

# KIOWA buckskin TAB B LEGGINGS

BY JERRY SMITH



For variety some straight dancers will wear a pair of Southern Plains skin leggings in place of the wool ribbonwork leggings. Any "modern" skin leggings made from Indian tanned buckskin with side fringe seems to be acceptable. Therefore, the following discussion which presents a description and possible method of construction of a single pair of Kiowa tab leggings may serve those building straight dance suits as well as those reading for information.

The author must apologize for the lack of detailed and background information concerning dates, distribution, variety, etc; however, such details may be presented in a future issue.

Editor Ty Stewart is the proud owner of the pair of leggings under discussion. They were given to him by Sylvester Warrior, a Ponca from Ponca City, Oklahoma. By all indications this pair of leggings is a typical example of Kiowa leggings characterized by side tabs and long rolled side fringe.<sup>1</sup>

## Materials

Indian tanned smoked buckskin common to the Southern Plains was the type of leather used to construct the leggings. When compared to the smoked buckskin in the Northern part of the Plains, the Southern Plains variety is "light and pale in comparison".<sup>1</sup> Today, this type of buckskin is expensive and occasionally difficult to obtain; however, commercially tanned buckskin that looks and feels like Indian tan is sold by a number of suppliers and would be a fine substitute. Two medium size hides should be adequate to complete a pair of leggings.

## Construction Outline

- i cut out leggings according to dimensions
- ii add trim to leggings and tabs
- iii sew together
- iv attach rolled fringe

## Dimensions

The dimensions given in Figs. 1 and 2 are those taken directly from the leggings under discussion. When worn, the leggings appear to be neither tight-fitting nor loose and sloppy; hence, thigh and calf measurements determine the width at the top and taper to the bottom. The 28" length in Fig. 1 corresponds to the measurement from the top of the foot to the crotch. Make a cloth or paper pattern to be sure of measurements and eliminate needless waste of the hide.

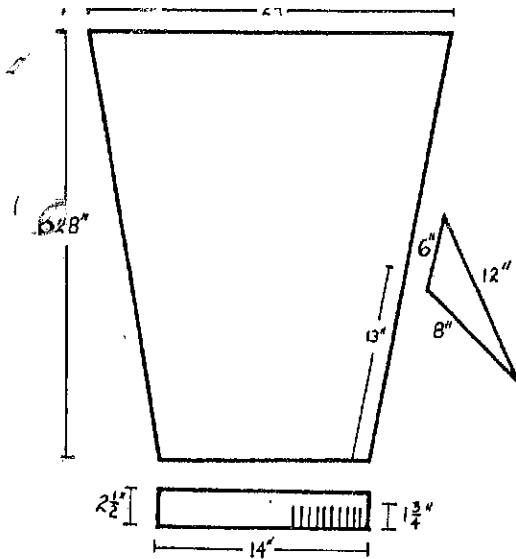


FIG. 1 DIMENSIONS  
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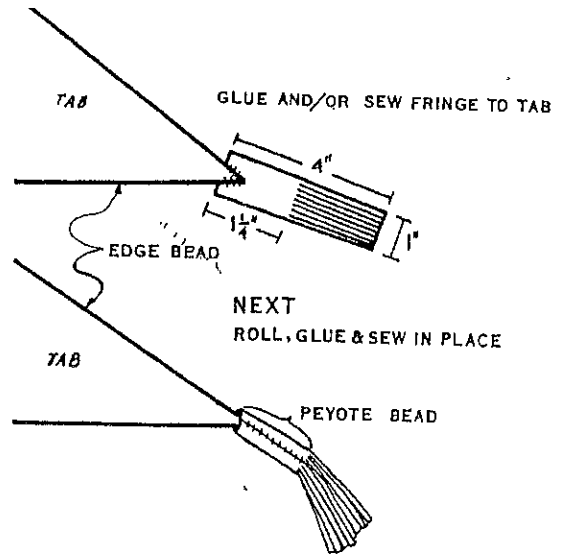


FIG. 2 TABS  
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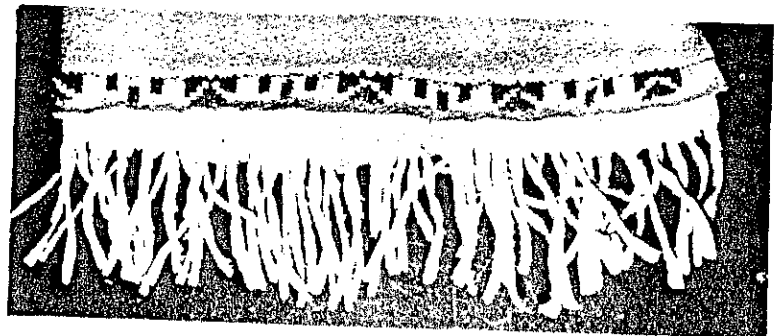
Trim

Only the tabs and bottom edge of each legging are decorated. The bottom of the legging was decorated as follows:

- A. A six-bead lane of lazy stitch beadwork was applied horizontally across the entire bottom of the legging, 1/4" from the bottom's edge (see Fig. 3). Small seed beads (14/0) were used. The design and colors appear in Fig. 5. 13/0 or 12/0 beads could be used for this purpose, and a seven bead lane could lend itself to a larger variety of designs because it would contain a center bead.
- B. A 2-1/2" by 14" strip of buckskin was chalked yellow, straight fringed and whip stitched to the back of the bottom legging edge such that only the fringed portion of the chalked side showed. The chalk (not the dustless variety) which could be tempura or "dry Indian war paint", can be applied by rubbing or by use of a "wet swab".<sup>1</sup> Each fringe was cut 1-3/4" deep and 1/8" wide.



Photo at left shows bottom of legging turned up. Photo below shows lane of beadwork (lazy stitch).



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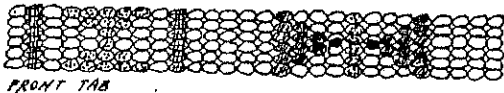
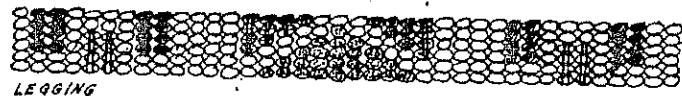
REGISTER FOR THE  
1st NATIONAL HOBBYIST

**POW  
WOW**



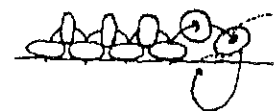
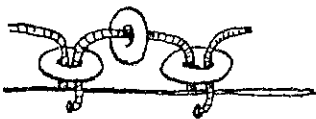
Two triangular tabs are attached to the side of each legging. However, for practical purposes, obviously the tabs were completely decorated before being attached. The tabs were decorated in pairs, a pair being one left tab and one right tab. Each pair is beaded in a different design to present one pattern in a front view and another pattern in a back view when they are finally sewn in place. Tab decoration was as follows:

- A. The bottom 2-1/4" of a 1 x 4 inch piece of buckskin was cut into eight fringes to form the "tab fringe".
- B. The tab fringe was then attached to the vertex of the triangular tab, rolled up, sewn in place, and chalked a verdigris green (see Fig. 2).
- C. Peyote beadwork (see "Singing Wire", Vol. III, No. 1) was applied using 13/0 beads to the unfringed portion of the tab fringe. The design created here a barber pole effect with red, navy blue and clear green bead stripes spiralled on a white background.
- D. A six bead lane of lazy stitch beadwork was added to the two longest sides of the triangular tabs about 1/8" from the edge. See Fig. 5 for design and colors.
- E. A two bead edging of large red faceted beads was also added to the two longest sides of each tab. See Fig. 4 for method and technique.
- F. The back side of each tab was chalked a verdigris green. According to Evans<sup>1</sup>, this color was scrapped from oxidized copper or brass and applied with a wet swab or rubbed in.



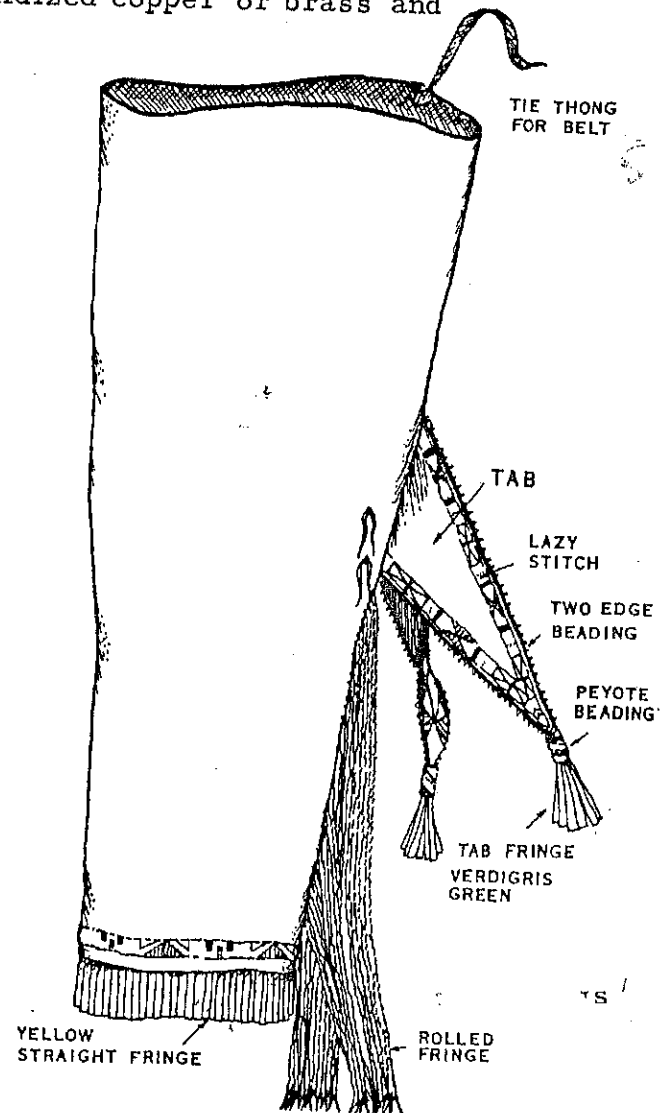
-  DARK BLUE
-  LIGHT BLUE
-  RED
-  CLEAR GREEN

FIG 5 LAZY STITCH DESIGNS



TWO BEADS AT ONE TIME  
GO BACK THROUGH 2ND BEAD

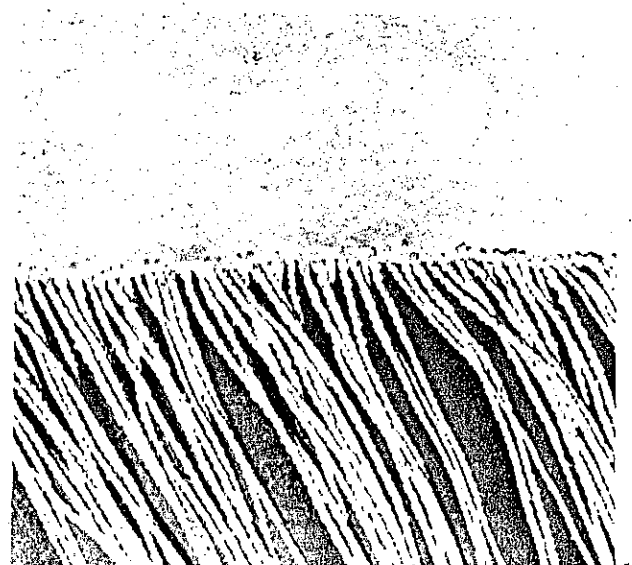
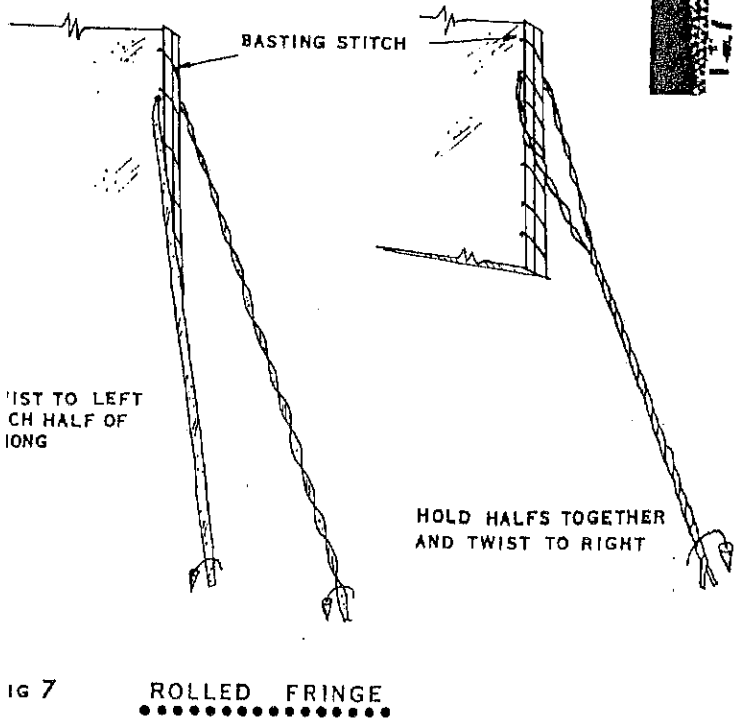
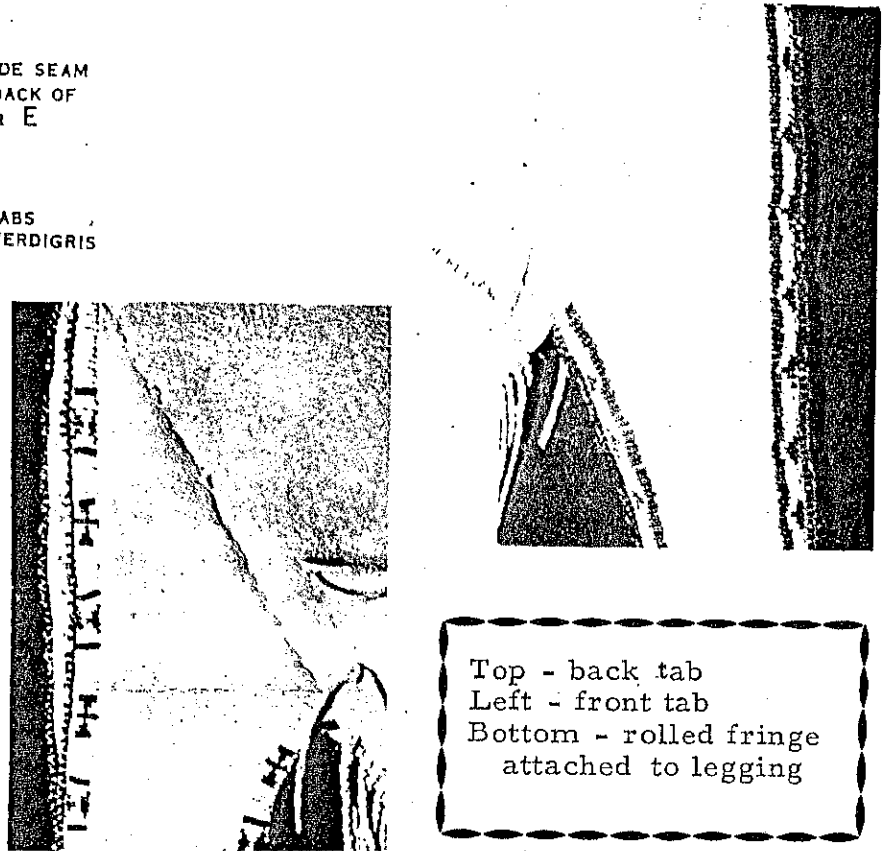
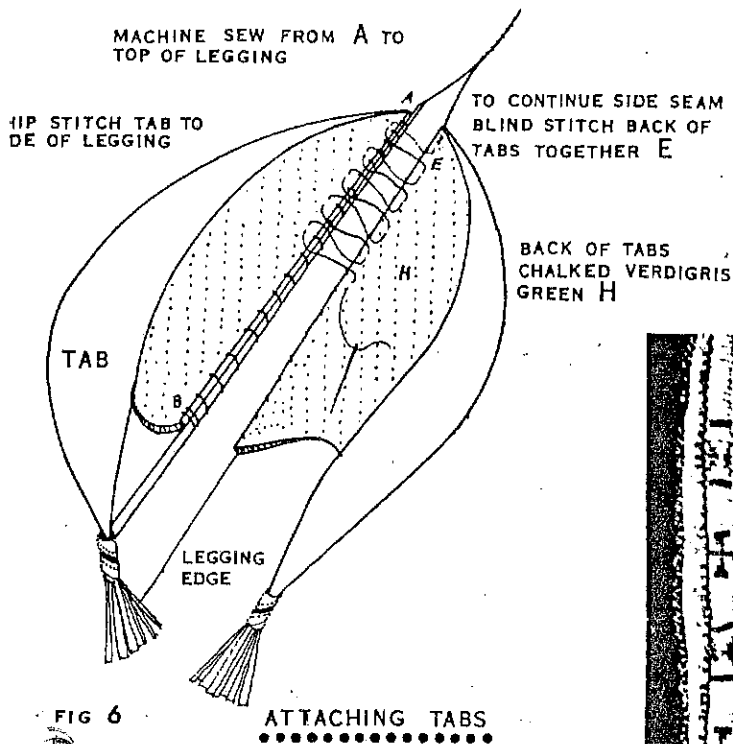
4 TWO BEAD EDGING



Construction

When the tabs and bottom part of the leggings were completely decorated, the various parts were sewn together. First all four tabs were whip stitched to the appropriate side of each legging (see Fig. 6). When worn, the tabs should be positioned at the knee.

Next a 1/8" side seam was machine sewn from the top of the tabs to the top edge of the leggings. This seam is taken while and leggings are wrong side out.



This side seam is continued by a blind stitch taken parallel to the legging sides sewing the backs of the tabs to each other (see Fig. 6). Finally the legging sides from the tabs to 1/2" from the bottom edge were whip stitched together. The stitch was long and shallow acting only to baste the sides in place so that the long side fringe could be added (see Fig. 7).

### Adding the Rolled Fringe

Long rolled fringe was attached from immediately below the tab to 1/2" from the leggings' bottom edge. The fringes were placed about 1/8" apart and extended from their position on the legging side to a point 4-1/2" beyond the bottom legging edge. Therefore, each fringe is a different length and several fringes must be made. On this pair, the longest fringe is 17" and the shortest is 5". The fringes are very thin and have obviously been moistened. When the leggings are worn, the side fringe should just touch the ground. The following steps represent a possible method for making this type of fringe.

- A. Use scissors or knife to cut out a strip of buckskin about 1/8" wide and double the length of the fringe desired. A uniform width is important.
- B. Wet the thong and thread it half-way through the legging edge using a needle or punch a hole with an awl.
- C. Twist each end of the thong to the left until very taut.
- D. While keeping the twist in each half of the thong, bring the two ends together. Continuing to hold the two ends together, mechanically twist the doubled thong back to the right. Twist to the left until taut. Let go and the roll in the fringe will remain.

When the last fringe has been attached, the leggings are complete except for a thong attached to the top edge of each legging. This thong is tied to a belt to hold the leggings up (see Fig. 3). Also a pair of ties were attached at the tabs to reinforce the side seam which was only blind stitched at that point (see B in Fig. 3).

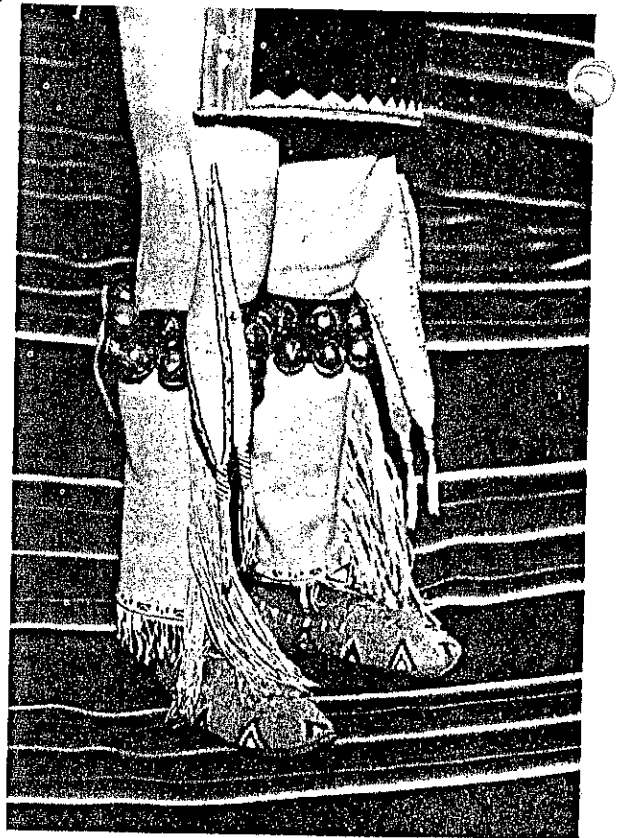
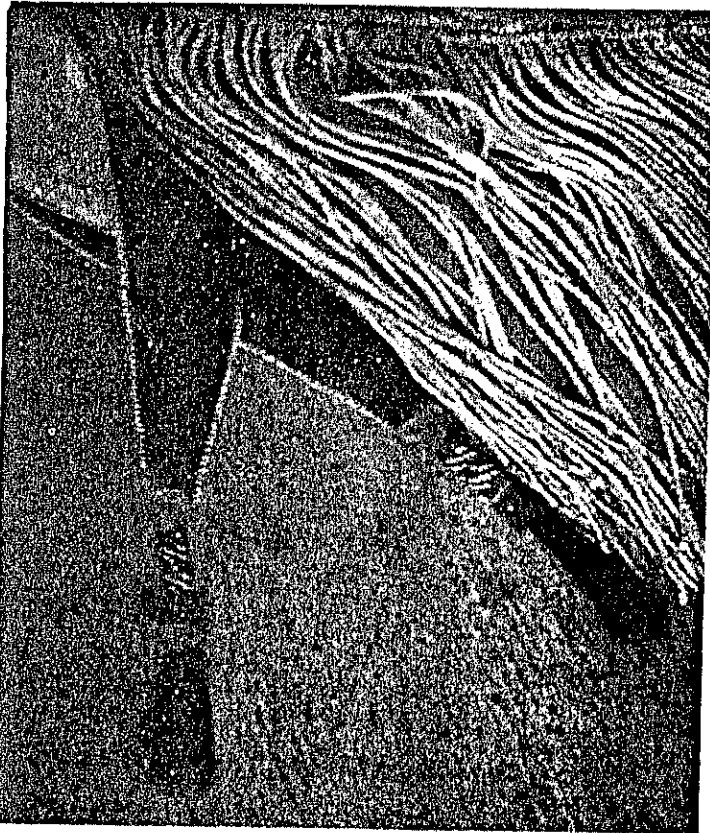


Photo at upper left shows tabs decorated with horsehair instead of fringe and backed with velvet. Photo at upper right shows proper way to wear leggings. Photo on following page is from Tulsa Powwow, 1967. Dancer with buckskin leggings is Mr. Owen Walking Sky, Ponca Indian.

### Variations

Variations to the above description certainly exist, for instance:

- A. The use of chalk line fringe in place of rolled leather fringe.<sup>1, 2</sup>
- B. Elimination of all lazy stitch work.<sup>2</sup>
- C. Large white beads for edge beadwork.<sup>2</sup>
- D. Red velvet to back tabs instead of chalking.<sup>3</sup>
- E. Tabs with rounded end.

However, the leggings described seem to be typical rather than the exception.<sup>3</sup>

### References

1

Evans, Dennis, "Southern Plains Women's Boots", American Indian Tradition, Vo. 8-5, No. 51.

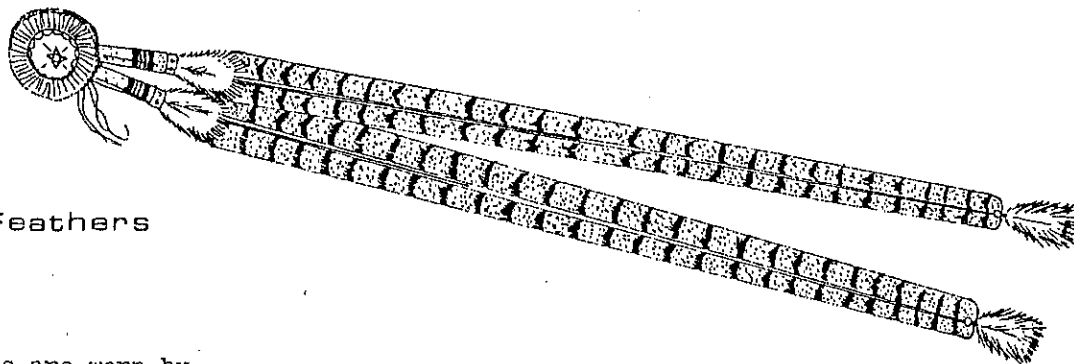
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John I. Gamble photo, American Indian Tradition, Vo. 9, No. 1 (inside cover).

3

Gilcrease Museum, Tulsa, Oklahoma; examples studied by Tyrone Stewart this past summer and pictures taken of the samples.





## Pheasant Scalp Feathers

By Rolf Clements

Today, scalp feathers are worn by the majority of Straight dancers, Feather dancers and by many of the women in Taffeta clothes. For many years, and still today, eagle feathers are the number one choice for use. Many dancers also use various types of hawk feathers, scissortail flycatcher and macaw feathers. Due to the illegality of most of these feathers many dancers, Indian or hobbyist alike, have faced quite a dilemma in making costume items requiring feathers.

One kind of feather that is legal, and readily available, is the pheasant feather. The use of pheasant feathers is very common and dates back several decades.

Traditionally the tail feathers from the Ringneck pheasant have been used though several other species are now in use.

This article will present a construction outline for a typical set of scalp feathers along with some variations.

### MATERIALS NEEDED

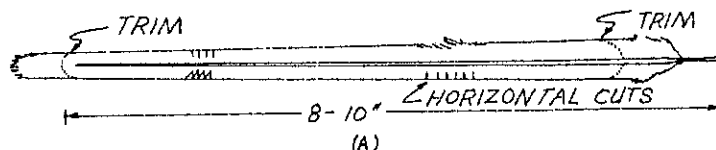
1. Matched pair of pheasant tail feathers approximately 10" or more in length.
2. White glue.
3. Enough thin white leather to cover quills.
4. Small, decorative body feathers from parrot, pheasant, etc.
5. Thread for decorative wrapping.
6. A few hackles.
7. Small piece of ermine (or rabbit) fur.
8. A sharp pair of scissors (or single-edge razor blades)
9. Patience and practice, practice, practice.

### HOW TO DO IT

Usually pheasant feathers don't need much straightening, but if they do, just bend the feathers until the quill is straight.

Rarely will you need to steam them to straighten.

Once the feathers are straightened, assess any that you'll have to work around (i.e. mangled tips, cuts in the veins, etc.). Remember, what you do to one feather has to be done to the other. See illustration (A) for example of doing this.



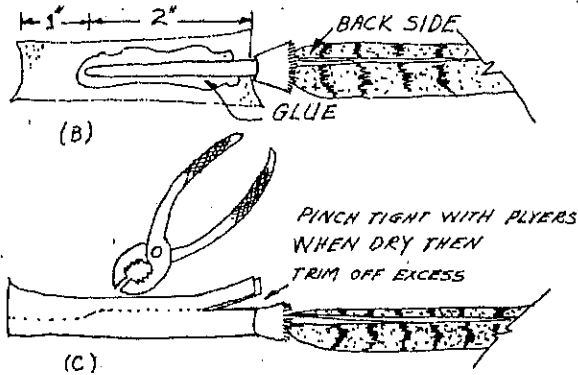
Now take your scissors and trim to approximately the shape shown (A). Cut against the direction of the veins (from tip toward base). A steady hand and patience is needed here. After obtaining your desired shape then cut any "sawtooth" decoration (horizontal cut looks best for pheasant).

Men's scalp feathers tend to be longer than women's due to the different wearing positions, so take this into account when designing feathers.

Now comes the part that many people seem to have trouble with, choosing the decorative body feathers to go on. Pheasant feathers do pose a problem in this regard because of their own color. The main objective is to get a pleasing contrast between the pheasant and decorative feathers. Usually a solid color feather will look best; I find that parrot feathers or that fluffs will most often do the job. Hackle feathers are used at the base and/or the tip of scalp feathers. After deciding what feathers to use, cut them to the needed length and glue into place on the quill (D).

While the glue is drying cut two equal pieces of fur, ermine or rabbit. Cut the skin from the back side with a sharp knife being careful not to cut any hair on the front. Make sure that it just reaches around the diameter of the quill. Now glue these pieces onto each feather with the leather backing right up to the base of the feather. The seam should be on the back side of the feather.

After, and only after, the ermine is in place, glue leather around the quills as shown, making sure that a "tab" is left for attaching the feather to a medallion (C). Again, the seam should be on the back side.



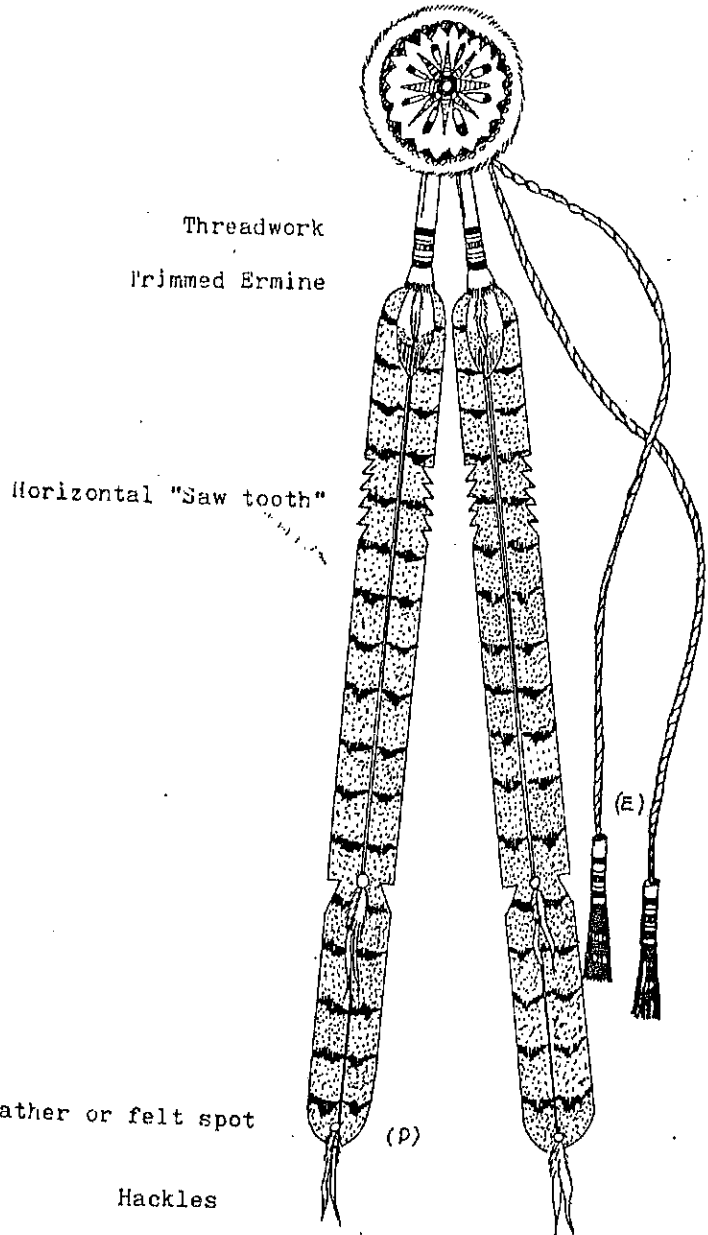
Next comes the part that sounds real simple, but, takes a lot of patience to make look good, threadwork. Basically it involves wrapping various bands of colored thread around the quills for decorations. The main thing to remember is to not overlap the thread and to keep in even rows. The colors used should utilize the colors of the decorative feathers in contrasting bands. Generally you will have one color as a background.

To complete your scalp feathers add a beaded medallion, German silver concha, or a conch shell at the top. Frequently one or two dangles of rolled leather fringe with German silver pendants or horsehair bunches covered with leather and wrapped with threadwork are added (E).

Men wear their scalp feathers attached to the front roach tie right at the base of the roach. Women's usually are worn about an inch below either side of the crown of the head just behind the ear. Personal preference dictates either the right or left side for wear.

SOME IDEAS FOR VARIATIONS INCLUDE:

1. "Peyote" style beadwork in place of threadwork.
2. Small fluff in place of ermine and decorative feathers.

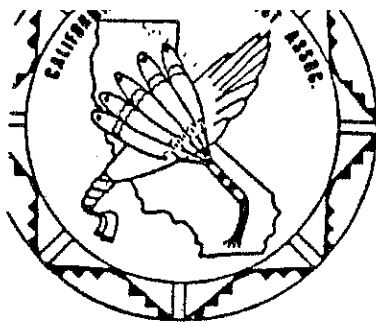


Threadwork  
Trimmed Ermine  
Horizontal "Saw tooth"  
Leather or felt spot  
Hackles

3. German silver band as a buffer between ermine and threadwork.
4. Strung rhinestones in place of rolled fringe.

For more information on scalp feathers see American Indian Crafts and Cultures (AICC) May 1971, Volume 5, Number 5.





SOUTHERN PLAINS

## OTTER CAPS

BY JERRY SMITH

Due to the relative high cost for otter pelts and their availability compared to the relative inexpensive cost of synthetic fur sold at yardage shops, a number of very fine caps of "fake fur" are being worn by gourd dancers and straight dancers. Though horse hide of black or brown hair, mink, etc. have been used as substitutes in making otter caps and otter draggers, the availability, low cost and quality of the newer synthetic furs have made the fake fur the favorite substitute.

Because fake fur lacks the body of animal pelts and it does not come in a cased hide form, some of the traditional otter cap construction techniques must be altered. Though the details presented below represent only one way to use fake fur to make an otter cap, be inventive, there are others that will give quality results. The style described here is the most common of the caps worn in Oklahoma today. In an outstanding article written by Norman Feder in the *AMERICAN INDIAN TRADITION* vol.1, No. 3, various tribal styles and construction details are described. Study this article, photos and slides for possible ways to decorate the cap.

### CONSTRUCTION

1. Measure your head circumference.
2. Cut out wool, red or blue, to desired length and twice the width of the finished cap which ranges from 4" to 5½". Cut out pelon or buckrum for insert. Also, cut out 2 wool pieces and one pelon piece for the tail of the cap as shown in FIG. 3. The 20-24 inch tail piece tapers from 4½" at the top to 1" at the bottom. Tail to the cap can hang to the middle of the back.
3. Seam wool as in FIG. 1. Seam pelon together and insert it in folded wool as in FIG.2. Now, try on cap to make sure it fits, and make adjustments if necessary. Sew seams #1 and #2 of FIG. 3.
4. Sew tail pieces together, the pelon sandwiched between the two wool pieces. Next, bind tapering sides of the tail with 1" wide rayon satin ribbon. Common ribbon colors: red, blue, purple and green.

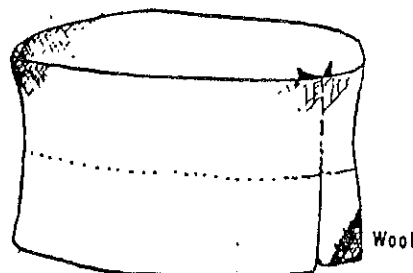


FIG. 1

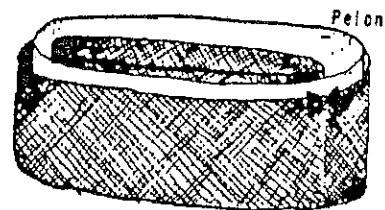


FIG. 2

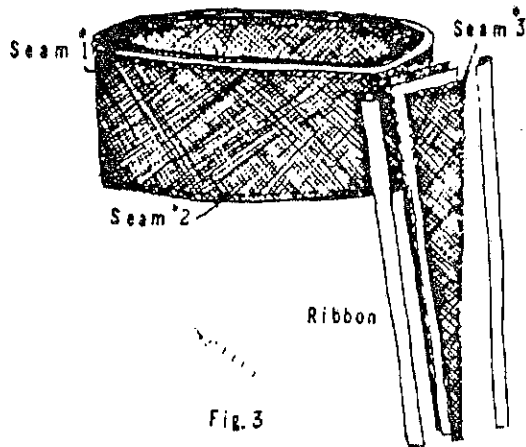


Fig. 3

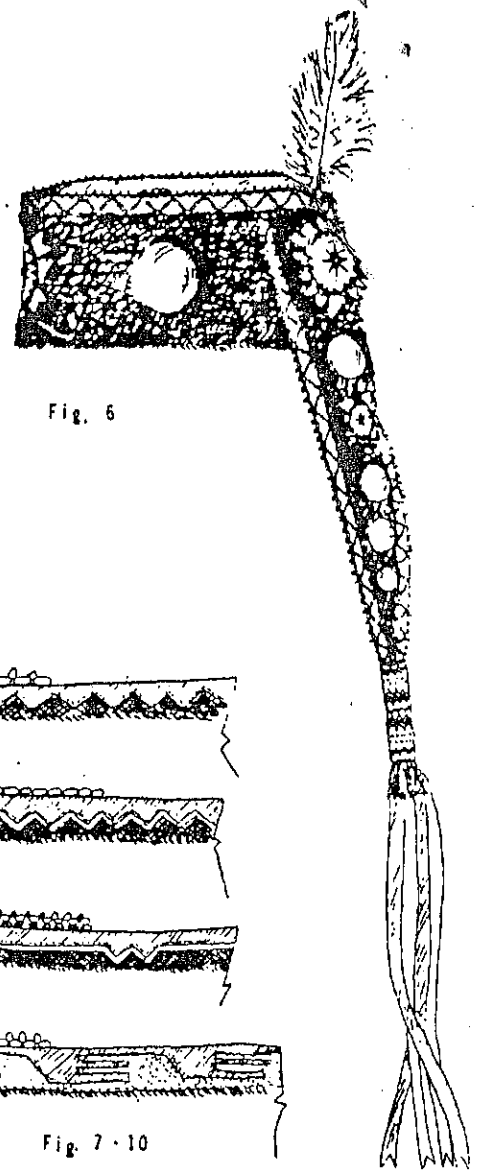


Fig. 6

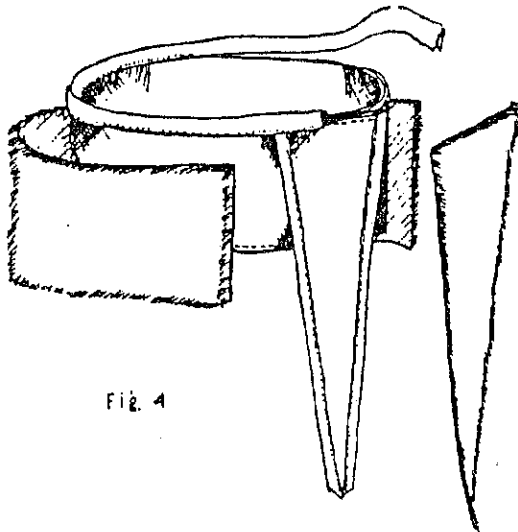


Fig. 4

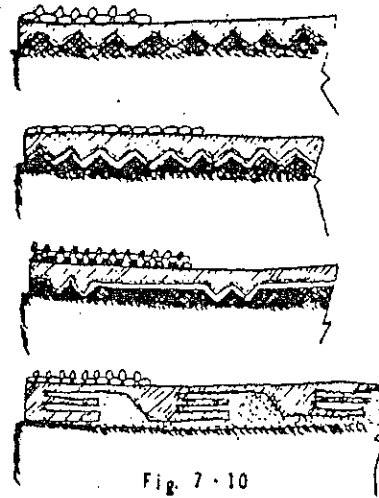


Fig. 7-10

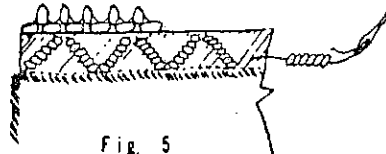
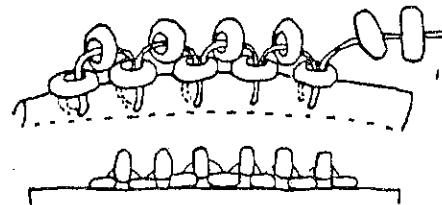
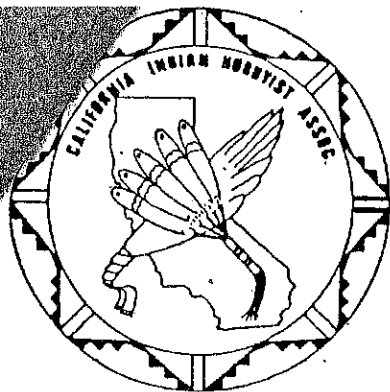


Fig. 5



5. Sew tail piece in place, seam #3, FIG. 3.
6. Stitch fake fur to cap and fur to tail with blind stitch. Cap fur meets under the tail. Buy dark brown imitation fur short shear.
7. Edge bead the ribbon bound edges with a 2, 1, or 3 bead technique in 11/0 white beads or a combination of red, white &/or blue beads. See edge bead diagrams below.
8. Add slanted rows of lazy stitch, detail shown in FIG. 5.

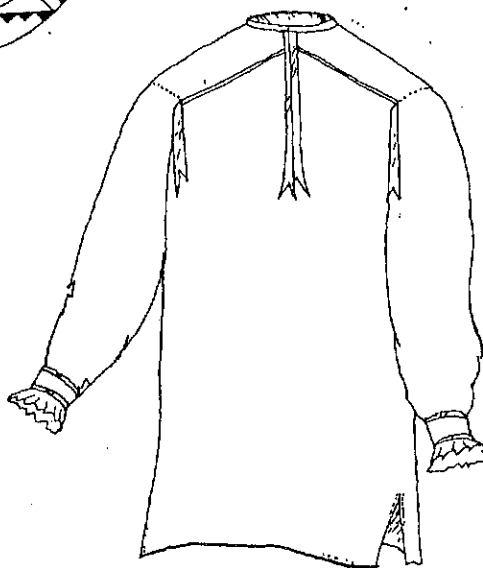
The variety of decorations for the otter cap varies from one cap to the next. Beaded medallions backed with different colors of rayon ribbon and German silver conchos are shown in FIG. 6. The peyote beaded tail portion, hackles and ribbons are optional. Just the beaded medallions or medallions backed with horse hair or trimmed fluff are common. Grizzly claws and German silver objects such as buffalo, buffalo head, eagle, bear paw, etc. may be attached to the front and side of the cap. An eagle tail feather or large eagle fluff may be added as a final touch. The cap may be worn with the tail at the back of the head or to the side. Figures 7-10 represent some of the one and two ribbon decorative bindings found on many of the otter caps.



# INDIAN CRAFT SERIES

No. 101

## RIBBON SHIRT



By Jerry Smith

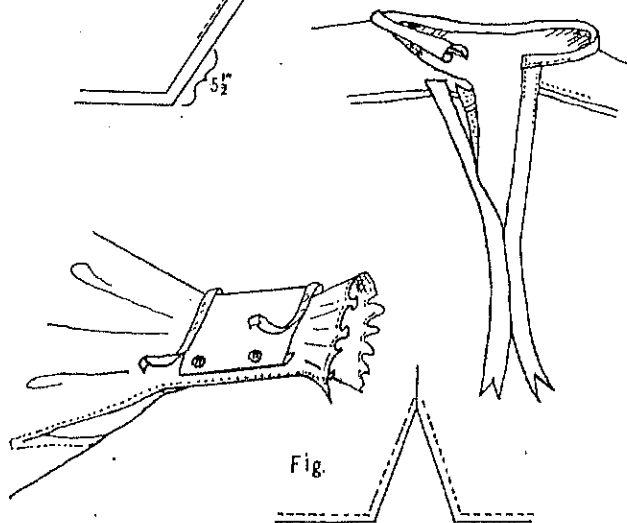
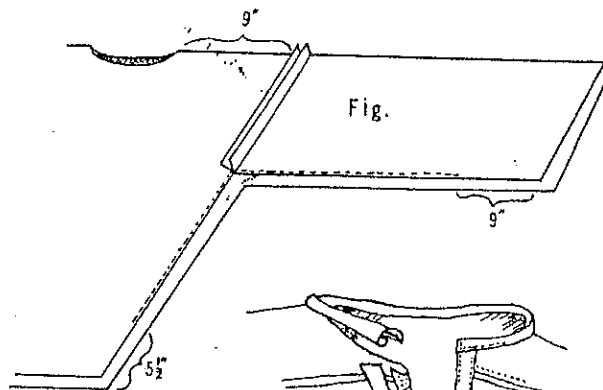
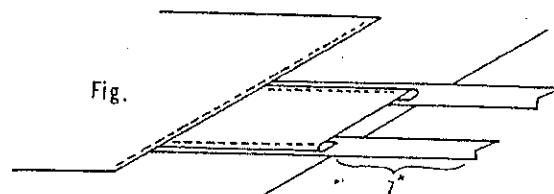
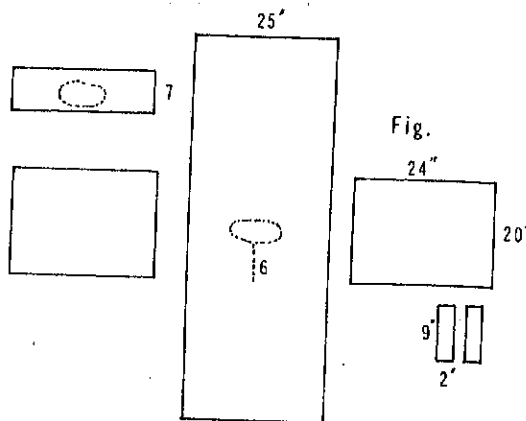
The following instructions for a "Ribbon Shirt" will be useful for both Feather Dancers and Straight Dancers. Feather dancers will want to leave off the ruffle cuff and make it tighter fitting and a little shorter. Straight dancers be sure it hangs to the crotch.

Cotton, taffeta, rayon, brocades, and many other materials may be used in making this shirt. Since the dancer usually wears a different shirt at each dance of a powwow or war dance, he may own six or more shirts in various solid colors, pasley prints, polkadots, and stripes. The color of the ribbon trim chosen for the yoke, neck opening, and the cuffs contrasts or picks up an accent color of the shirt material. Shirts are always cleaned and pressed before each powwow to give that immaculate appearance.

The following instructions will assist in the construction of one popular style of shirt. The measurements for shirt length, sleeve length, and the cuffs may have to be adjusted for some individuals.

Construction: To make a shirt, three yards of at least 45" wide material are needed. Complete the shirt as follows:

1. Cut out the shirt using dimensions in Fig. 1.
2. Sew yoke in place leaving only a  $\frac{1}{4}$ " of the  $\frac{5}{8}$ " yoke ribbon showing, Fig. 2.
3. Sew sleeves in place, but remember to fold excess ribbons under so that they show on the finished product.
4. Seam up sides and sleeves leaving 9" for the sleeve opening and  $5\frac{1}{2}$ " for the side slit, Fig. 3.
5. Hem side slit and sleeve opening, then hem bottom of shirt and end of cuff, Fig. 4.



6. Pleat or ruffle ends of sleeves. Then sew on cuff and two or three  $\frac{1}{4}$ " cuff ribbons. Complete cuffs with buttons or snaps. Cuffs should fit snugly around the wrists.
7. Cut out neck hole and neck opening. Fold back neck opening slightly and face with two 12" pieces of 1" wide ribbon.
8. Bind the neck hole and add hook and eye at the top of neck opening.



## SOUTHERN PLAINS BEADED MEDALLIONS By Scott Sutton

Beaded medallions are used as a decorative items on almost all modern plains outfits. Though they are made using a simple beading technique. Medallions add that element of design and color that are often the center of attraction or act to carry out and accent other colors and designs. The beadwork method is that of over-lay with two needles; one a stringing needle and the other a tacking thread and needle. This technique is described in detail later.

### MATERIALS NEEDED FOR BEADED MEDALLION

1. Backing material; a layer of buckrum and one layer of light weight canvas. Buckskin for final backing.
2. Beading needles; 11 or 12 sharpes.
3. Thread; a good linen thread designed for beading.
4. Embroidery hoop or home made wooden frame.
5. Beads; 13/0 cut beads are preferred for fine work but 11/0 beads are used frequently. Smaller beads are easier to work with in forming intricate designs.
6. Compass
7. Beeswax; a very necessary item.

### BEADING TECHNIQUE

To begin, draw a circle on the canvas with the compass and strike 6 points along the circumference using the radius of the circle. (Fig. 2) Draw diameters joining points to divide the circle into 6 sections. These guidelines will help keep the rows even and keep the rows in place. Now, put the canvas and the buckrum together with the latter on the bottom and secure the materials tightly in the embroidery hoop or on the frame with thumb tacks.

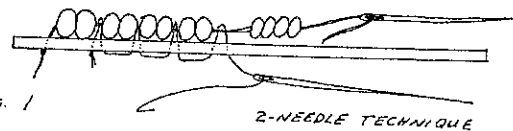
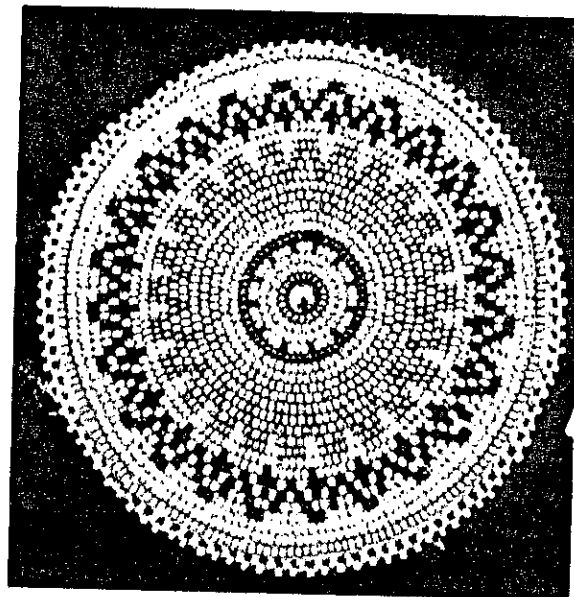


FIG. 1

2-NEEDLE TECHNIQUE

Begin beadwork by taking a threaded needle (knot the end) and come up through the material just a little off center. Place one bead on the thread and go back through the material just opposite the center where the thread entered. (Fig. 3) This is the center bead and it must be exactly in the center to prevent lopsided medallions.

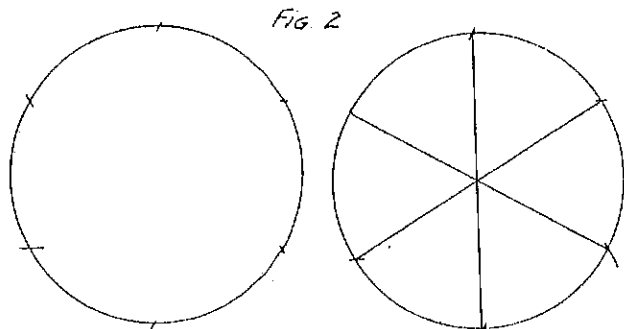


FIG. 2

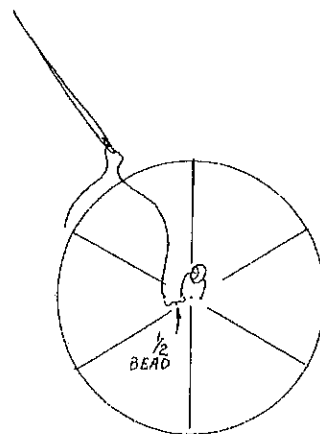


FIG. 3

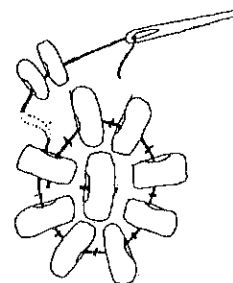


FIG. 4

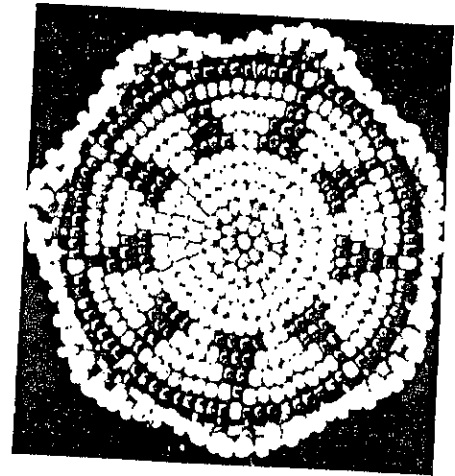
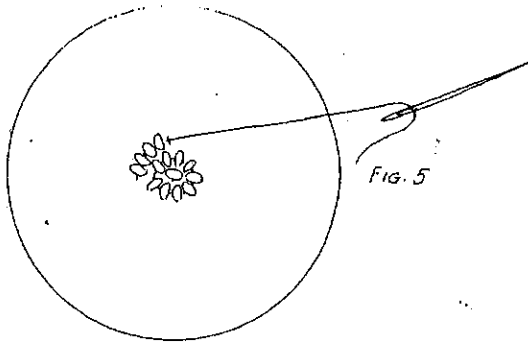


FIG. 6

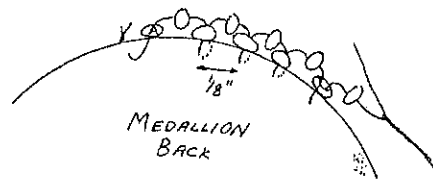
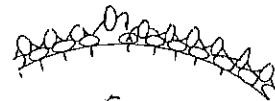


FIG. 7



Take the same needle and come up through the material approximately  $\frac{1}{2}$  a bead space from the center bead. (Fig. 4) Place several beads on the original thread and needle (the stringing needle) and with a second needle and thread begin tacking down every bead by sewing over the stringing thread. (Fig. 4) At the end of the row, DO NOT tack the last bead down; instead, go through the first bead of the row and then sew down into the canvas. Fig. 5 illustrates a method by which to hold the stringing thread that will facilitate the proper row spacing to prevent "crowding."

To start the second row, come up through the material  $\frac{1}{2}$  a bead from the first row. Place several beads on the stringing thread and begin tacking with the second needle EVERY TWO BEADS this time. End the same as the first row. Continue this process of adding rows until the medallion is completed.

When the last row has been completed, take it off the hoop and place a small amount of WHITE glue on the back. Work in the glue and make sure it covers the entire area of the medallion back. Now, place it on the backing buckskin. Trim off the excess of leather and material with a pair of scissors cutting right next to the last bead row. Press the medallion between heavy books for 5 to 10 minutes. The medallion is now ready to be edge beaded; meaning the medallion is not complete without the edge beading. Use the "two bead" technique described below, or any other edge bead technique. Start the edge work by bringing a threaded needle through the edge of the material and leather from the back. Place 3 beads on the needle and make a small stitch approximately  $\frac{1}{8}$ " long from back to front. Now, pass the needle through the third bead only and string on two more beads, sew back to front and go through the second bead. Continue this process. (Fig. 6) To end the edge work after going around the entire medallion, place ONE bead on the needle and go down through the first bead of the edging, through the leather and tie off.

#### HERE ARE SOME HINTS FOR SUCCESS.

1. Don't cheat, always sew down two beads at a time.
2. Watch  $\frac{1}{2}$  bead row spacing.
3. Don't pull tacking thread very tight, above three will prevent crowding, puckering and buckeling.
4. Never end the tread in the middle of

5. Always keep thread well waxed with beeswax.
6. Don't be afraid to rip out work if it begins to run out of the guidelines.

Designs and patterns are the most asked about aspect of medallion making, but the most difficult to describe. There are some fairly common design elements such as feathers, small diamonds, small triangle or "teepees" and "stars" some of which can be incorporated in first attempts. Most medallions have a background, a center design and an outer border design. As in most Indian beadwork the contrast of dark against light is predominate. It is this contrast that allows one to distinguish the design; it is the "contrast" that makes the medallion "jump out." Studying pictures and examples will help in picking out trends and contrast, copy these elements and concepts but DO NOT copy the medallion as you are copying some one's work of art. Start simple but do start, you'll be surprised at the results that a little time will produce.



by Steven Nimerfro

In his article on Western Sioux beadwork, Dick Conn states that by the late 1980's and 1990's Sioux beadwork had emerged as a definite style; "It has definite design types, colors are standardized and limited." "Sioux beadwork is usually done in lazy stitch..." The details for this lazy stitch beading technique are the subject of this article, but a few preliminary comments are necessary.

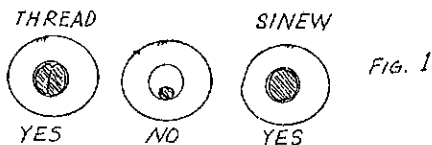
Time is of prime importance in doing beadwork. Lazy stitch is not difficult, it just takes time and patience to do it right. Take care in spacing rows, and be patient enough to take out mistakes. But, the actual time spent beading is only half the time needed. An equal amount of time should be spent on research. If you are really serious about producing several items for a Sioux dance costume or even one, at least read the references cited in this article, examine photos and actual specimens at museums or from a private collection. As mentioned above, there is a "Sioux style" of definite colors and geometric design elements; get familiar with it. Examine items to determine design placement, size, direction of lanes, etc. Learn what items were beaded in the lazy stitch style.

### Technique Hints

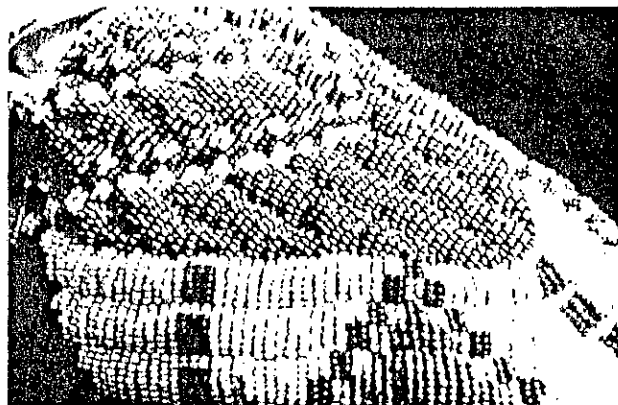
Another of Conn's statements is appropriate here, "Real Sioux lazy stitch can usually be recognized by the hard, tight quality of beading. Much, but not all, Sioux lazy stitch has pronounced ridges." The adjacent photo illustrates this description. Use the hints below to achieve this hard, tight quality with ridges. They take practice and time to perfect

**Beads:** Most Sioux work is done in 4/0 Italian beads, not all the old colors are available - colors are available - substitutes must suffice at times. 11/0 are used if beaded in Czech beads.

- 1. Thread:** In producing an "artifake" use exactly the materials the Indian beadworkers used. In this instance, use sinew. If available sinew is the best. "Harness lace" is a good substitute and is available from traders. If thread is used, pick one that does not stretch, wax it heavily with bees wax, but most importantly pick a heavy enough thread such that when it is doubled it fills the entire hole of the bead, see Fig. 1. In this way the bead can not shift from left to right on the thread. Strip sinew and harness



- lace to proper thickness to fill hole also. Hard and tight is not achieved by pulling thread super tight, but by thread thickness.
- 2. Hide:** Hard and tight beadwork is a result of a stiff backing. The stiffer parts of an Indian-tanned buckskin hide is ideal. Try to match this when choosing substitutes. Always bead on the side that was next to the meat. Make sure stitches penetrate to center of hide.
- 3. Arc:** As shown in the photo, an item beaded in lazy stitch fashion is covered with a series of parallel lanes each of which tends to arc a little bit. This arc or hump or ridge is achieved by sewing down 8 beads in a space meant for 7½ beads. Lanes are from 6 - 12 beads in width; with 8 - 9 most common. Lane width will vary in width and # of beads with each beadworker. An even number of beads is quite common.



## Beginning and Ending

The series of illustrations that follow the basic beading technique. Draw a base line lightly with a pencil. (not pen) Knot at end of thread will eventually be hidden under beadwork. Do not leave knot on back side of leather.

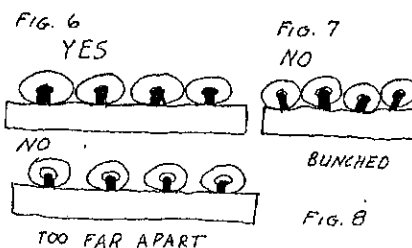
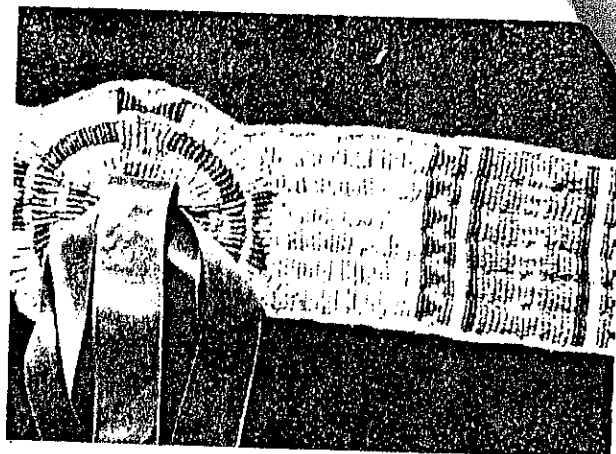
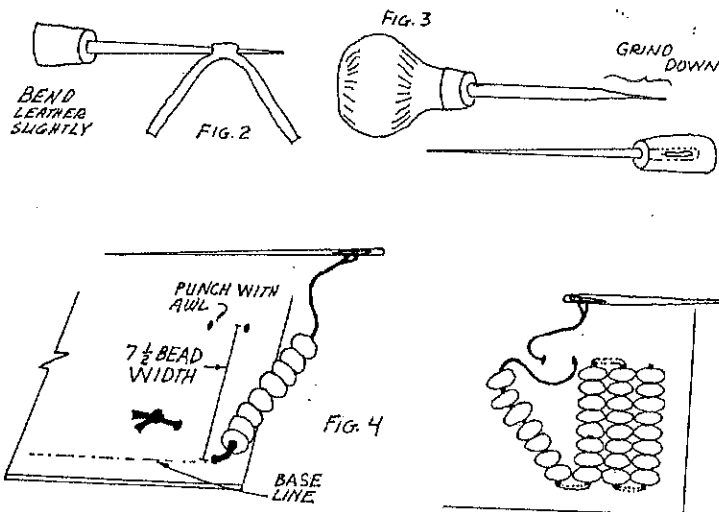


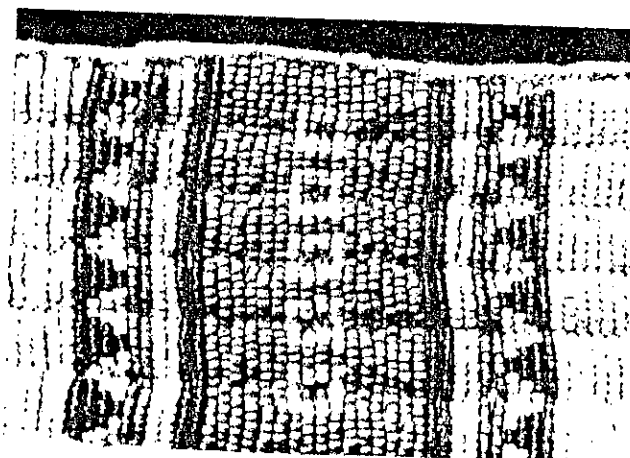
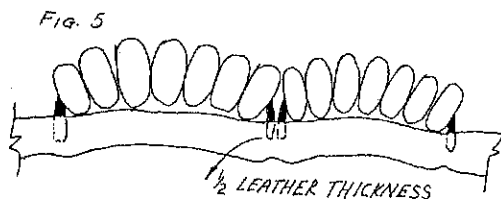
Fig. 2 shows proper way to punch leather with awl. Stitches must catch  $\frac{1}{2}$  the hide or they will pull out. If not using Indian - tanned buckskin proper penetration cannot be achieved without an awl. Awl must be ground down to size of large needle or use a heavy needle glued in a piece of dowel as an awl. Fig. 3.

To start, knot thread, punch through leather, pull thread on needle through holes and string on, let's say, 8 beads. Fig. 4. As 8 beads lie next to each other on a line perpendicular to base line, punch next pair of holes  $\frac{1}{2}$  bead short of distance span by the 8 beads. Fig. 4.

Next, pull needle and thread through, pull taut and string on 8. Beads should just barely touch first row. Spacing here is critical, you must avoid bunching and gapping, figures 6, 7 & 8. You will learn spacing with practice, rip out your mistakes as you go; patience, patience. When you come to the end of a thread, tie it off and sew back under the lane. No knots should show on back or front of beadwork!!

Figure 5 shows placement of second lane. Beads of first lane may touch those of second, but they don't have to. Stitches of second lane should be right next to those of first but not interlocking. In design area rows should line up but need not in background area.

Remember: do some research, take your time, get it done when you get it done, allow for plenty of time to complete the project.



## References:

Gonn, Dick, "Western Sioux Beadwork," American Indian Hobbyist, Vol. VI No. 9 and 10.

Lyford, Carrie A., Quill and Beadwork of the Western Sioux, U.S. Department of the Interior, 1940.