size: 12.25 inches by 15 inches

Text on photograph: Bill Christian, the first Black Jack.



667-17-1483

### Buckhorn Saloon, 1910

Size: 12.25 inches by 15 inches

Text on photograph: The Famous Buckhorn Saloon, in 1910, when it was located at the corner of Soledad and Houston streets, San Antonio, Tex

### Jim Bridger, fur trader

Size: 14 inches by 14 inches

Text on photograph: Jim Bridger, greatest of the Plainsmen, Scouts, Guides and Trappers.



667-17-1413



667-17-1572

### Cisco Ranch 1890

Size: 12 inches by 14.75 inches

Text on photograph: Cisco Ranch 1890

### Capture of John Sontag

Size: 12.25 inches by 15 inches

Text on photograph: John Sontag, and sheriff's party who captured him.



667-17-1467.D



667-X-1005

## The Blacksmith

Size: 29 inches by 22 inches

Description: A blacksmith hammering a red hot piece of metal on an anvil in his workshop. By J.D. Chaltan.

## Mitchell, Lewis & Co. Manufacturers, Racine, Wis

Size: 31 inches by 25 inches

Description: A group of Native Americans attacking a circle of covered wagons manufactured by Mitchell, Lewis & Co. The small insets are of the company's factories.



667-17-83



667-17-1359

### **Wagon Boss**

Size: 39.25 inches by 27.25 inches

Description: An oxen driven freight wagon train with a cowboy in the foreground watching it. Painted by C.M. Russell with signature.

### **Salute of the Robe Trade**

Size: 35.5 inches by 23.5 inches

Description: A group of mounted cowboys and pack horses meet with a mounted Native American while his tribe waits in the middle ground. By C.M Russell with signature.



667-17-1367



667-17-1787

## Roscoe Elwood Hazard

Size: 24 inches by 30 inches

Text on brass plate: Roscoe Elwood Hazard June 14, 1978.

Description: Oil painting on canvas of Roscoe "Pappy" Hazard holding a rawhide lariat. Painted by David Humphreys Miller and signed by him in the lower corner of the painting.

# TURN OF THE CENTURY MEMORABILIA







667-17-1217

### Bed Warmer

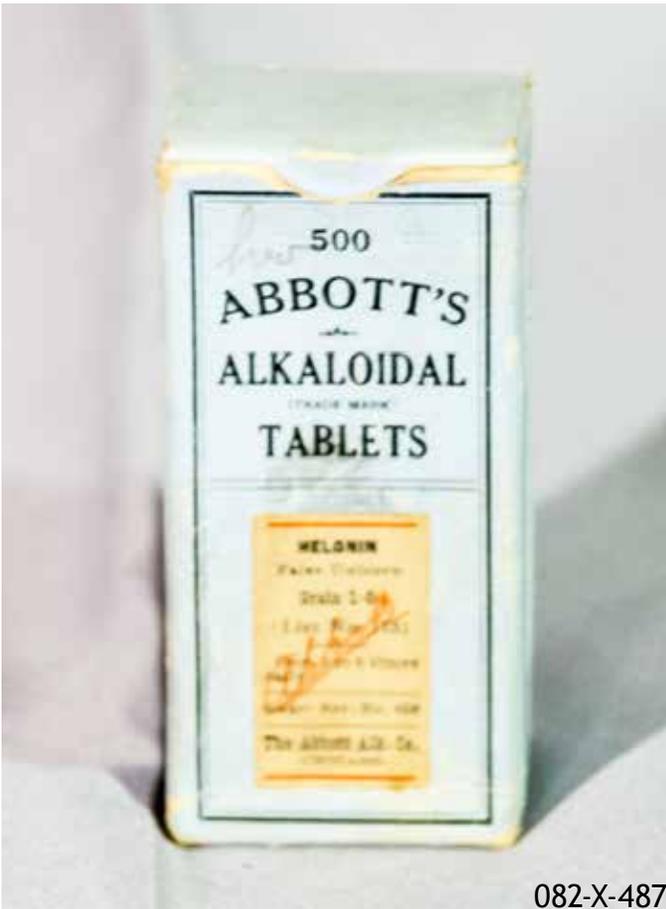
A brass bed warmer with a varnished, lathe-turned wood handle. The top of the pan has engravings on it of an urn with handles surrounded by leaves and berries. There is also a scalloped border around the design. On one end of the pan is a small brass ring to open it and put hot coals inside.

### School Bell

This school bell is made of brass and wood with an iron clapper. It is 10 inches high and 5.5 inches wide at the widest point. There is a green patina on the brass parts of the bell and the handle is lathe-turned. The bell's iron clapper is bent and attached to a metal loop which extends from the stem of the bell. This particular bell was supposedly used in a county district school three miles west of Ottawa, Illinois in the early 1920s. Prior to being part of Roscoe Hazard's collection, it belonged to a Mrs. C.O. Smith of El Cajon.



667-17-667



082-X-487



082-X-495



082-X-499

## Small Household Objects

The top left photo is a box containing a small amber bottle filled with pills and a cotton ball. It is closed with a cork and also has a paper in the packaging explaining the use of the pills.

The photo in the top right corner is a box of hair cleaner which contains a wax paper wrapped block of white powder. There is also a sheet of directions in the box explaining how to use the product correctly.

The middle photo on the right is a tin of pills with a portrait of the pill's creator. There is a folded paper inside with testimonials and instructions on how to use them and what they are able to cure.



082-X-494

The bottom right photo is of a box containing a clear glass bottle with brown fig syrup in it. The top of the box says "Free sample," as does the bottle inside. There is also a folded paper inside the box with advertisements and directions of use as well.



082-X-486



082-X-496



082-X-497

082-X-498

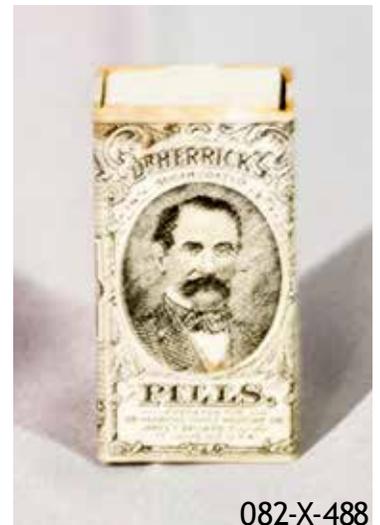
## Small Household Objects

The top left photo is of a box of whisker dye with a bottle inside it. The bottle is rectangular and brown with indented sides and a rubber stopper. On two sides of the bottle are also raised lettering reading "Whisker Dye" on one side and "Buckingham" on the other. There is a paper printed label with the instructions and ingredients on it.

The top right photo is a box of thickener made of sea moss. The box is sealed, though some of the corners are beginning to rip. On one of the sides is an explanation of how to use the contents, on the other side is a recipe.

The middle photo on the right is one of two boxes of rheumatic pills. It contains 25 small brown pills and a paper with printing on both sides explaining the use of the pills, testimonials, and advertisements.

The bottom right photo is a box of "Dr. Herrick's Sugar Coated Pills." The box slides open and has said pills inside it. As with the other boxes of pills, it also has a paper used for advertising and directions.



082-X-488



### Washing Machine Wringer

This is a hand-cranked wooden wringer for a washing machine. The two rubber covered wringers are turned by the metal crank on the side. On top of it are two winged bolts to tighten and loosen the pressure of the rollers. On the front of it is printed “Horse Shoe Brand Clothes Wringer Warranted 3 Years for Family Use.” This wringer was made by the American Wringer Co, New York, US.



### Chautauqua Roller Organ

This music box was supposedly brought from Missouri around 1849 during the Gold Rush. It was probably brought over in a wagon train of immigrants who played it around the campfires at night. It is made of wood with a metal crank. It has gold designs on it and the name of the manufacturer written on the top. It doesn't play any longer, though it does have a music roll in it, the crank turns, and the valves open and close.



667-1-68.D

## Hatchel

A hatchel, or heckling comb, was used in the final process of preparing flax or hemp fibers to be spun. The fibers were cleaned and straightened by pulling them through the comb. The fibers were then ready to be spun into yarn or used for bags, linen, or rope.

## Hatchel

Another hatchel for preparing flax or hemp for spinning.



667-35-1



667-X-999

### Hand Saw

A hand saw made of steel and has an unfinished wooden handle. The teeth of the saw are still sharp and the handle is attached by metal screws.



667-17-652

### Bear Trap

This bear trap is now inoperable as it is too dangerous to be in the collection in working order. When open, the trap surrounds a circular metal disk in a rounded square shape. There is a chain attached to the middle piece of the trap and it has a large circular ring on the other end. The large metal extensions to either side are made of single pieces of metal folded to create tension on the trap.



022-20-19

### Boot Jack

A boot jack made of iron in the shape of a cricket. It is supposed to have been brought to California in 1849 and then donated to the De Young Museum by the Old People's Home, S.F. in 1916. It is 4 inches high and 10.5 inches long.

### Clothespins

This wooden clothespin is one of a pair in the collection. The wood is weathered and there is no spring as it is just carved into convex and concave shapes. It is approximately 1 inch by 4 inches in size.



082-X-251

082-X-252

## Slot Machines

These two wooden slot machines in a single cabinet are from the late 1800s. The winnings range from 50 cents to 5 dollars. The two separate games are named “The Judge” and “The Owl”—also represented by images on the game wheel and reliefs on the bottom half of the cabinet. By combining two slot machines into one cabinet, the owner could run two games while paying only one gambling license fee.



667-17-1168





### Pencil Sharpener

The words “Máquina para afilar lapizes” is printed on the base of the machine and Guhl & Hamburg is embossed on the bottom of it. This pencil sharpener was made in Germany for export to Mexico and is made of black painted iron. The mechanical slide has an adjustable gear for different widths of pencils and the wooden handle was cranked which turned the long gear that runs the length of the sharpener.



### Check Perforator

A check perforator made by B.F. Cummins Co. Chicago. The handle has numbers in it, however the handle itself won't turn. On the end is a seal which gives the patent dates (1889, 1890, and 1892). The majority of the machine is made of metal and it has a wooden handle.

## Box or Charcoal Iron

This iron is made out of metal with a wooden handle. It opens up in order to place hot coals into the interior on top of a small grate, which is removable. The vents in the sides are to enable the coals to remain burning or smoldering longer. These were able to remain hot for longer than the sadirons which were a solid piece of metal. This piece is supposedly from the 18th century and was used in Mexico during the colonial period.



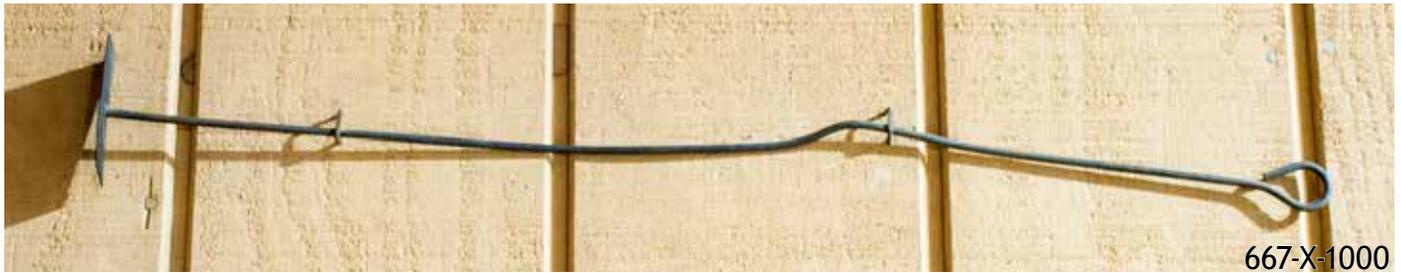
667-17-1695



667-17-1695.D

## Box or Charcoal Iron

An iron made of metal with an interior compartment used for placing hot coals. It has a wooden handle so the user did not burn their hand while they were ironing as people used to on early sadirons. The interior compartment also has a small grate on which the coals could be placed so that they wouldn't be directly on the bottom of the iron. This box iron is also supposedly from 18th century Mexico and was used during the colonial period.



667-X-1000



667-X-1001



667-X-1002

## Fireplace Tools

The top and middle pictures are two old fireplace implements. They are both 26 inches long.

The bottom tool was likely used to remove the hot lid from a boiling pot. It is 22 inches long.

# CREDITS

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