

KNOWLEDGE AND METHODS OF OLD-TIME CLOTHINGS

...ADOLF HUNGRY WOLF...

THE
HISTORICAL
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1	Introduction
2	The Old Ways of Sewing
3	Introduction to Sewing
6	Materials
14	Tin Ropes and Wool Blankets
16	Old Time Overalls
20	Aprons and Socks
21	Belts
22	Headings
24	Women's Clothing
34	Men's Clothing
47	Veilings and Lingerie
55	Hats
61	Knitting and Patching
64	Concern for Dress Knowledge and Materials

On the cover: Jack Red (Ioud Son of Ogla) Stony Head (Iud: Red (Ioud:

"It has always been observed that all the various tribes have a close resemblance in their dress; that of the North Americans in their original state, consists entirely of furs and hides: one piece is fastened round the waist, which reaches the middle of the thigh, and another larger piece is thrown over the shoulders. Their stockings are of skins, fitted to the shape of the leg; the seams are ornamented with Porcupines' quills; their shoes are of the skin of the Deer, Elk, or Buffalo, dressed for the most part with the hair on; they are made to fasten about the ankles, where they have ornaments of brass or tin, about an inch long, hung by thongs. The women are all covered from the knees upwards. Their shifts cover their body, but not the arms. Their petticoats reach from the waist to the knees; and both are of leather. Their shoes and stockings are not different from those of the men. Those men who wish to appear gay, pluck the hair from their heads, except a round spot of about two inches diameter on the crown of the head; on this are fastened plumes of feathers with quills of ivory or silver. The peculiar ornaments of this part are the distinguishing marks of the different nations. They sometimes paint their faces black, but more often red; they bore their noses and slit their ears, and in both they wear various ornaments. The higher ranks of women dress their hair sometimes with silver in a peculiar manner; they sometimes paint it. They have generally a large spot of paint near the ear, on each side of the head, and not unfrequently a small spot on the brow. These People, it is true, have made several improvements in their dresses, since they commenced to receive European commodities."

So wrote John McIntosh in the 1840's in his book, "The Origin of the North American Indians." The manner of dressing had already been quite affected among some of the Eastern tribes by their contact with the new cultures, when McIntosh wrote. The spectacular dress of the People on the Plains, and many of their neighbors, was then beginning to go through a period of changes that reached their artistic climax during the following fifty years. In that period, the People took advantage of the many new materials available from traders to make and design articles that were inspired by their spiritual past and their still-Natural lives.

YOU are like the People of that period. You can take advantage of the multitudes of materials and tools that are available today to make and design articles inspired by Your spiritual knowledge of the Past and Your opportunity to seek a Natural life in the present. Be proud of Your Person—take pride in the appearance of Your Body and the manner of Your dress. Seek Beauty in everyone, and let everyone appreciate the beauty in You. Would You not rather behold a meadow of wild flowers than a field of weeds and grasses? And would You not find much more satisfaction with the colorful birds of the forest than with the sparrows of the city?

Most anything is easy to sew by hand, as long as You use common sense. Patience is the most difficult requirement. Anyone can produce fine work who has the patience to take short, even, and light stitches.

TOOLS

In the old days the only tools for sewing were: a knife for cutting, an awl of pointed bone for making holes, and strips of sinew to sew the materials together with. For inspiration, as well as for appearance of certain items (such as Medicine bags) nothing is better than the old-time process. You separate the piece of sinew into strips of the thickness required for the project. Soak one of the strips in your mouth until it becomes soft and workable. Then draw it across your lap with your left hand, from right to left, at the same time rolling your other hand over the strip with a downward motion. Thus twisted, the strip is poked through the awl-holes and pulled tight. Leave the end used for poking dry and untwisted, so that it will be stiff and hard, like the rest of the strip when it dries. Sinew sewing is tedious, and beginning attempts are often clumsy. For making practical clothing You would do well to keep in Mind the efforts of the past, while proceeding with the methods that follow.

The basic sewing tools of today are the needle and thread. Scissors, wax, and thimble are almost as important. A few dollars will buy a life-time supply of all of these materials in any department-store that carries notions.

A dime-store package of assorted needles will take care of most sewing needs. Large needles are easier to handle, and will take rougher treatment without bending or breaking. Smaller needles are easier to push through the material. Three-cornered needles are particularly good for leather sewing. When sewing leather try to use the smallest practical needle—one with an eye just big enough to take your thread—or you will be struggling to push each stitch through. An awl is a handy tool to use when tough leather is being sewn. Perforate a number of holes with it and then follow with the needle and thread. A sharpened ice pick works well as an awl.

Thread should always be at least as tough as the material you are sewing. A good standard type is made of nylon. This comes in tiny rolls as well as mile-long spools, and is virtually unbreakable. Use it doubled for extra strength and rigidity.

Scissor types are many, the most important factor to consider about them is sharpness. You will wear out patience and hands with dull scissors, and your work is likely to look ragged, besides. Get a good pair of scissors that will keep a sharp edge, and have them sharpened once in awhile. Scissors will cut cloth and most leather. For tough leather it is better to use a ruler and razor blade. For fur, use a razor blade and cut on the skin side, to avoid damaging the hair.

If you've ever perforated your fingertip with the fat end of a needle that you were attempting to push through thick material, then you appreciate the value of a thimble. Learn to handle the needle with your thumb and middle finger, so that your index (or thimble) finger will always be free to give that helpful boost once your needle point has found its mark. Buy a good-fitting thimble—too loose or too tight will distract your efforts at smooth sewing.

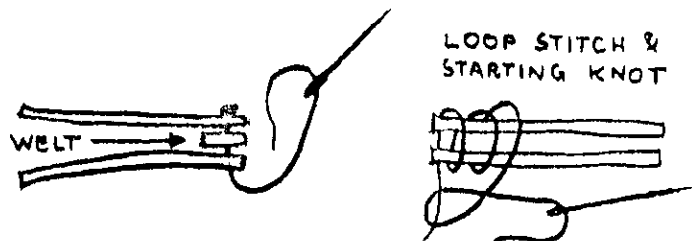
Pulling your length of thread back and forth over a small piece of Beeswax will greatly improve the appearance and effort of your sewing. It will eliminate the slippery feeling of your thread, and allow your stitches to remain snug after you pull them tight.

SEWING METHODS

Hand-sewn items are generally stitched-up inside out. When the completed item is turned right side out, the stitches should be barely visible between the even seam. These stitches can be hidden altogether if a thin strip of material is sewn between the two main layers, and the stitches are kept quite firm. Sometimes a strip of contrasting material is used this way, with very pleasing results. Red wool cloth, for instance, makes a beautiful "welt" between a leather seam. Fur strips look very well when used as welts between heavy wool material.

After you have made a wrapping-paper-pattern of your proposed work, and then cut out your actual material (allowing $\frac{1}{4}$ inch for the seams), line up and pin the whole piece along the seams with stick pins. This will help keep your work properly lined up and will counter the stretching that your material may do while you are sewing. Two-piece items that are to be sewn most, or all, of the way around (such as pouches and two-piece moccasins) should be begun in the center and sewn first down one side, then the other—again to outwit the material's tendency to stretch and end up lopsided.

Fasten your thread to the material either by knotting the end, or by leaving a tail and taking several close stitches and then tying a double knot with the tail and the main thread. Knotted ends alone sometimes tend to pull out during use. The basic stitch for sewing material inside out is the simple overhand (or loop) stitch. Again, keep the stitches even and tight, and sew close enough to the edge of the material to avoid unsightly and large stitches from showing when right side out (but not so close that pressure from use will rip the stitches through the material). At the end of a seam, or when running out of thread, either of the methods for tying thread may again be used. Waxing the end of the thread and taking a half dozen close, tight stitches is often sufficient for the end of sewing.



MATERIALS

A few comments may be worthwhile here: If you buy your material, get the best you can afford. Endless hours of careful sewing will be wasted if your material shrinks, tears, or pulls out of shape. The best deals on cloth can generally be found in thrift stores and in the remnant selections of quality clothing manufacturers. Taxidermists often sell antelope, tanned hides for a fair market price. They may also have a wide selection of furs available, while thrift stores will sell used fur pieces much cheaper.

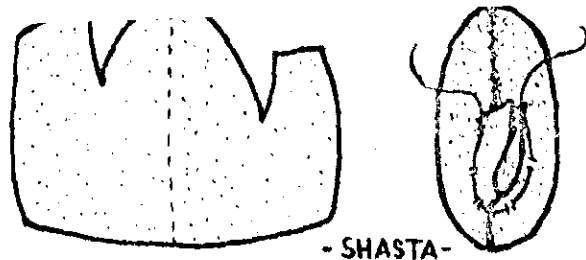
Buckskin (the common name given to tanned deer hides) is the best all-around leather for clothing. It is extremely tough and durable, yet soft, and easy to cut and sew. The money you save by buying cheap, commercial "splits", and so forth is as nothing when compared to the stiff, uncomfortable piece you may end up with. The feel of new leather does not change much for the better with age, so buy accordingly.

Rawhide for clothing: don't embarrass yourself by asking for it. A rawhide is just what the name implies—an untanned hide. You would do as well to make your clothing from plywood sheets.

If money is no object, then buy Deer, Elk, or Moose hides that have been tanned by Reservation People. Sold as "Indian-tanned" hides, this kind of leather is expensive and hard to find, but feels smooth and soft like velvet. If you buy it "smoked" it will have a nice brown color, an aroma you will never forget, and will dry fairly soft after wetting (smoked and unsmoked "Indian-tan" can be softened by kneading). The "Indian-tan" process is not patented, so make your own, if you have the hides, space, and ambition. Look for instructions in the GOOD MEDICINE series.

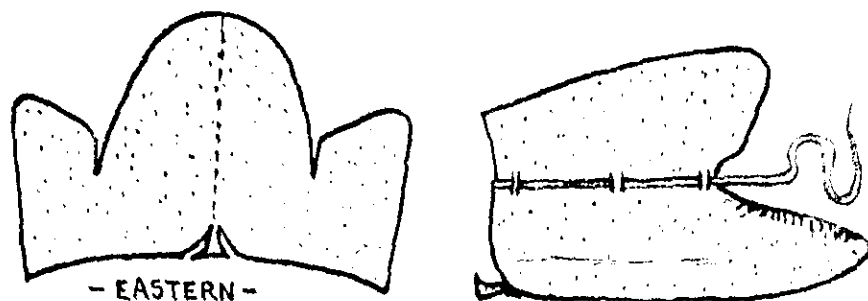


THE EVERY-DAY CLOTHES WORN BY THESE ARAPAHO PEOPLE ARE EASY TO MAKE BY HAND WITH SIMPLE MATERIALS. THEY INCLUDE: LEATHER MOCCASINS, COTTON DRESSES AND SHIRTS, WOOL LEGGINGS WITH BEADED STRIPS AND SCARVES TO WEAR AROUND THE NECK.



- SHASTA -

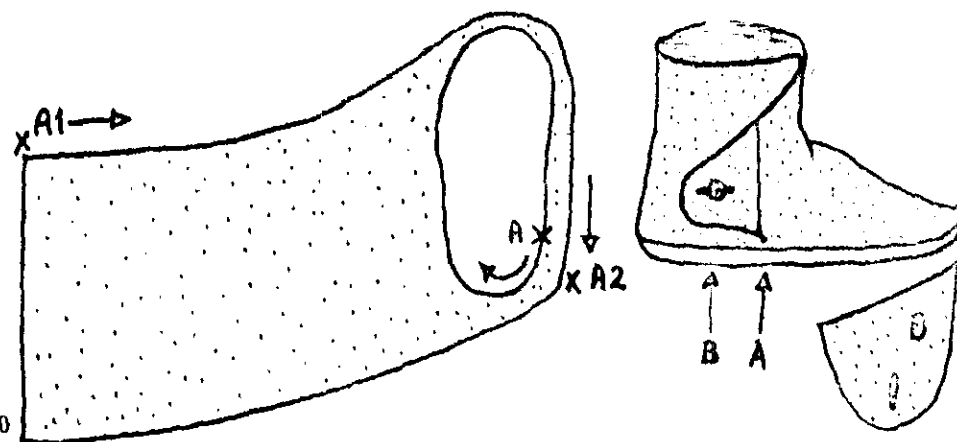
The back and flaps are completed in the usual way. Of the other variations here illustrated, the one from the Shasta tribe (of Northern California) is cut at an angle so that there will be a left and right to each pair. This requires careful gathering. With these top-seam styles you may have to tear your stitches out several times before you end up with the proper fit and appearance. The other top-seam style was used in the East by the Ojibwa, Iroquois, and Shawnee.



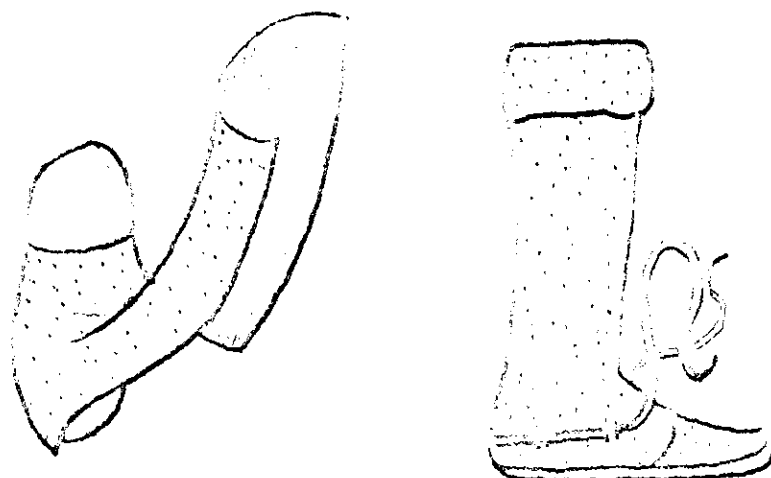
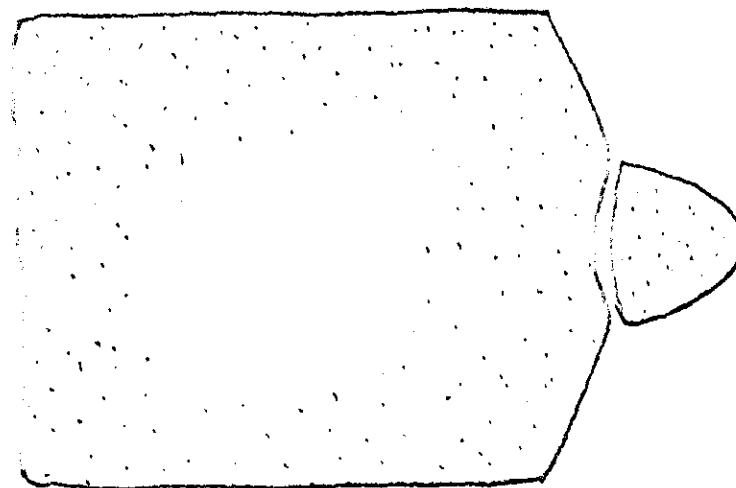
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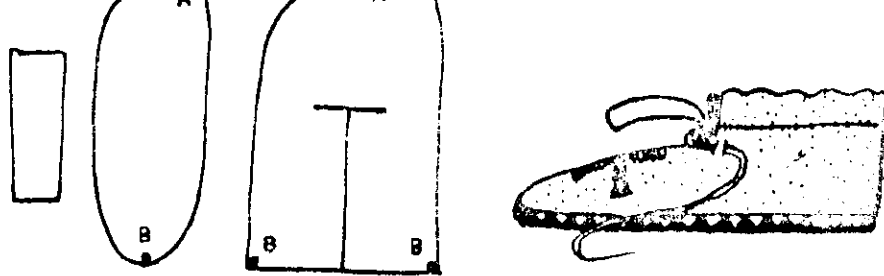
PUEBLO WRAP-AROUND

This style of moccasin is commonly worn by the Zuni People, but is popular in other Pueblos as well. The point marked A1 on the upper is sewn to the sole at the point marked A. When the upper has been sewn all the way around the point marked A2 is sewn down and cut off to slightly overlap A1. The piece B is then attached as a flap, with a buttonhole cut into it. The toe and heel of the sole is puckered, and a silver button holds the flap shut.



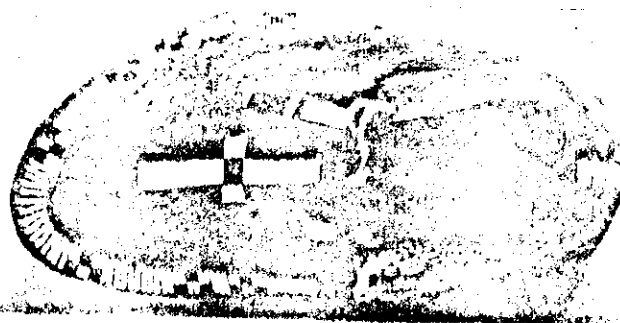
This style of moccasin is used by the People who live in the Pueblos of the SouthWest. It has rawhide (or thick hide) soles and white Deerskin uppers. The high top is sewn on last, and the toe piece is joined to it. The stitches are made on the outside and the sole leather is gathered at the toes and heels.





PLAINS HARD-SOLED STYLE

This has always been one of the most popular moccasin styles. It is today's basic pow-wow style, and was worn on the Plains, in the past, by the Sioux and their many neighbors. Sew inside out, beginning at A, first one way to B, then the other. Sew up the back, add tongues and laces, then turn right side out.



A YOUNG SIOUX COUPLE AT THE TURN OF THE CENTURY. SHE WEARS A TRADE CLOTH (WOOL) DRESS, WITH RIBBONS, CROSSES OF BRASS SEQUINS, ROSETTES OF TUBE BEADS, A FEW ELK TEETH NEAR THE BOTTOM AND A CAP COVERING OF MANY DENTALIUM SHELLS. HER BREASTPLATE IS OF LONG HAIRPIES. THE MAN WEARS TRADE CLOTH BREECHCLOTH AND LEGGINGS WITH WHITE "SELVEDGE EDGET". THE LEGGINGS HAVE BEADED STRIPS, MIRRORS AND SHOT BUTTONS SEWN ON. HIS CLOTH SHIRT IS COVERED BY A SCAFF, A LONG BREASTPLATE OF HAIRPIES AND A LEATHER VEST WITH QUILLED EMBROIDERY. THE BONNET NO DOUBT BELONGED TO AN OLDER RELATIVE AND WAS BORROWED. THIS COUPLE IS WEARING THE ULTIMATE IN TRADITIONAL PLAINS FINERY, NOT THEIR EVERYDAY CLOTHES.

The fur robe was, in the old days, the most important item of dress—one of the most important single material items used by the Native People. With their robes, the People felt as secure as snails with their shells—they could curl up under any bush and go to sleep in a warm bed. Or, they could travel in any kind of weather and cover or uncover themselves as needed. If you have ever sat around an outdoor campfire wrapped up in a fine blanket then You have some idea of the pleasure of robe-wearing.

The best fur robe in the old days was, of course, from the Buffalo. Ideally, it was from a two-year old cow. Many tribes who lived far from Buffalo country sent good hunters on long journeys to bring back hides—or else traded eagerly for them with tribes who had an extra supply. For years, any material thing among these People could be given a Buffalo robe value—for, along with the horse this was the standard item of exchange.

Buffalo robes can still be bought, and are well worth their cost. Native tanner and reservation pawn shops sometimes sell tanned robes for as little as \$50. Taxidermists and fur suppliers will ask closer to \$200 for a new robe. Salted, untanned Buffalo hides can at times be bought cheaply from private and government Buffalo ranches and reserves, and from a few trading posts.

When worn, Buffalo robes were generally wrapped the long way around the wearer's body. Among some tribes it was the custom to wear the head of the robe on the outside and facing to the left—among others it was a matter of preference. Robes with the fur left on (which were most common) were worn hair in or out, depending on the weather. Summer robes of Buffalo and Elk were worn without the hair. Some People cut the head and tail pieces off their robes for convenience, while others used only a part of a hide for their robes. Among some tribes it was the custom to skin the hide of a Buffalo in two long halves, tan it, and then sew the halves back together.

Robes were often decorated. The simpler styles involved painting the robe a solid color, or covering it with red or black lines, Medicine designs, or pictographs of personal exploits. A more time-consuming method of decoration involved making a long, belt-like strip of quill or beadwork—as much as a foot wide and eight feet long—which was sewn down the center of the robe, the long way. Usually four immense rosettes were spaced through this long strip, and quillwork or buckskin thongs dangled from the center of these. Perhaps the most spectacular robe decorations were those which usually identified the chiefs and leading men—the skin sides of their robes were often nearly covered by yellow, orange, and red geometric designs, done in quillwork, which combined to form gigantic Sunbursts. Powerful, indeed, was the sight of a man with flowing feather head-dress and long hair, mounted on his war horse, and wrapped in a robe with the quilled image of Sun blazing brightly from it!

Buffalo robes. The whole skins sewn together do not make a very strong or neat blanket. Rather, the People cut the raw pelts into long strips about two inches wide, which they sewed end to end and rolled into a ball. After a period of days or months, when the ball appeared to be large enough, a wood frame loom was made—slightly larger than the desired blanket. The ball was unrolled and part of the long strip was wound upon the frame to form the warp. The remainder of the strip became the woof and was woven in and out of the warp, as in the sketch. A light, fluffy, coarsely woven blanket was the result. Sometimes the fur strips were twisted as they were being rolled up, and dried this way for the blanket.

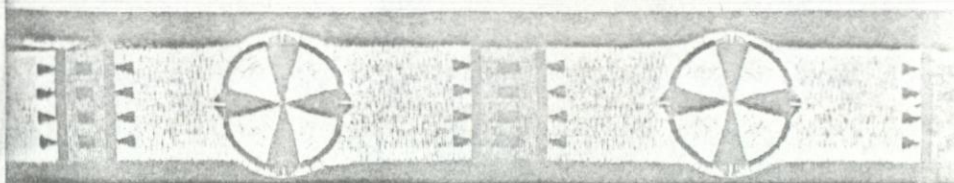
Other light robes were made by the People from such furs as Bear, which required two hides, Wolf, which required four hides, and Coyote, which sometimes required eight. These were trimmed to match, and sewed with the fur sides together, using an overhand stitch. Worn fur out, the seams appeared as even ridges that contrasted the different skins.

Red Squirrel skin robes were sometimes popular, according to one Sioux craftsman, who said: "Old women also tanned the hides, and when they got enough together, they made little robes on which to sit to smoke their pipes."

Blankets became very popular, after their introduction by traders, because they are lighter and less bulky than robes. Blue wool blankets with white, undyed edges were most common among the central and Southern tribes. In the North the Point blankets from the Hudson's Bay Company were and are a favorite with all outdoor People. In the NorthWest and Plateau areas the many-colored Pendleton-made blankets and shawls have long been favorites, and are today very commonly seen at pow-wows from Oregon to Oklahoma.

Robes and blankets were worn in a variety of ways, both for comfort and for particular style. For instance, young men generally wore theirs wrapped around the body so that the arms remained free, or else over their heads so that only their faces were showing (a common style when courting). Women generally wore theirs over both shoulders, or over their heads in colder weather. They often fastened a belt around the robe at the waist, so that the blanket could be dropped to free the hands for working. Old men often left their right arms free and held the ends of their robes with their left hands from underneath.

For sleeping, the robe or blanket is spread open on the ground. The sleeper then lays on one end, folds the blanket over him, and tucks the other end beneath himself. The bottom of this bed roll is then folded up underneath the legs.



A handmade overcoat is one of the easiest and most functional old-time dress items, that You might like. Two basic styles exist—the Blanket Capote and the Northern Parka. Both have sleeves, hoods, and are very practical for life in the Outdoors. Capotes are generally made from warm blankets, while Parkas are generally made from furs. However, any material which You may have on hand, or wish to obtain, can be used. The main consideration is Your intended use of the coat.

NORTHERN PARKA

The Parka is the simpler to make of the two overcoats. Make a paper pattern as illustrated—allow yourself a loose fit for heavy clothing underneath—then cut your material accordingly.

Begin by sewing the front and back together at the shoulders (A). Next, sew up the sides, beginning at the bottom and up to the sleeve holes (B). Attach the sleeve pieces, beginning at A, and then sew these from where they are attached up to the cuffs. Stitch the hood together from the front (C) on up, and the Parka will be completed.

Parkas are often made in contrast—soft, warm material worn inside; tough, waterproof material covering the outside.

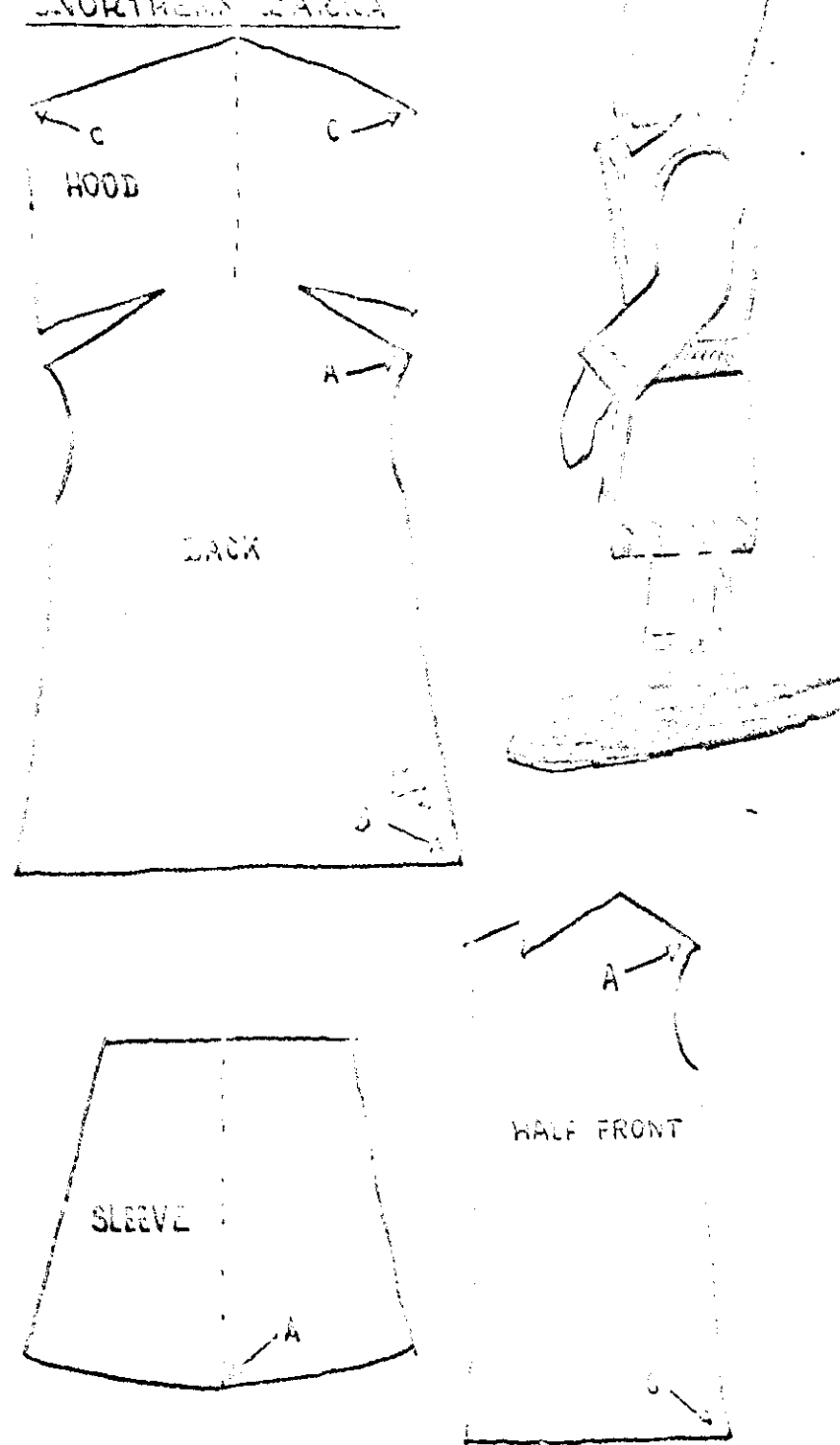
BLANKET CAPOTE

French trappers in the Canadian woods gave this fine coat its name, and all those who have worn one understand its Winter fame. Easy to make and enjoyable to wear—all You need is a blanket and a little time.

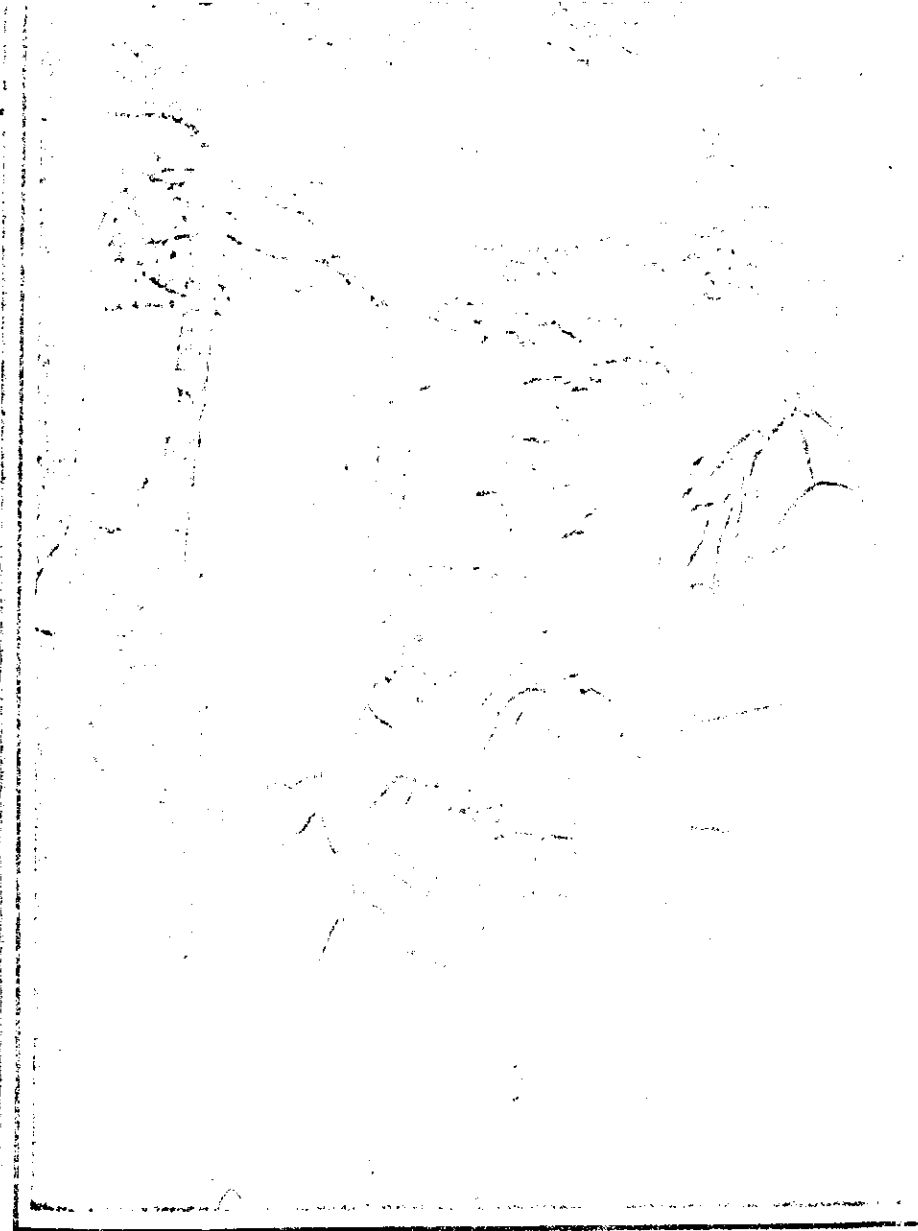
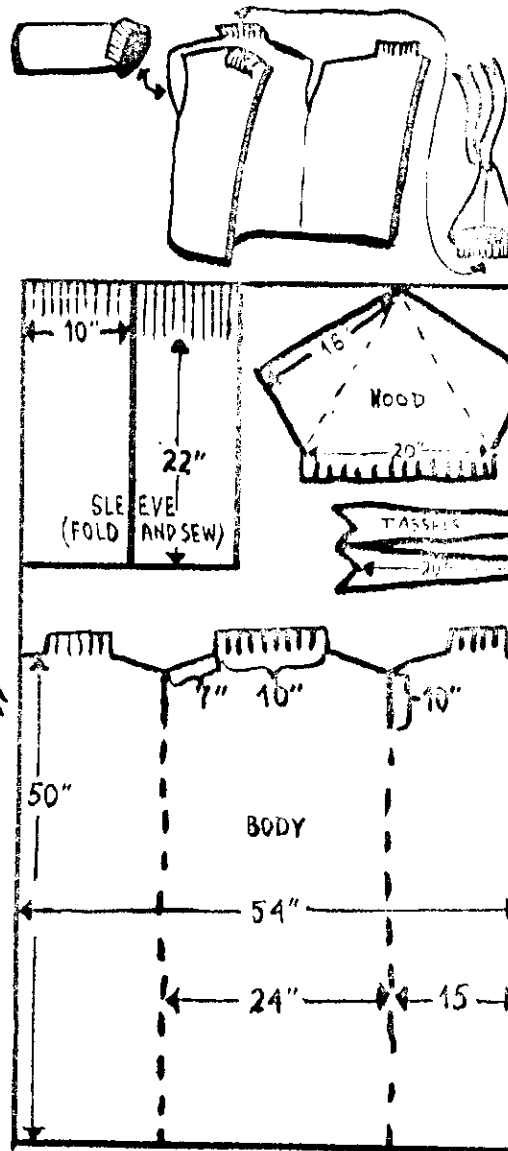
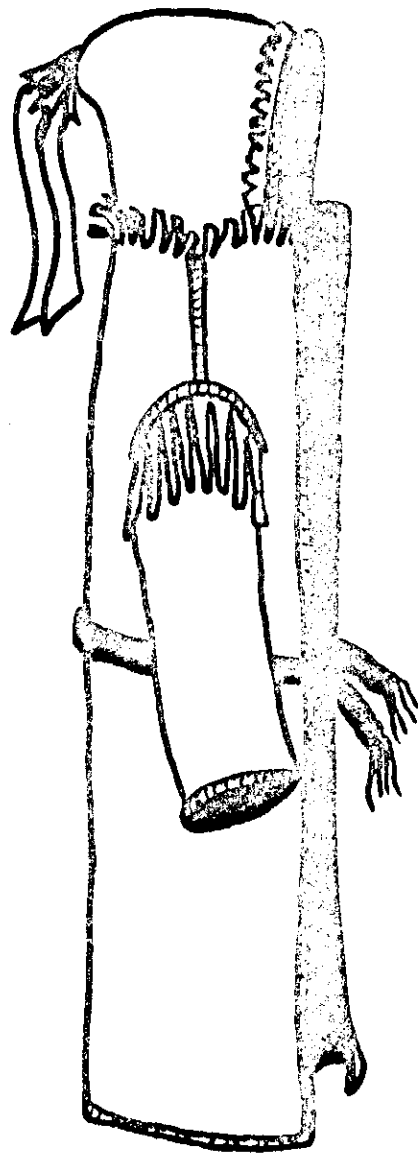
More Capotes have been made with the striped Hudson's Bay Point blankets than any other. The white ones with colored stripes were especially popular, although the red ones with black stripes were also often used. Any large wool blanket will make a nice warm Capote, however.

Cut up your blanket according to the drawing. To avoid much unravelling, tear your material whenever the line for cutting falls along the "straight." Notice that the body of the Capote (back and fronts) is all one piece—all you need to sew is the shoulders. The extra lengths that are shown folded back on the sleeves, neck, and front of hood are for fringes, and may be left out. Next, sew up the back of the hood, and attach it to the body at the neck and lapels. Hoods generally had tassels hanging from them, one sewn to each of the three sides at the tip. Your Capote is now ready to wear. Tie strings may be sewn on, or a belt or sash used to hold the Capote closed.

For pleasing appearance bind all exposed edges with colored cloth or ribbon, as shown in the drawing. Use the same material to cover the shoulder and sleeve seams. These last two bindings were sometimes fully or partially covered with beadwork. Large rosettes were sometimes added to the front of the hood, while beads and sequins were often tacked on top of, or parallel with the bindings. Capotes can also be made of Moosehide or Buffalo fur.



BLANKET - CAPOTE



SOME STONEY MEN WITH THE HODGEN, AT A HODGENS CAMP IN THE ROCKY MOUNTAINS. THE MAN IN THE FOREGROUND HAS A CAPOTE AND LEGGINGS MADE FROM A HUDSON'S BAY BLANKET. THE BOY WEARS A SCARF AND BLANKET LEGGINGS. THE MAN AT LEFT WEARS A BLANKET OVER ONE SHOULDER AND HOLDS IT FROM INSIDE.

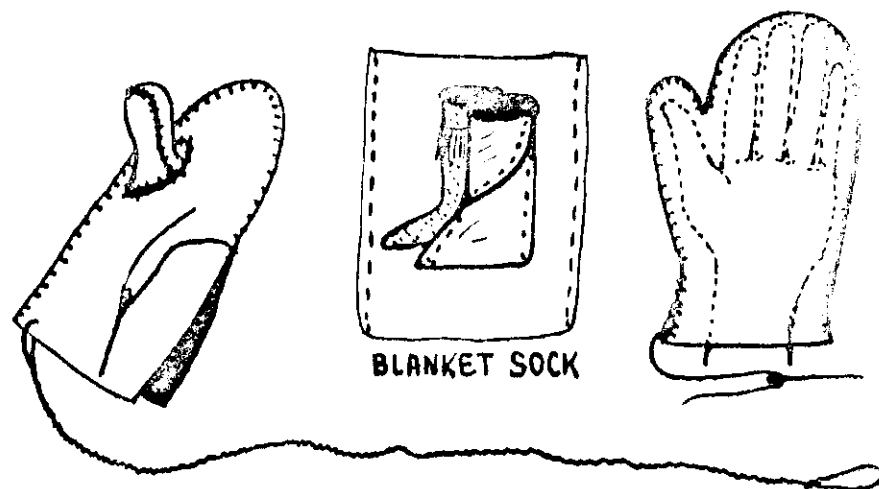
Photo from Archives of the Canadian Rockies

Footwear in the Winter time and during cold rains was no easy matter in the Old Days. One old Comanche woman once told an anthropologist who wondered about the Native secret for Winter warmth: "Some folks were just awfully cold all Winter." The Old People would have gladly traded their most prized possession, in the Winter, for a pair of modern, insulated boots.

For basic foot warmth tall Winter moccasins were made of Buffalo hide with the fur turned in. Extra Buffalo fur, or other warm skins, were wrapped around the feet for more protection, and pieces of dried and shaped rawhide were tied over the outside to keep out moisture. Bear or other animal fat was often melted and used to coat moccasins to keep out water. Unfortunately, moisture always got in, leather slipped on snow and ice, and a pause in cold weather sometimes meant frozen lumps at the ends of the legs.

Socks were often cut and sewn in the form of foot-sized pouches. These were folded around the ankles and held up by the wrapped tops of the moccasins.

Gloves were apparently not made in the old days, but mittens were generally worn over the hands in cold weather. Mittens keep the hands warmer than gloves by allowing the fingers more movement. Mittens are also easy to remove in a hurry—they were generally attached to each other by a thong worn over the shoulder, so that they could be allowed to fall from the hands. Two basic styles were made, one with the thumb and hand cut as one piece, the other with a separate thumb piece sewn over an opening for the thumb. Both kinds were made from single pieces folded over and sewn up, or two pieces sewn all the way around.



BLANKET SOCK

Belts were very important articles to people who lived outdoors and whose clothing had no pockets. From belts hung their knives, awls, and handy pouches. Men used belts to hold up their leggings and breechcloths—women used them to keep their dresses in place.

Belts were commonly made out of heavy leather or rawhide. Commercial harness leather has long been a favorite belt material, and was used exclusively whenever it was available. Men's belts were generally no more than three inches wide, but women's belts of five and six inches were not unusual. The simple method of fastening a belt was to have a buckskin thong attached through two holes in one end, and then slipped through two matching holes in the other end and tied in front. Harness buckles and uniform buckles were sometimes sewn on instead.

Beads, brass tacks, and metal conchos were the main items used to decorate belts. Small brass tacks (similar to those used on upholstery) were often pushed through the leather and the protruding points broken off. These were the popular "tack belts" of the Northern Plains. Tack belts were either solidly covered by even rows of tacks, or designs were made by using tacks or leaving certain areas untacked.

"Panel belts" were another popular type on the Northern Plains. These were decorated by sections, or panels, of lazy-stitch beadwork (often with rows so long between stitches that they hung loosely over each other), which alternated with undecorated sections or with sections of glass tacks.

Fully-beaded belts were used most everywhere. Lazy-stitch and applique beadwork was done on the belt itself, which was usually made of stiff leather or soft leather with heavy backing. Beaded belts made on a loom were generally sewn to a stiff backing.

Belts covered by large metal, or silver, conchos (from less than one to several inches in diameter) were most popular on the Central and Southern Plains. The conchos were usually attached by a long thong running behind the belt. Women's concho belts often had a matching piece hanging down one side, and sometimes ending with an ornate silver tip.

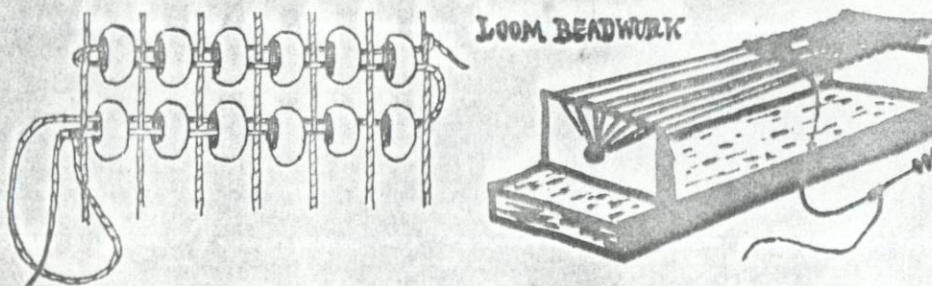
In the Southwest and Northeast very fine hand-woven sashes were often used instead of belts. The sashes of the Hopi (which are woven by the men) have become standard items for the ceremonial wear of many Southwest tribes. Sashes are often quite wide, and so long that they have to be wrapped several times about the waist. Long fringe often hangs from the ends. In the North a popular belt was the "Hudson's Bay Assumption Sash," which is basically red, with many colors interwoven. It was worn by Natives and trappers alike.

Arm bands and anklets were, and are, usually worn with dance outfits, but were not as often worn with everyday dress. Arm bands were decorated with quill or beadwork, or made from strips of fur (often the foot sections, with claws or hooves were attached). Metal bands were cut from brass sheets and tin cans. Strips of Angora or Buffalo fur were worn over the feet, tied underneath with belts that were fastened to leather straps.

BEADING

Beadwork decoration is a fine method for emphasizing pride in the design and workmanship of one's belongings. Beads vary in size from a pin-head to a pigeon egg, some rare types being even larger. After they became readily available from traders, the Native Americans used beads in countless different ways. With the tiny "seed" beads they developed a complex art form that was used to decorate clothing, tools, and even riding equipment. This art form was based on the ancient method of decorating by sewing down dyed and flattened porcupine quills.

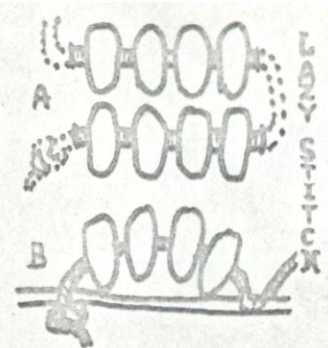
Four methods of beadwork are commonly used. The easiest of these is done on a loom. A loom is easily made of wood, and should be about three inches wide and six inches longer than your planned beadwork. The tops of the upright pieces need grooves spaced 1/8 inch apart to hold the warp threads. Use heavy thread for the warp, and weave it back and forth across the loom and around the screws at each end, as shown in the drawing. Wax all thread with beeswax, to keep it from slipping.



Head bands, belts, and hat bands are generally made on a loom. Plan the design on paper, and leave two warp threads on each side, for strength. Beads are strung on the weave thread, spaced across the warp threads, and pushed down to be passed through again by the weave thread below the warp. Begin in the middle and work towards the ends. Weave back and forth a few times to finish, and knot the warp threads together. Attach the completed bead strip to leather backing by sewing down the double-warp edges with strong thread.

More creative beadwork can be made with the "lazy stitch" method. Finished pieces done this way are distinctive for their ridged rows of somewhat loose beads. This produced an appearance that was especially popular among the People of the Plains. It was done by sewing several beads at a time directly to leather, these being attached only at the ends of rows.

Lazy stitch beadwork is generally applied directly to the item to be decorated. A knot is tied at the end of a waxed thread, and hidden on the reverse side of the beadwork. From two to more than ten beads are strung at a time and sewn down in parallel rows. The needle does not go entirely through the material, but catches only the outer edge of it. Figure A is a top view of the beads before being pulled tight. Figure B is a side view.



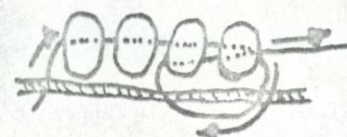
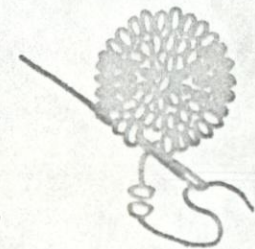
The third style of beadwork is known as the "applique stitch." Two threads are used, and every second or third bead is sewn down. This method produces the most perfect beadwork on leather. It is ideal for floral and pictorial designs. It was very popular among the People of the Rocky Mountain country, as well as the Woodlands People in the East.

The end of one thread is knotted and attached to the material. A number of beads are strung on it and laid in place. The second thread is then sewn across the first one, a stitch being taken at every second or third bead. Between stitches the second thread passes under the beads just below the surface, with leather. When beading on cloth the material must be backed for support, and the thread must be pulled all the way through. Beads may be sewn down in straight lines or in curves, as fits the design. Completed applique beadwork presents such a smooth, tight appearance that no threads are visible.



Circular pieces of beadwork are known as rosettes. They are often used where only a small amount of beadwork is desired—on leather vests, purses, and fur caps, for instance. They may range in size from a dime to a dinner plate.

Rosettes are generally made on backed felt or buckskin. Begin by drawing a circle on the material, and then draw in the design. Don't cut the circle out until you have done the beadwork. Knot the waxed thread, and sew down the center bead. Sew down the first row two beads at a time. Go back through the second bead again, each time. After the first row, sew down four



beads at a time, and go back through the last two. At the end of each row, run the thread through all the beads again, if they need to be evened up.

The simplest style of dressing, among Native women, was that seen among tribes in warm weather regions in the old days—they brushed their hair neatly and enjoyed the warm Sunshine on their bodies.

Skirts of tule, woven grass, and shredded bark were worn by women of many tribes—along both sea coasts. Aprons and skirts of animal furs were also common. Blankets and robes of various styles were worn by such women when the weather got cold, or at nighttime.

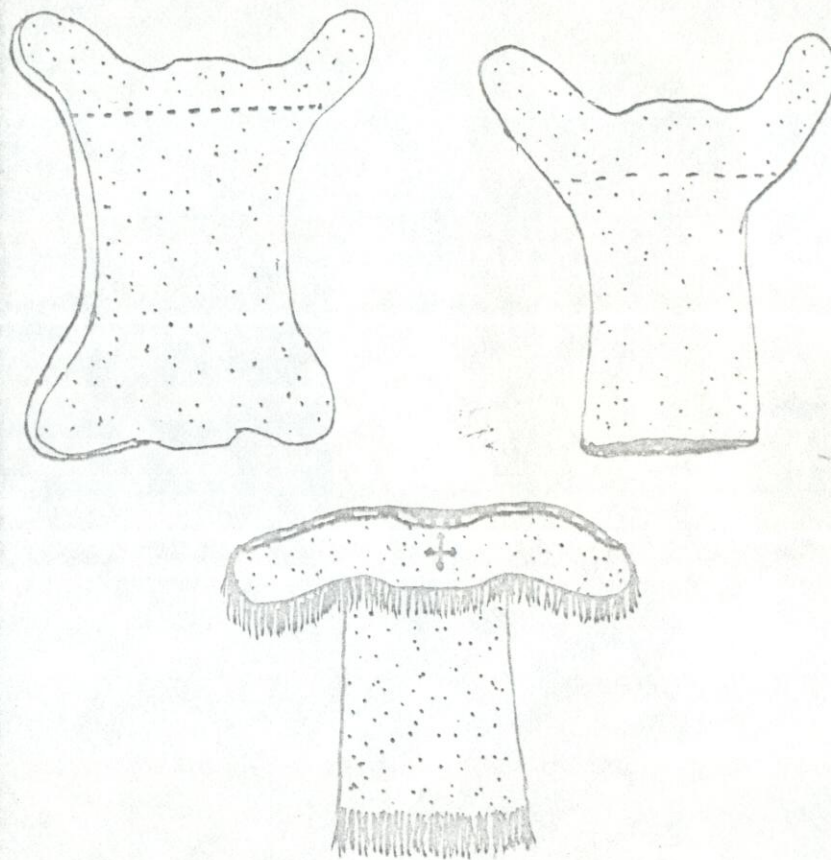
The simple styles mentioned above can be assembled using your own imagination. We will limit this discussion to the more complex dress items—leather and cloth dresses and leggings—as they were made and worn from the deserts of the SouthWest to the woods of the NorthEast.

The most common style of leather dress in the long ago was made like a slip with shoulder straps and separate sleeves tied around the neck and sometimes under the arms, as illustrated. It was seen among numerous tribes.



Another old style of dress, though apparently more recent than the one just described, was made from two Deer skins. The three drawings show the steps in making this dress: The skins are laid together, the dotted line marking the eventual shoulder line. The bottom of the dress is trimmed to suit the wearer's taste (or the tribal style) and also the size. Commonly, the bottom of the dress was

and sometimes the tail was left to hang down in the front and back centers. The two pieces are sewn together with sinew or thread, or laced with leather strips, with an in-and-out stitch along the dotted line. The sides are sewn down with an overhand stitch. The tops of the hides are folded down, front and back, to form the yoke, as shown. A neck opening is cut and hemmed. The sleeves may be sewn shut, laced together, or just left hanging open. Sometimes the hides were sewn so that their hinds formed the yoke, and the Deer tails were left to hang down the front. Sometimes they were tailored so that fringes could be cut right into the dress itself; at other times strips of leather were sewn on separately and fringed, often up along the side seam.

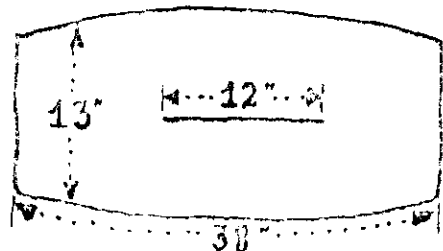
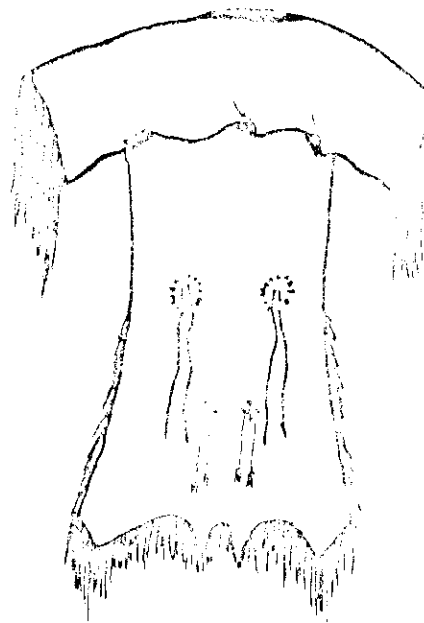
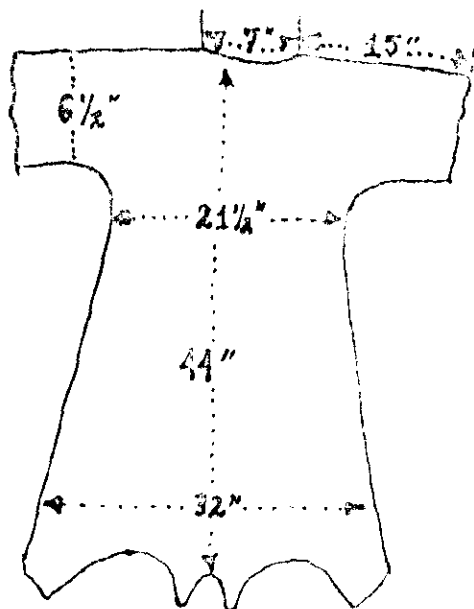


James A. Teit, who was married to a woman of the Salish People, described their styles of dresses thusly:

"Women's dresses were made of two whole Deerskins or small Elk skins sewed face to face, heads down. The sides were sewed up to near the armpits. At the upper ends of skins the edges were folded over and sewed down to the body of

Of the two basic styles used in the making of most buckskin dresses, Ten describes one, and this Apache dress illustrates the other. It is, basically, a dress made of two hides, sewn up the sides and across the top, except for a neck opening and the openings of the short sleeves. Instead of folding over the top of the dress, however, a separate yoke is added. In this case, the yoke takes down a short distance, front and back, and is generally sparsely decorated. Yokes and were basically similar were made by Sioux women. These came down much lower were usually cut straight across at the bottom, and were often fully covered with headwork of much weight.

The dimensions given for this dress are for proportions only. The fringes were cut from separate pieces of leather that were sewn along the inside edges and between the side hems. Pieces of leather were sometimes added between the side seams to make the skirts fuller.



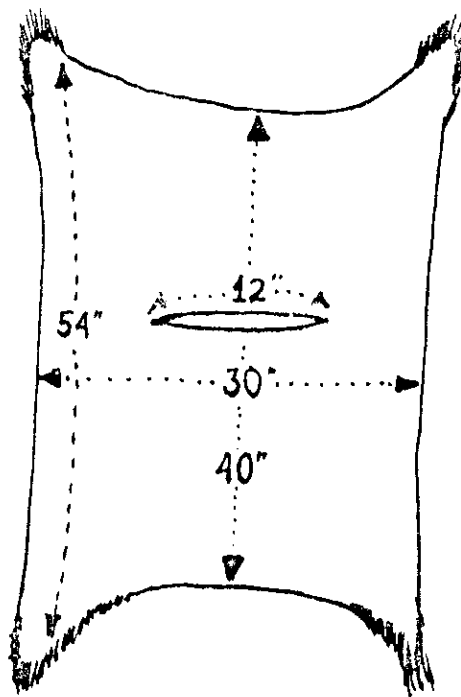
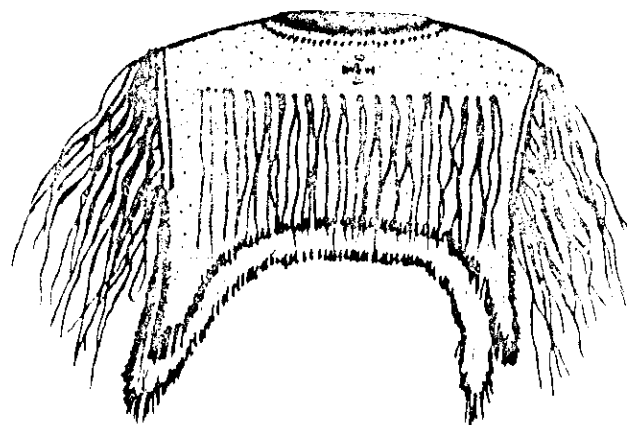
These, more than any other, have been the most popular styles of dress. The majority of women wearing such dresses, especially those of the Apache tribe, made the dress in such fashion that the dress was a simple garment, worn during the day, or worn during the evening hours, or worn during the night hours, and they carried it in a bag or in a bundle.

For women and girls, who, like the Apache, made the most popular dresses, these were generally made of two hides, sewn up the sides and across the top, except for a neck opening and the openings of the short sleeves. Instead of folding over the top of the dress, however, a separate yoke is added. In this case, the yoke takes down a short distance, front and back, and is generally sparsely decorated. Yokes and were basically similar were made by Sioux women. These came down much lower were usually cut straight across at the bottom, and were often fully covered with headwork of much weight.

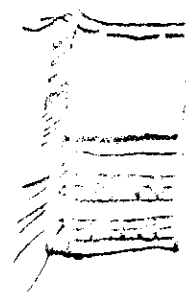
The yoke, and sometimes the entire dress, were often decorated with headwork of much weight. Sometimes the entire dress was covered with headwork, and sometimes they made the dress in such fashion that the dress was a simple garment, worn during the day, or worn during the evening hours, or worn during the night hours, and they carried it in a bag or in a bundle.



Leather ponchos were commonly worn by women of many tribes over bare skin in the long ago, and over leather and cloth dresses, more recently, for added warmth and appearance. The styles were basically the same, while the decorations can easily be imagined. The Apache liked very long fringe on theirs, and often painted them a solid color. In cold areas, these ponchos were sometimes made of Buffalo or other fur with the hair worn inside.

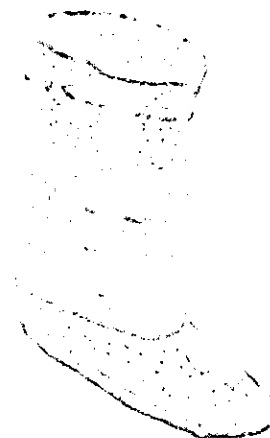


There was generally little or no difference between the moccasins worn by the men and the women of the same tribe. In the Plains area, however, women wore snug-fitting leggings beneath their dresses which covered their legs from the ankles to somewhere around the knees, the height depending on tribal style. Everyday leggings were often simply two pieces of buckskin, cut to wrap around the lower leg—wider at the top than bottom. Several thongs were used to tie the leggings together along the outsides of the legs. Long thongs were used to hold the tops up. When worn with high-top moccasins the leggings were usually wrapped around the outside of the ankle flaps.



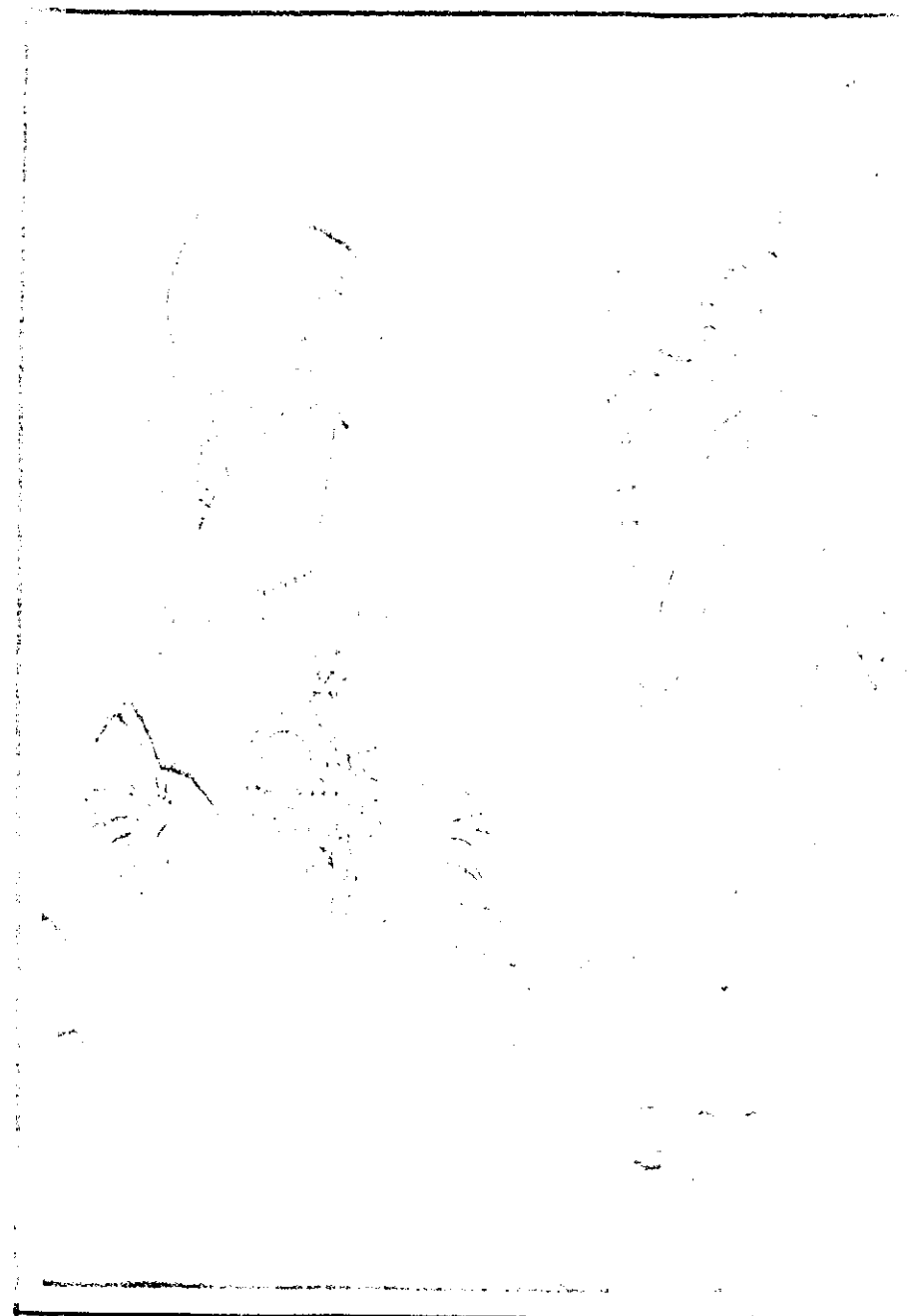
One style of legging was made to be worn inside the ankle flaps of high-top moccasins. In the drawings this style is shown with shoe buttons along the side. These were sometimes used instead of the strings, whenever they could be obtained. A strip of colored cloth was sometimes sewn down one side, over the buttonholes, for decoration.

The most common decoration on leggings consisted of a panel of beadwork that usually covered the bottoms of the leggings. Women on the Southern Plains often made and decorated their leggings to match their moccasins. In the North, the decoration generally contrasted with the moccasins, and usually consisted of designs done within narrow bands of beadwork. Sometimes the beadwork was solid, other times it merely highlighted a background of colored cloth, such as dark green velvet.

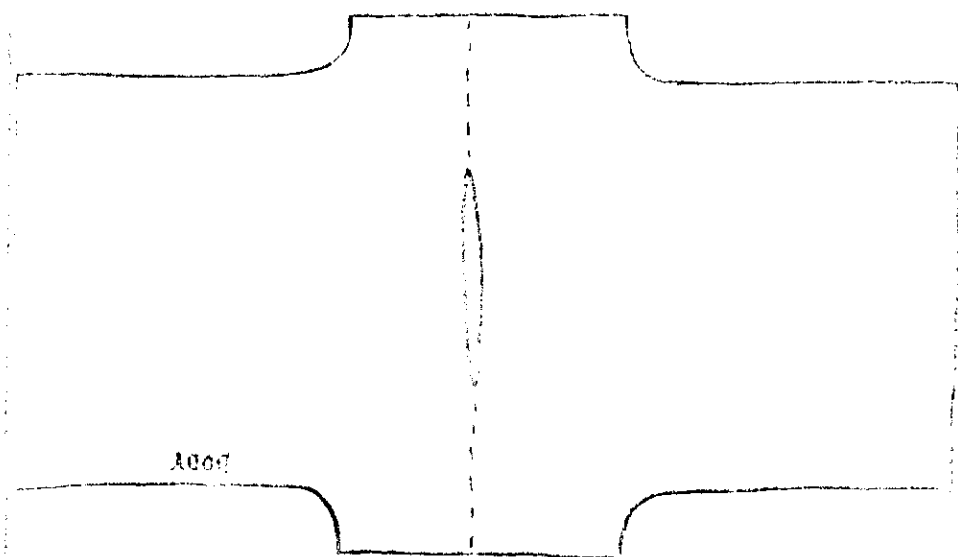




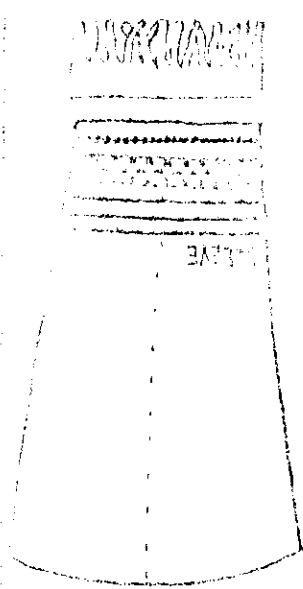
EVA SUN-GOES SLOW, A GIRL OF THE CROW TRIBE, WITH
SKIN DRESS AND PANEL BELT

[illegible]

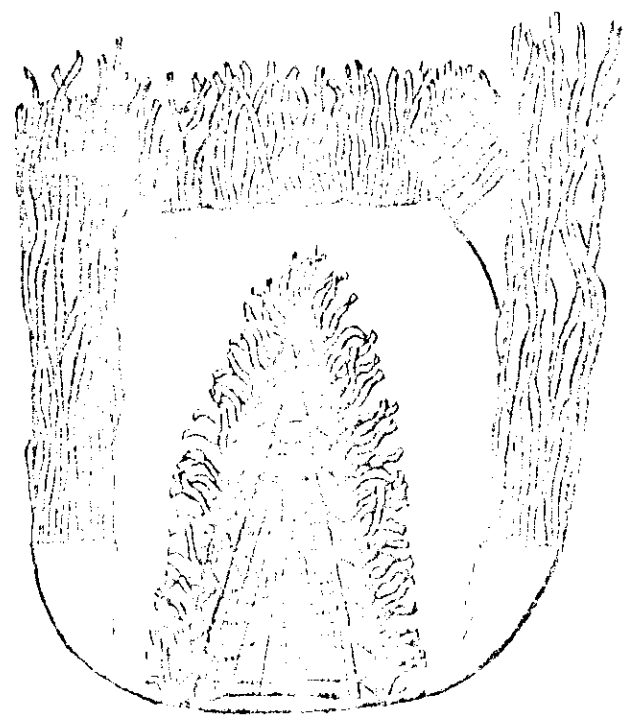
1. The first step in the process of making a shirt is to cut the fabric. The fabric is then cut into pieces that will be used to make the shirt. The pieces are then sewn together to form the shirt. The shirt is then finished by adding buttons and a collar.



BODY



SLEEVE



ELK-SKIN SHIRT

1805

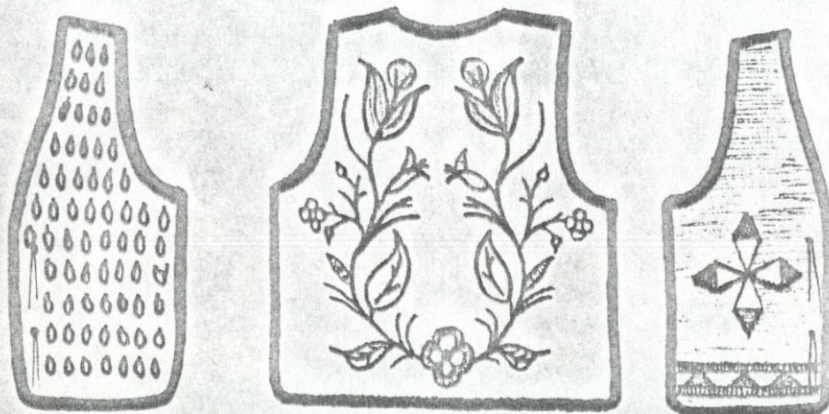
Vests and capes can be worn in Summer over the bare skin, and in colder times over a cloth shirt when a jacket would be too cumbersome. . . Both kinds of coverings were commonly worn with old-time dance outfits, and capes are still a basic dress item for many dancers today. Pow-wow outfits in the Northern Plains area, for instance, often center on a decorated cape and matching aprons.

VESTS

Native vests were originally copied from the vests of the invading culture. In fact, manufactured cloth vests (gambler's vests) were quite popular with men when "dressing for town" during the latter part of the nineteenth and early twentieth century. Older conservative men on many reserves today still wear dark cloth vests and black scarves for their daily dress.

Cloth vests can be bought cheaply at thrift stores. They can be decorated with beadwork or with ribbons sewn along the edges. Elk teeth and cowrie shells were commonly drilled and hung in rows to partially or fully cover cloth vests.

Leather vests can be made of buckskin, or of heavier hide such as Moose. They should be backed with colorful calico cloth—for beauty, extra warmth, and comfort, and to keep thinner leather from stretching out of shape. If the lining is cut slightly larger than the vest it can be folded over the outside to make a nice edging. It is best to cut the lining to shape as it is being sewn down, rather than beforehand, for the leather vest may stretch while you are sewing. Vests should be cut to fit loose. For a pattern use a cloth vest that fits you, or make one out of paper. Begin sewing the three pieces together at the shoulders, and end up by sewing the sides down to the bottom. Add tie strings in front to complete the basic vest.

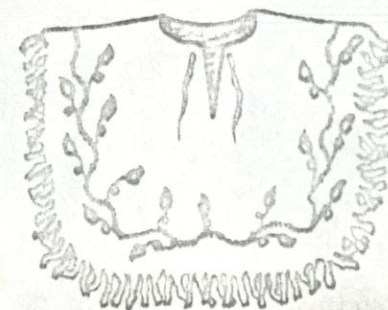
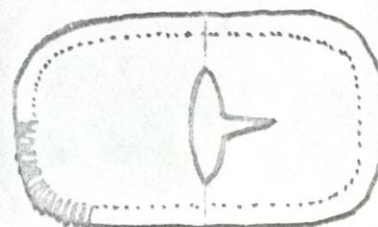


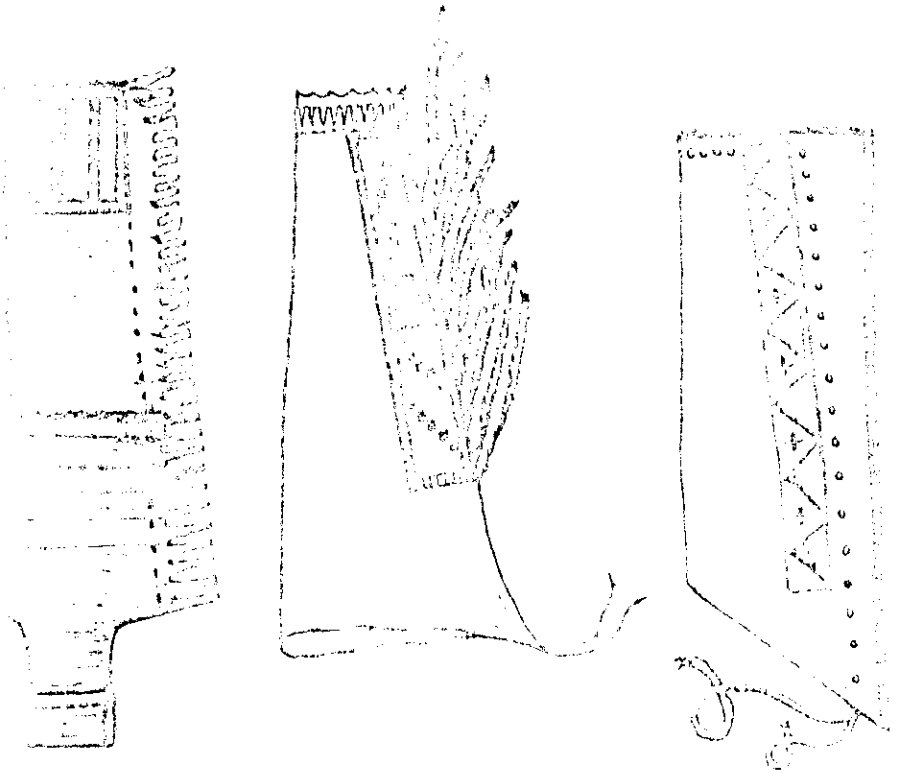
Beadwork makes beautiful decoration on vests. Some of the finest examples of traditional art in beadwork were seen on many of the old-time, fully-beaded vests, like those worn by the Flathead men in the photo. The Eastern tribes, who lived in the Woods, preferred profuse designs of connecting flowers and leaves for their vests (as well as most other beadwork). The People who lived on the wide-open Plains used intricate geometric designs with straight lines, done in lazy-stitch style, to decorate their vests. The People of the Northern Plains and Mountains also used geometric designs, in applique style, but preferred simple designs of colorful flowers and leaves. In the final years of their popularity, some fully-beaded vests displayed such un-ethnic designs as crossed flags and hatted cowboys on rearing horses.

CAPES

Capes of fringed leather were a basic part of the long-ago clothing worn in the Eastern Woodlands. For dancing and special occasions these People made capes of dark velvet—heavily beaded with floral designs—which were a part of elaborate, matching outfits.

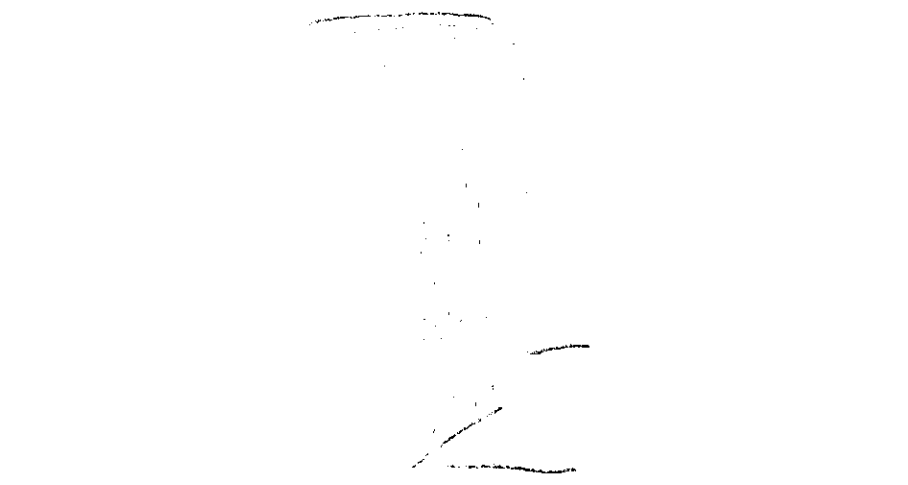
Skins of animals such as Otter, Bobcat, and Coyote were often slit down the middle so that they could be worn over the shoulders for warmth and appearance, as well as for spiritual power. The skins were left intact, often lined, and worn with the head on the chest and the tail down the back. Sometimes mirrors or other decorations were sewn to the skins, other times Medicine items were attached.





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 thorns. Even in Alaska they wore only leggings, leggings, and a tunic.
 many of the Northern tribes used leggings long before adopting civilization
 The use of corobies, goats appears to be quite ancient. It is believed that
 which some and times equipment well into the present century.
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 and with a piece of the bottom, was cut out of the things for decoration, the
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 own needs. Felt moccasins were often run up and made into trousers, and these
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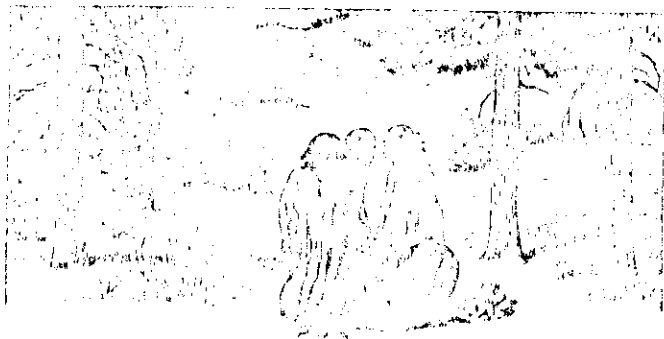
The leggings in the large drawing are the old style worn by men of the Cheyenne tribe of Colorado. They are typical of leggings worn by other tribes on the Southern Plains and in the Southwest. Each legging is made from one Deer hide. These are cut as shown in the lower drawing, folded in half along the center line, and sewn up as far as the outside dotted lines. The separate piece in the drawing, with the ragged edges, was commonly sewn to the inside bottom of the leg tubes, so that it would protrude beyond the bottom fringe. In wearing, this piece covered the moccasins, the fringe trailed on the ground, and the leggings as tied to a belt by the two pieces extending from the top. Beaded strips were applied as shown. Bells, Deer hooves, pieces of hair and fur, and other small things were attached to the strips, fringes, and wherever else the wearer wished to have them.

BREECHCLOTHS ✓

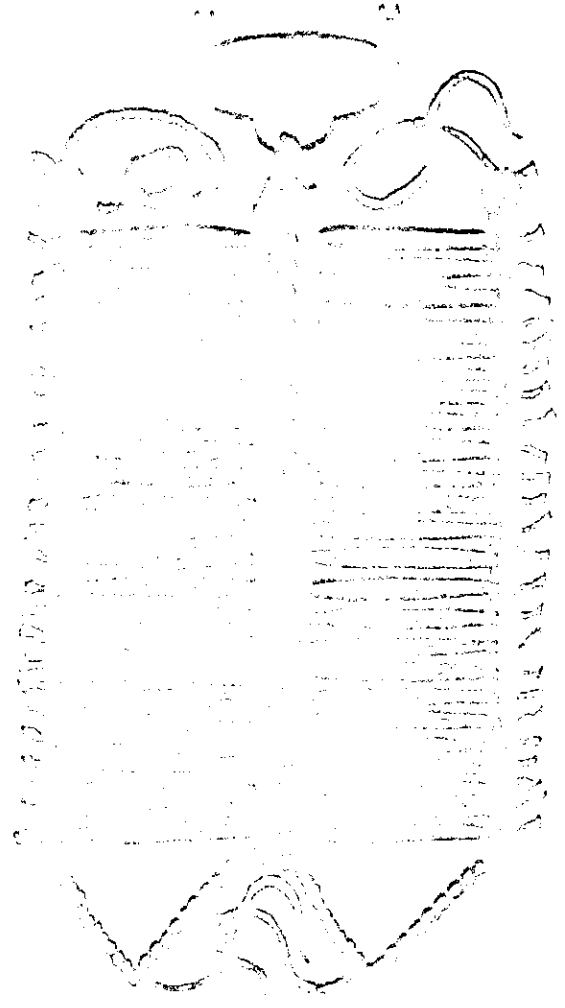
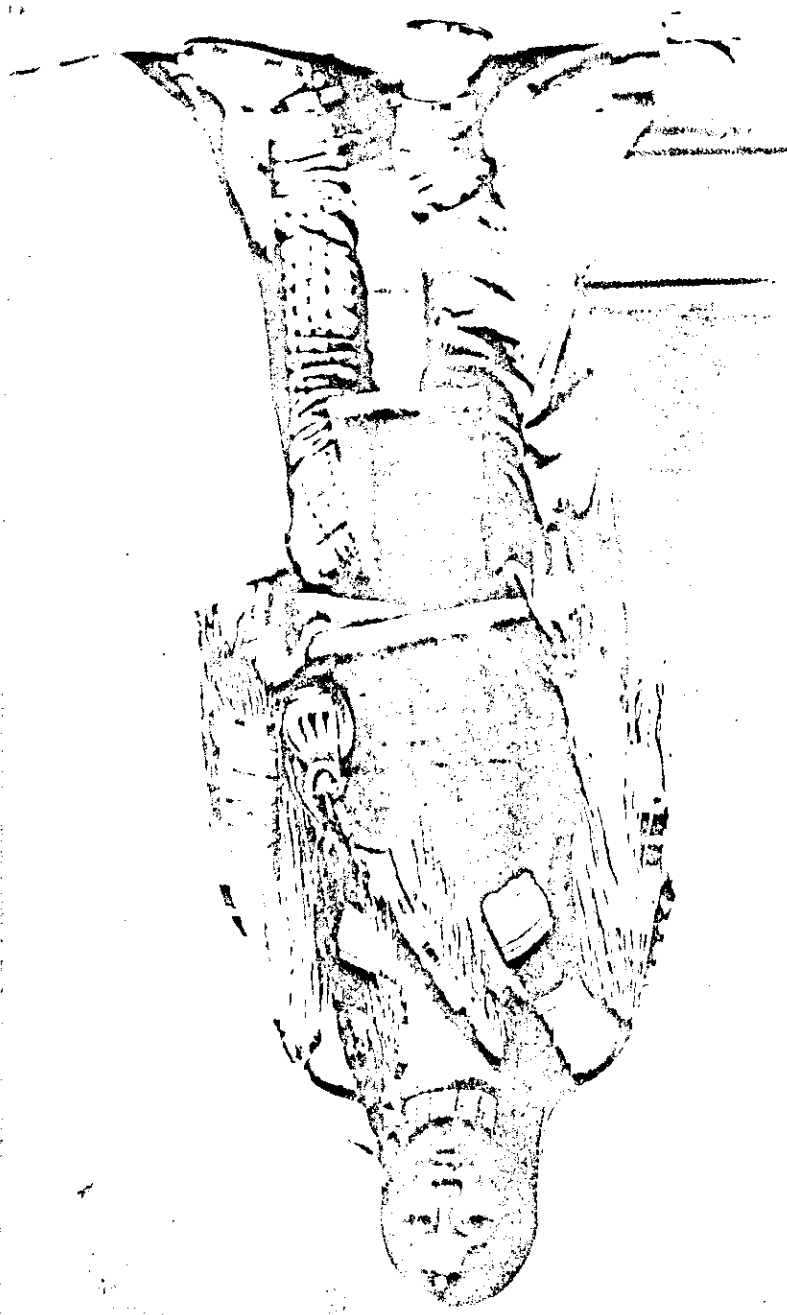
In the warm Summertime a breechcloth held up by a soft leather thong is often all the clothing necessary for physical pleasure with minimum security. This has long been the favorite style of Native dress in warm areas and warm times. Warriors preferred it when going into battle, for it allowed their bodies free movement. Young boys of most tribes seldom wore anything else while playing in warm weather. Even girls wore breechcloths before they reached the age of puberty, among a number of tribes.

A breechcloth is a piece of skin, or cloth, that is seldom more than a foot wide, and is passed between the legs, up over the belt, and left to hang down in front and behind. The softest tanning was required for those made of skin, to help avoid chafing. Blue wool tradercloth was favored, for warmth and comfort, by many men after it became available. Breechcloths were generally worn plain; those of skin were often fringed. Cloth breechcloths for dress were decorated with colored ribbons and metal sequins, which were generally sewn on in many parallel lines, or combinations of lines and V's. Circles and crosses were made with sequins, and sometimes beadwork was added. Breechcloth lengths varied from barely covering, to tails that hung down to the ground.

Tribes in the East, and in some other areas, wore aprons instead of breechcloths. These were just leather or cloth flaps that hung down from a belt in front and behind. Sometimes they were just tied together at the sides, and worn without a belt. Some of them were beautifully decorated with floral designs done in applique beadwork.



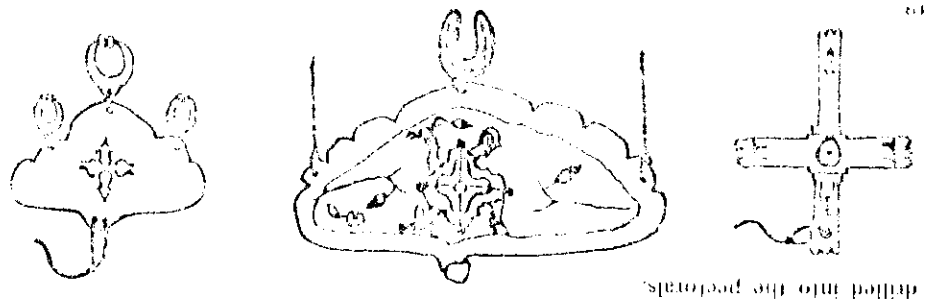
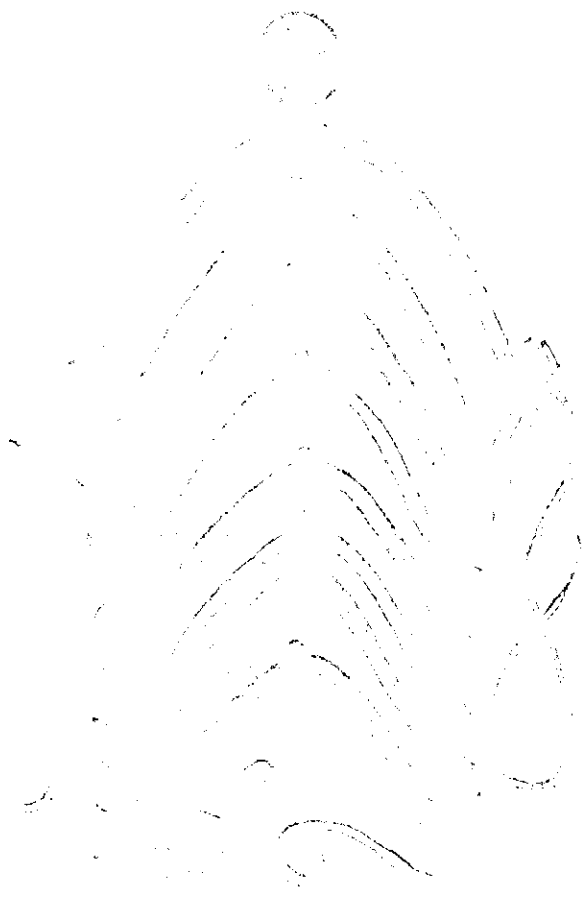
BLACK-TAILED DEER, A LIFE, AS HE APPEARED DURING AN OFFICIAL VISIT TO WASHINGTON, D.C. IN 1868. THE SILVER SPOT OVER THE FOREHEAD WAS AN OLD LIFE SYMBOL FOR WARRIORS. HIS WAR EXPLOITS ARE DRAWN ON THE FLAPS OF HIS "WAR LEGGINGS." A HANDY MIRROR IS PARTLY COVERED BY HIS LITTLE POUCH OF PAINTS AND SUNDRIES.



THE MOUNTAIN
IN WEST COAST
1/2" WIDE
11

Though an occasional arrow must have been delivered by the hand, being, none "hand-drawn," worn to death, and having those saved, possibly as pieces of booty, not as pieces of armor. The leggings are made from deer leg-bones (in fact, not by hand—they have long been an important part of traded socks), and being up in various ways to make over the most, some being breechings reached from the neck down, just the waist, while others were barely six inches long, hanging like white gloves from their thighs around the neck.

NECKLACES AND EARRINGS
Take an artist with an empty canvas and outline individual men to represent faces with anything like pointers, regardless of their polished bones, ready any exposed areas of his body. These were pieces to present every man's work to exhibit his talent, or signs of what he was to testify for the world's prowess.



Some item was often attached to the bottom center of a breechplate, little bunches of fringe tails, a large comb, or a small pouch of Medicine paint or herbs were common items. The drawing shows a "breechplate" worn there. These items were taken from or copied after early Spanish horse gear. They were often made on the Plains from trade metal, such as kumukum, "silver", large, Christian style crosses were made and used the same way. Figures and designs were often engraved on pectorals and crosses, photographs of battle exploits and designs with spiritual meaning were most common. Sometimes these metal items were worn on a thong like a necklace, but more often they were fastened to the bottoms of breechplates. Chains and little metal crescents and designs were attached to ropes drilled into the pectorals.

Lay your hairpines out in the way you want to mount them, one drawing shows a "typical" example, a soft thing to cradle the pipes between having but pliable leather straps. Old leather hangers, found in a corner of your barn, works well for such purposes. Two sharp pieces on each side of the breechplate, and two go down the middle, with large necklaces or "rope" with beads strung in the center. With really long hairpines only one strap, and no beads, may be used down the center. At the top of the completed plate is a pair of rings that tie around the waist.

hairpines have always been costly. Many dancers today buy imitation bone pipes, or make their own from bird and animal bones or corn-cob pipe stems. Long hairpines (3 inches or more) are generally worn in two parallel rows, while shorter pipes are often mounted in three, or even four rows, the length depending on desire and money.



The most difficult part of making a hairpine is the weaving of the hairpines. The hairpines are woven on a loom, and the weaving process is very time-consuming. The hairpines are then dyed in various colors, and the final product is a beautiful piece of traditional art. The hairpines are used in many different ways, and they are an important part of many traditional dances. The hairpines are also used in many different types of ceremonies, and they are a symbol of many different things. The hairpines are a very important part of many traditional cultures, and they are a beautiful piece of art.

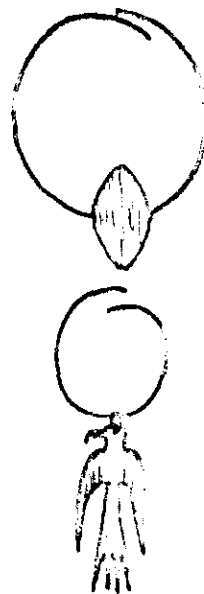
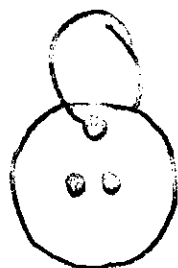
EARRINGS

Most Native People had their ears pierced at an early age. Among some tribes this was done in a ceremonial manner, among others it was done simply by the mother at home. Long ago, a greased Porcupine's quill, a cactus spine, or a sharpened twig was thrust through the earlobe and broken off close to the surface. In later times, a piece of sinew or buckskin thong was pulled through with a needle, or an open ring was pressed against the lobe and left to wear out an opening by constant pressure.

Each lobe generally had one hole. However, some People, like the Comanche and Wichita, thought it fashionable to have a number of holes up along the outside of the ears, and to wear a small earring in each.

Silver wires were preferred for earrings. Some tribes, like the Utes, often wore only large, heavy hoops made from wires. Round pieces of shell were popularly worn from small or large hoops. Sometimes whole shells, or pieces of shell carved into shapes were hung from wire hoops. In the same way, silver and glass beads were worn on hoops. The Sioux prized earrings made of dentalium shells, strung in rows like the chokers, and tied to the wire hoops. Ball and cone earrings were made by hanging a metal bead and a tin cone from the wire hoop. Members of the Native American Church often wear symbols of their religion on earrings to-day.

The silversmiths and jewelry workers of the SouthWest tribes produce earrings and necklaces of a very artistic type. This craft was influenced by Mexicans and Spaniards, and the products have long been eagerly sought by members of other tribes. Their manufacture, however, requires more knowledge and material than the general reader of these words will easily find.

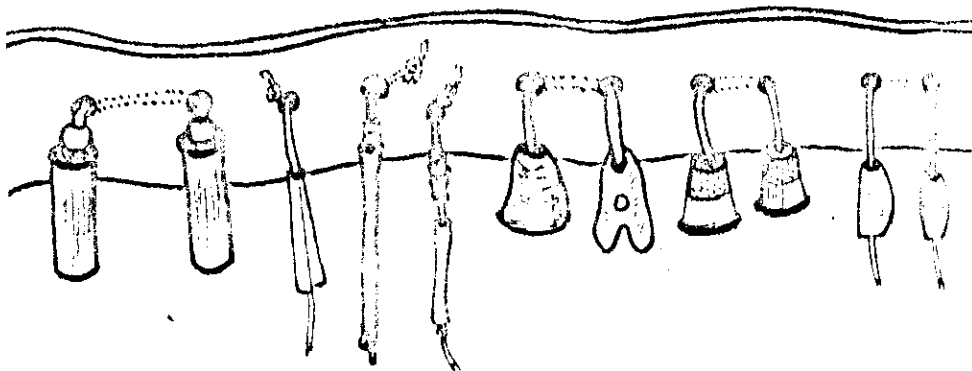


SOME OF THE PEOPLE OF THE "MOUNTAIN" TRIBE, AT
COUNCIL BLUFFS, IOWA, IN THE YEAR 1880, WERE
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THE FIRST TO USE THE "MOUNTAIN" TRIBE, AT
COUNCIL BLUFFS, IOWA, IN THE YEAR 1880, WERE

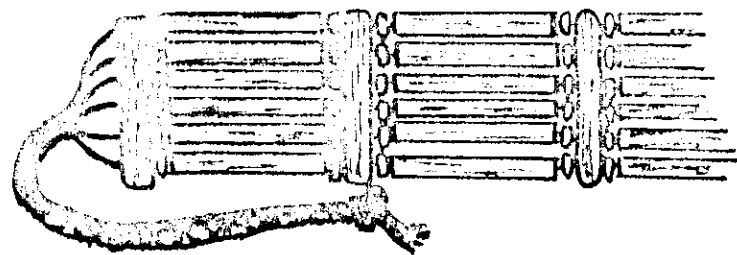
Most any material that suits your fancy can, of course, be strung up and worn as a necklace. Claws were usually attached to a heavy thong, which was run through holes drilled at the base of the claws. Smaller holes were then drilled at the half-way point of the claws, so that a strip of sinew could be run through to give the necklace more rigidity. Pieces of fur can be folded over the two thongs and sewn together for added appearance.

Long necklaces were sometimes worn as bandoliers—hung over one shoulder and under the other arm. They were strung with seeds, beads, Deer hooves, gun shells, and other fancy or noisy items. Necklaces, like everything else, were worn for appearance as well as for personal spiritual reasons.

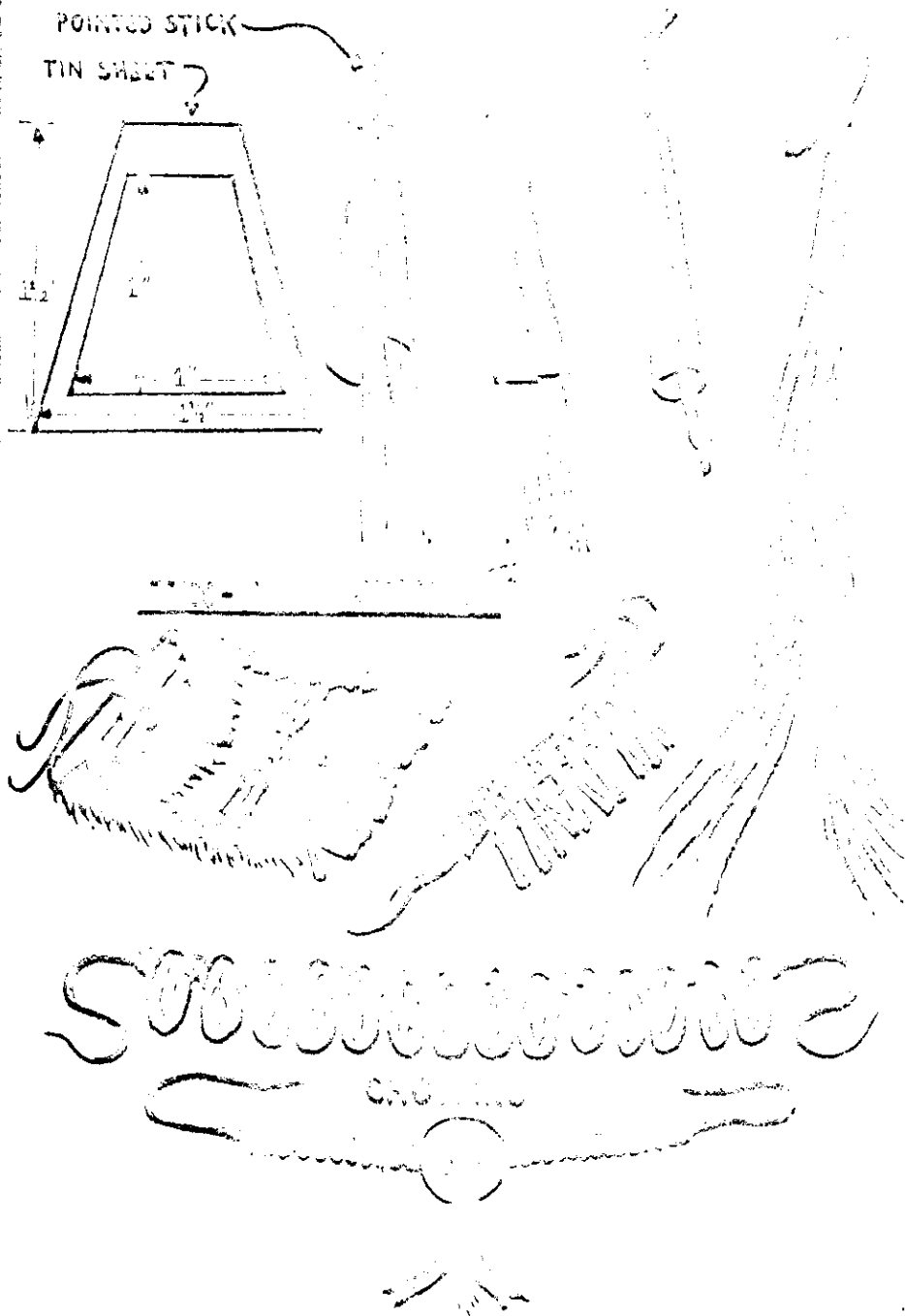
CARTRIDGE SHELLS TIN CONE BIRD BONES DEER HOOFS THIMBLES SEEDS



Chokers worn around the throat were also of many kinds—some that could be worn all the time, others that were impressive, but so fragile or awkward that they were worn for special occasions only. The tribes of the Plains area seem to have used chokers much more than others. The Sioux People preferred the tusk-like dentalium shells for theirs, strung in rows on buckskin thongs, with leather strips and brass beads for spacers. They also liked to string up short hairpipes this way. Glass tube beads were similarly strung up and worn as chokers among many tribes. Everyday chokers were commonly made up of one or two strands



of necklace beads. The Blackfoot People often string the seeds of cowrie shells between the heads. Strips of beadwork were sometimes worn as chokers. Some later-day dance outfits were complete with a choker that was patterned after the common high-collar and tie, but was made of buckskin and furs, beaded, studded, metal studs, and strips of fur were sometimes tied to corners so that they would hang down in front. Chokers are most always tied behind the neck.





BEAR'S GHOST—CHIEF OF THE YANKTON SIOUX. WHEN PHOTOGRAPHED BY RODMAN WANNAMAKER HE SAID: "I REJOICE THAT A RECORD IS TO BE MADE OF THIS COUNCIL THAT IT MAY LIVE FOR FUTURE GENERATIONS." HIS SHIRT IS DECORATED WITH PORCUPINE QUILL WORK AND HE WEARS HIS WAR MEDICINE IN HIS HAIR.

The manners of wearing the hair were many and varied—but most people in the Old Days allowed their hair to grow naturally long. Pride and personal satisfaction came with hair which flows about the shoulders and reaches nearly in the Wind. The desire for individual expression, too, can be fulfilled in a number of ways in and about the hair. And today, present-day hair specialists claim that hair dropped close to the scalp falls out at a rate of more than ten times that of waist-length hair.

HAIR STYLES

The following list describes some of the ways that various Native American people wore their hair. Some individuals always wore their hair in the same way, others changed styles often. Members of some tribes copied and adapted hair styles generally considered to be specifically from some other tribe. Personal dreams and tastes, as well as tribal traditions, determined the style of hair worn.

1. Hair worn loose and long—This is certainly the basic style of wearing long hair. It was the common style for Apache men, who often wore wide cloth bands around their heads to keep the hair back. It was a common style for men of the Mojave tribe, who just wore it straight down. It was also a common style for men and women of the Pacific Northwest, who kept the hair out of their eyes, when working, with a headband of lather skin. Individuals who normally wore their hair in one of the more dressed styles often wore their hair loose for ceremonial occasions, such as Vision Seeking and Sun Dancing—to obtain a more complete feeling of freedom and flowing with An. The hair was generally parted in the center or on the side when it was worn this way. This was also one of two styles used most commonly by Native women.

2. Hair worn loose and cropped—Among some tribes the men commonly wore their hair shoulder-length and kept it always cropped this way. The Messiah of the Ghost Dance, the Paiute named Wovoka, wore his hair this way. Kiowa and Sac-and-Fox men used this style. Widows and mothers of many tribes generally hacked their hair off to shoulder length to show their grief.

3. Hair worn long, but banded—This style was commonly used on children to keep the hair out of the face. The Pueblo tribes of the Southwest have been particularly fond of bands. Long ago, men on the Plains sometimes cut a small lock short and let it hang over their foreheads and noses.

4. Hair worn back—

a. For practical reasons many individuals used buckskin thongs to simply tie their hair behind their heads.

b. Some wore their hair in one band down the back. Maricopa Indians women wore one band rolled up and tied with buckskin.

c. Another style consisted of a number of bands made after the hair was combed back. The bands were then tied together over the crown.

in back, was another style sometimes used in the old days, particularly among Northern tribes like the Crees. Rarely, a man might have a number of braids all around his head, generally in fulfillment of a Dream.



8. Hair worn straight up—an old-time warrior's style used for its grotesque effect. The Chippewa, when going to war, tied the thin scalplock with stiff material at its base, so that it stood straight up for several inches, while the rest of the hair fell back down loosely, like a water fountain. Others did this with all their hair. Still others mixed grease or Buffalo dung into men's hair and made it stand up in a huge point or curve back like a horn. Often this projection was smeared with paint. Kutenai warriors used a bunch of tule reeds as a base to tie their hair up to.

9. Hair worn in a knot on the head—this was a religious hairstyle, used primarily by the sacred Medicine Pipe Men of the Blackfoot tribe. The knot was usually worn over the forehead, with braids at the sides and back. Individuals who were totally devoted to their spiritual leadership often put all their hair into one braid, which was then coiled and fastened to protrude above the forehead. Sacred paint generally covered the hair.

10. Hair worn long down the center of the head—the well-known "Mohawk" style. This was a common style for men among many East Coast tribes, as well as some tribes in other areas, such as the Pawnee of the Eastern Plains. The hair on the sides of the head was generally plucked (yes, plucked!) out, and only a narrow strip down the center was allowed to grow long. This was sometimes

58 worn in a braid down the back.

The Bishop of Mexico long ago observed of the Native People:

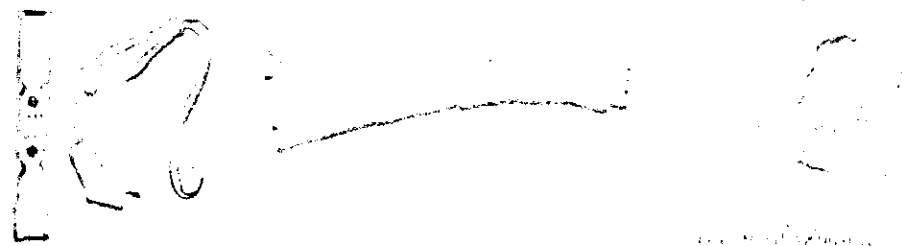
"They are certainly proud of their hair, and they would consider themselves disgraced if any part of it was cut off. To preserve their hair they grease it with fat and powder it with the dust of space bark, and sometimes with vermilion, then they wrap it up in the skin of an Eel or serpent . . ."

The trader Alexander Henry said this about the Blackfoot men whom he saw:

"The young men always dress their hair in long loose and fall about their necks, taking great care to keep it smooth down the face. . . . The elder men allow their hair to grow, and twist it . . . they wear it on the forehead, projecting seven or eight inches in a huge comb, smeared with red ochre."

The anthropologist Clark Wissler found, even after the turn of the century, that they still "spend a great deal of their time brushing and caring for their hair. Even adults grow long hair and use charms to increase its length." Swindan hair and skin collected from mountains was often attached to the end of the hair with spruce gum, for added length.

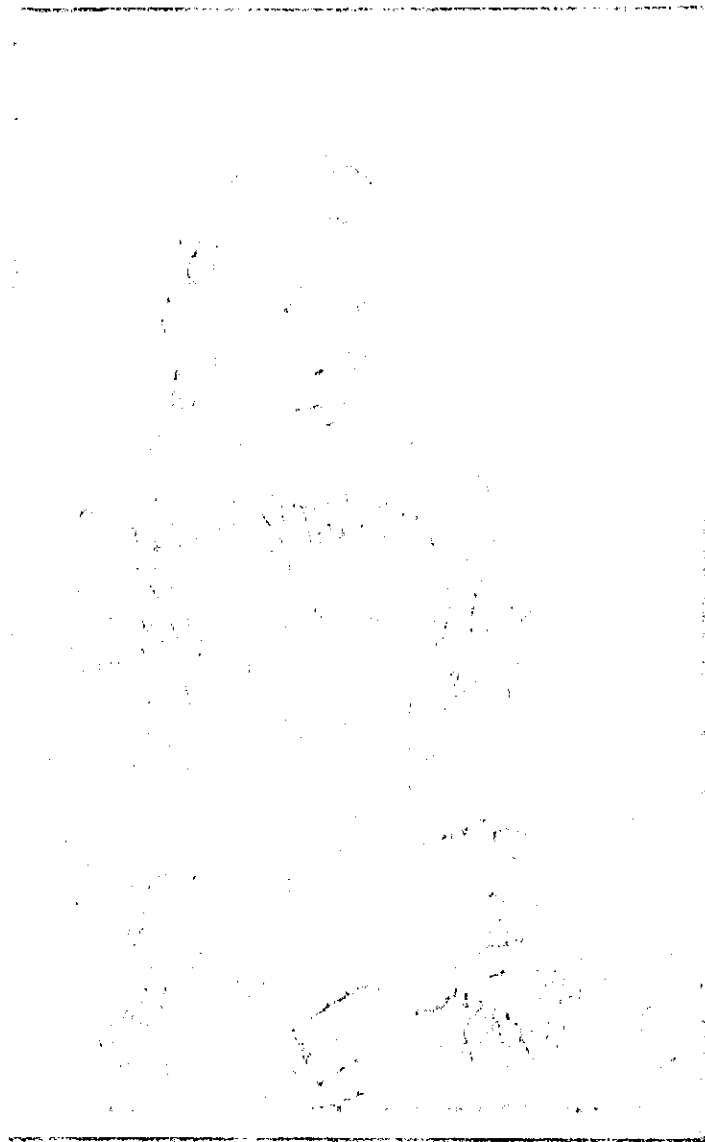
Though Native people had long hair and face hair, most of them kept an exposed hair plucked, save that on the head. Many men kept their eyebrows plucked, fastened to a necklace or pouch, and spent much time seeking stray hairs and plucking them. Facial hair grew thicker among some tribes than others, so that mustaches and even beards were commonly seen in some areas. The men along the Pacific Coast, for instance, regularly wore full mustaches and sometimes long goatees. Buckskin Charlie, a Cheyenne from Colorado, was known for his mustache, which curled down around his mouth. A number of Flathead men retained mustaches and even waxed the ends. Names like Crazy Face and Bearded One were heard occasionally among tribes on the Plains.



Combs were not known in the Old West, and the hair was often braided. A primitive comb consisted of a number of flexible strips, bound together with animal skin. The most common comb on the Plains was made by inserting a stick of wood into a porcupine's hair. Again, a handful of horse hair was sometimes bound and doubled over to make a soft comb.

Hair combs and waxes were prepared by the Native people from various plants which grew in their areas. Chert stones were commonly used by the Hopi, and others in the Southwest. Sweetgrass, which was widely used as a sacred incense, was also boiled in water and used as a hair comb. Sometimes it was mixed with cedar cones, or other plants, for aromatic and medicinal effect. And common Red Grass was often mixed and used to comb long hair.

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The results of the first two experiments are shown in Figure 6. The mean number of errors made by subjects was significantly lower than chance level ($p < .05$) in both cases.

[illegible]

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