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So spoke young Red Clond at a council of many chock, in Aloniana in 1909 - He was photographed there by the council's originator Redunan

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"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, con sists 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 point 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 oid days the only tools for sewing were: a knife for cutting, an awl of pointed bone for making holes, and strips of snew 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 oid-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 awi-holes and pulled fight. 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 utilars 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 win 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 tarough 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 hig enough to take your thread—or you win be struggling to push each scaled through. An awi is a handy tool to use when tough leather is being sewn. Perforate a number of notes with it and then follow with the needle and thread. A sharpened ice pick works well as an awi.

Thread should always be at least as tough as the material you are sewing. A good standard (ype is made of hylon. This comes in tiny rous as well as milelong 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 duti scissors, and your work is likely to look ragged, besides. Get a good pair of scissors tout will keep a sharp edge, and have them sharpened once in awinie. Scissors will cut cloth and most teather. 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.

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.

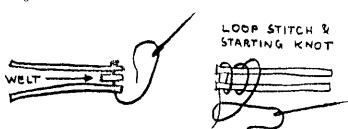
Pulling your length of thread back and forth over a small piece of Beeswax will greatly improve the appearance and effort of your sewing. It will eliminate the slippery feeling of your thread, and allow your stitches to remain snug after you pull them tight.

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 ¼ 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.



MATERIAGS

A few comments may be worthwinke nerve of you buy your material, get the hearyou can afford. Endless nours 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 terminant selections of quality clothing manufacturers. Taxidecinists often self-orientationed, tanned indes for a fair market price. They may also have a wide selection of furs available, while thrift stores will self-used fur pieces much cheaper.

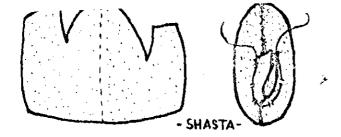
Buckskin (the common name given to taimed Deer Indes) is the hest all-around leather for ciothing. It is extremely tough and durable, yet soft, and easy to cut and sew. The money you save by buying cheap, commercia "splite", and so forth is as nothing when compared to the stiff, uncomfortable piece you may compared up with. The feel of new leather does not change much for the better with age, so buy accordingly.

Rawhide for clothing—don't emparrass yourseld by asking for it. A rawhide is just what the name objues—an unfamed bide. You would do as well to make your clothing from phywood sheets.

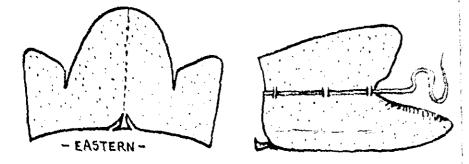
If money is no object, then buy Deer, Eik, or Moose indes that have been tanned by Reservation People. Soid as "ladanetained" hides, this kind of leather is expensive and hard to find, but feels smooth and soft like velvet. If you buy it "smoked" it will have a nice brown color, an aroma you will never forget, and will dry fairly soft after wetting (smoked and unsmoked "ludian-tan" can be softened by kneading). The "ludian 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 MATE THESE THEY IN. CLUDE: ELATHER MOCCASINS, COTTON DROSES AND SHIRTS, WOOL LEGGINGS WITH BEADED STRIPS AND SCARVES TO WEAR AROUND THE NECK.

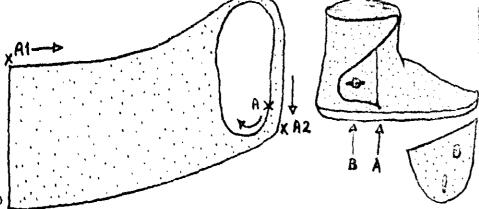


The back and flaps are completed in the usual way. Of the other variations here illustrated, the one from the Shasta tribe (of Northern California) is cut at an angle so that there will be a left and right to each pair. This requires careful gathering. With these top-seam styles you may have to tear 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.

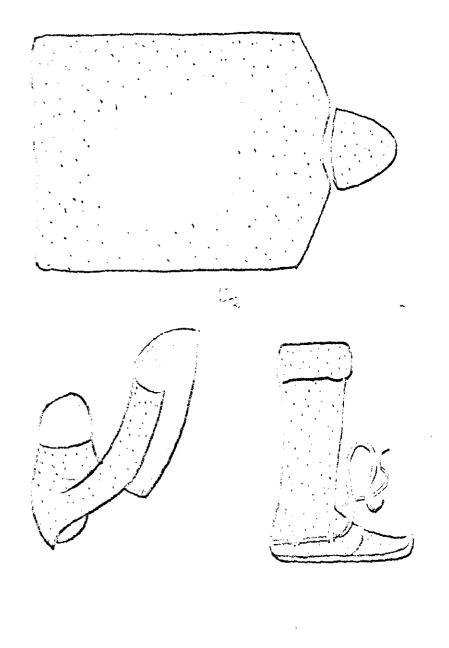


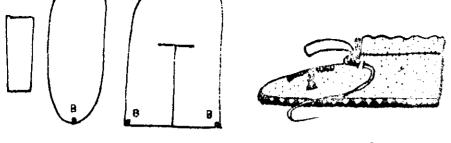
PUEBLO WRAP-AROUND

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.



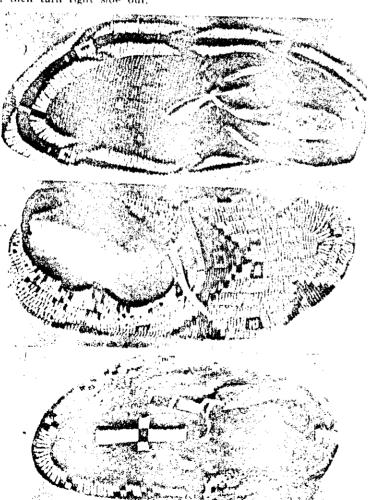
This style of moccasin is used by the People who live in the Pueblos of the SouthWest. It has rawhide (or thick hide) soles and winte Deerskin uppers. The high top is sewn on hist, and the toe piece is joined to it. The stitches are made on the outside and the sole leather is gathered at the toes and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





PLAINS HARD-SOLED STYLE

This has always been one of the most popular moccasin styles. It is to-day'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 S GOX COUPLE AT THE TURN OF THE CENTURY. SHE WEARS A TRADE CLOTH INVOICE DRESS, WITH RIBBONS, CROSSES OF BRASS SEGULDS, COSFITES OF TOBE BEADS, A FEW ELK TEFTH IN ARTHE BULLLOW AND A CAPE-COVERING OF MANY DENTALIOM SHELLS. HER BREASTPLATE IS OF LONG HARDINES. THE MAN WEARS TRADE CLOTH BREECHCLOTH AND LEGGINGS WITH WHITE "SELVEDGE EDGE". THE LEGGINGS HAVE BEADED STRIPS, MIRBORS AND SHOT BUTTONS SEWN ON. HIS CLOTH SHIRT IS COVERED BY A SCARE, A LONG BREASTPLATE OF BAIRDINGS AND A LEATHER VEST WITH OUTLIED ENBROWERY. THE BONNET NO DOUBT BELONGED TO AN OLDER RELATIVE AND WAS ROBEROWED. THIS COUPLE IS WEARING THE ULTIMATE IN TRADITIONAL PLAINS FINERY, NOT THEIR EVERYDAY CLOTHES.

The fur robe was, in the old Days, we 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 ski. 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 mey 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 Pendelton-made blankets and shawls have Tong 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 patter, 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.

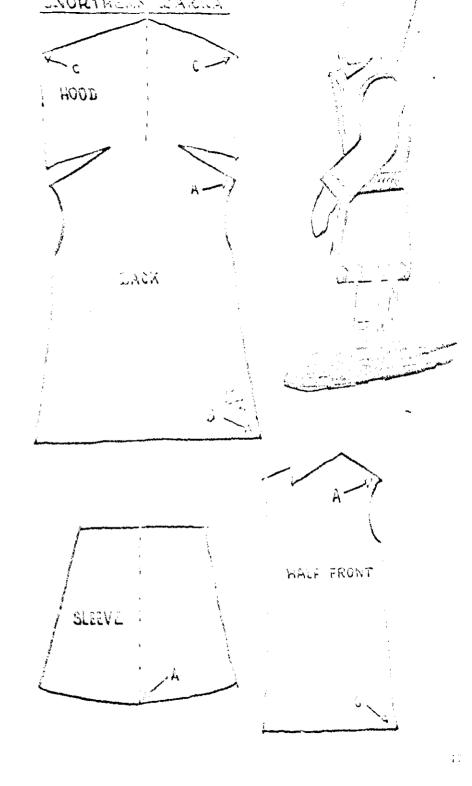
BLANKET CAPOTE

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,



SLE EVE AND SEW) (man) m10" *5*0" BODY

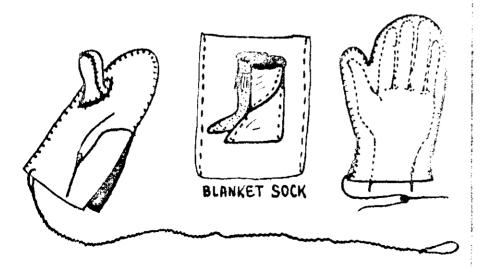
SOME STONEY MEN WHO ITHE GOOD DESCALAZARON AND CAMP IN THE ROCKY VOICE A MELLAR PANCE, THE VAN A THE FORE-GROUND HAS A CAPOUR AND LEGGINGS MADE FROM A HUOSON'S RAY BY ANK UT, THE BOY MEALS A SCARE AND ALASKET LEGGINGS, THE MAN AT LEFT WEATS HERELANDS FOVER ONE SHOULDER AND HOLDS IT FROM MEIDE. Photo Iron: 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 wondere 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 fied 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 alway 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 glove 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 shorter, 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.



Beas were very important articles to People who fived outdoors and whose clothing had no pockets. From beits hing their knives, awls, and handy pouches. Men used belts to hold up their leggings and breechcloths—women used mem to keep their dresses in place.

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

Beads, brass tacks, and metal conclus were the main nears used to decorate betts. Small brass tacks (similar to chose used on apmostery) were often pushed through the leather and the protociding points broken off. These were the popular "tack belts" of the Northern Plants. Tack belts were either solidly covered by even rows of tacks, or designs were made by using tacks or leaving certain areas unfacked.

"Panel belts" were another popular type on the Northern Plans. These were decorated by sections, or panels, of lazy-sitch beadwork toften with rows so long between sittches that they hung loosely over each other), which alternated with undecorated sections or with sections of "gass tacks.

Fully-headed belts were used most everywhere. Lazy-stitch and applique bend-work was done on the next liself, which was usuany name of said leather or said leather with heavy backing. Beaded belts made on a loom were generally sewn to a said backing.

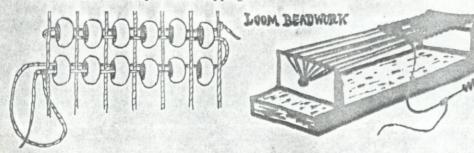
Bells covered by crade metal, or saver, conchos (from less that one to several inches in diameter) were most popular on the Central and Southern Plains. The conchos were usually attached by a long thoug running belind the belt. Women's concho belts often due a matching piece hanging down one side, and sometimes ending with an ornate silver tip.

in the SouthWest and NorthEast very fine hand-woven sasnes were often used instead of belts. The sashes of the Hopi (which are woven by the men) have become standard items for the ceremonal wear of many SouthWest (ribes, 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 "Hindson's Bay Assumption Sash," which is basicany rea, with many colors interwoven. It was worn by Natives and trappers anke.

Arm bands and anxiets were, and are, usuany worn with dance outlits, but were not as often worn with everyday dress. Arm bands were decorated with quilt or beadwork, or made from strips of the totten are toot sections, with claws or moves were accached. Mean bands were out from practisheds and fin cass. Strips of Angora or Buffato his were worn over the teek, field beneath sieigh belis that were fastened to remote straps.

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.

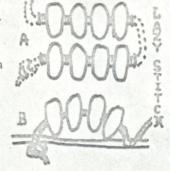
Four methods of beadwork are commonly used. The easiest of these is done on a loom. A loom is easily made of wood, and should be about three inches wide and six inches longer than your planned beadwork. The tops of the upright pieces need grooves spaced 1/8 inch apart to hold the warp threads. Use heavy 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 pictoral 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. Be-

tween stitches the second thread passes under the beads just below the surface, with leather. When beading on cloth the material must be backed

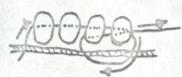


for support, and the thread must be pulled all the way through. Beads may be sewn down in straight lines or in curves, as fits the design. Completed applique beadwork presents such a smooth, tight appearance that no threads are visible

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.

WOMEN'S CLOTHING

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.

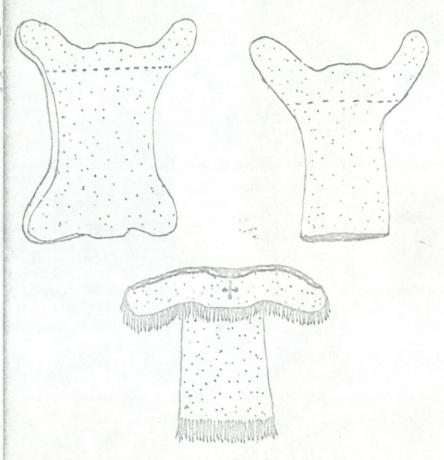
The simple styles mentioned above can be assembled using your own imagination. We will limit this discussion to the more complex dress items—leather and cloth dresses and leggings—as they were made and worn from the deserts of the SouthWest to the woods of the NorthEast.

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 everhand 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 went 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:

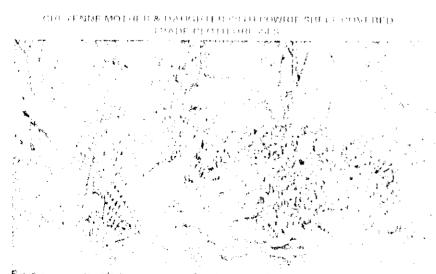
"Women's dresses were made of two whole Deerskins or small Elk skins sewed face to face, heads down. The sides were sewed up to near the armpits. At the upper ends of skins the edges were folded over and sewed down to the body of

of the hind legs of the skins falling over the aims almost to the wrists. The size seams and all the outer edges were fringed. Conerally the fail pieces were exists and the bottom of the diess was trimmed so that it was loneer at the sides. Usually one or two rows of inserted thougs depended from the diess near the bottom. In later days some cloth dresses, generally red and blue, were used in stead of skin. They were cut and ornamented in much the same nay as the skin dresses."



Tribal styles of dress decorations were generally similar to the decorations on men's shirts and leggings. Tribes of the SouthWest and Southern Plains taked to paint their leather clothing solid colors, sometimes with contrasting lines along the edges. They had a strong liking for long, thin fringes hanging in profusion. Items of silver, especially buttons and conchos, were common on their dresses, leggings, and moccasins. Heavy beadwork on yokes was rate, but narrow lines of beadwork were often used to decorate seams and edges.

Vokes fully covered with bead and quiliwork were most common among the Sioux People and their neighbors. These women certainly looked striking with their long braids falling over an immense section of beadwork, that was exceed with geometric designs, and sometimes reached the waist. Some women who could afford the vast quantities of dentation shells covered their yokes with row upon row of these fine items. Flk teeth, however, were the most prized or address decorations—among many tribes in addition to the Sions. Those who could not afford solid rows of the teeth (and few could) were order content to space the rows he apart, or to add some teeth to the bottom of a row of beadwork. Cowrie shells gave a similar effect for much less expense, and were particularly popular on the heavy wool replacements of skin dresses. By that time the restricted building had made teeth even more valuable. The Sions even carved Elk teeth replicas from hone



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Of the two basic sixles used in the making of most buckship dresses, Terrore scribes 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 neceopening and the openings of the short siceves. Instead of foiding over the top of the dress, however, a separate yoke is added. In this case, the yoke table down a short distance, front and back, and is generally sparsely decorated. Vokes and were basically similar were made by Sious women. Theirs came down much nower were usually cut straight across at the bottom, and were often fully covered with beadwork 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 be tween the side hems. Pieces of leather were sometimes added between the side seams to make the skirts fuller.

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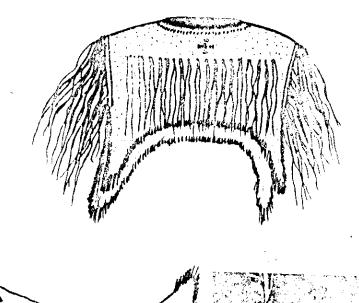
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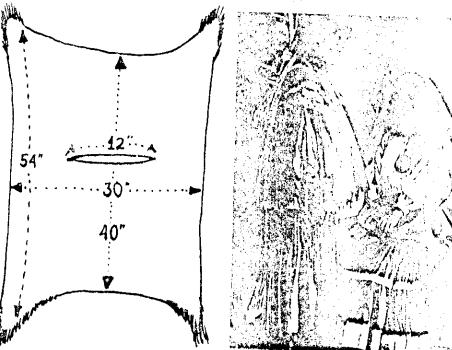
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Leather ponchos were commonly worn by women of many tribes over base skin in the long ago, and over leather and cloth dresses, more recently, for added warmth and appearance. The styles were basically the same, while the decorations can easily be imagined. The Apache liked very long lunge 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.



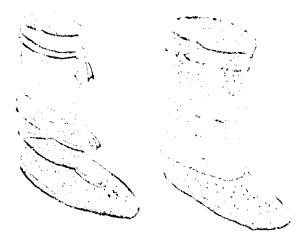


the men and the women of the same diag, in the Ponts area, nowever, women were sing-fitting leggings beneath their dieses which correct their legs from the ankies to somewhere around the knees, the height depending on tobar style, Everyday reggings were often simply two pieces of backskin, out to wrap around the lower leg-wider at the copy than bottom. Several thougs were used to the leggings together along me outsides of the leggings together and me outsides of the leggings together and me outsides of the leggings were used to hold the tops up. When worn with higherop moccasins the leggings were usually wrapped around the outside of the lower haps.



One style of legging was made to be worn hisale the ankie haps of ingit-top moccasins, in the orawings 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 croth was sometimes sewn down one side, over the buttonholes, for decoration.

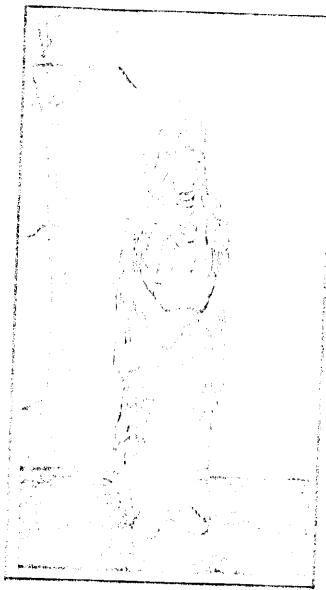
The most common accoration on ergangs consisted of a paner of neadwork that usually covered the bodoms of the legangs. Women on the Southern Plants often made and decorated their legangs to mater their moccasins, in the North the decoration generally contrasted with the moccasins, and usually consisted of designs none within macrow bands of meadwork. Sometimes we neartwork was solid, other times it merely highlighted a background of colored cloth, such as dark green velvet.







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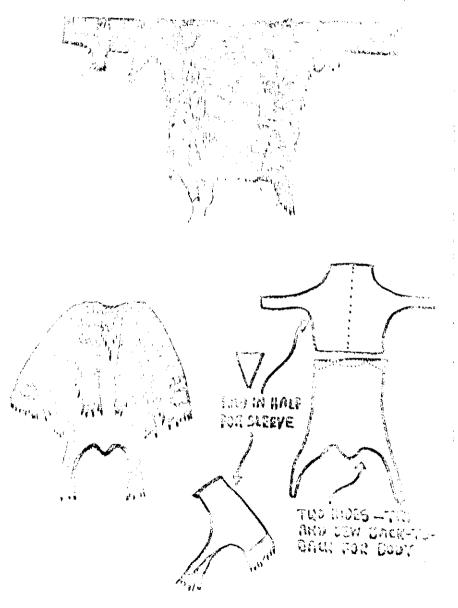
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Buckskin shirts are often called war shirts, though among many (tibes obeset) that were used in war were of a particular, and sacred, character, and spices) worn. Many shirts were, however, painted and decorated for war purposes, ever if used at other times. The specific decorations were, of course, first recursion Dreams. They included these methods: Shirts painted a solid color; shirts painted a solid color; shirts painted as very colors, such as yellow top and steeves and red to itum; shirts covered with painted designs, such as large stripes all around, crosses, dots, and other Medicine figures; and shirts perforated all over with circles or other designs.



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SHOULDER COVERINGS

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.

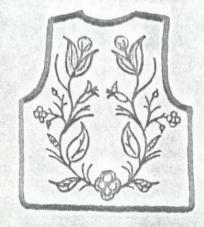
VESTS

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.







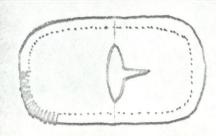


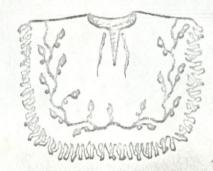
Beadwork makes beautiful decoration on vests. Some of the finest examples of traditional art in beadwork were seen on many of the old-time, fully-beaded vests, like those worn by the Flathead men in the photo. The Eastern tribes, who lived in the Woods, preferred profuse designs of connecting flowers 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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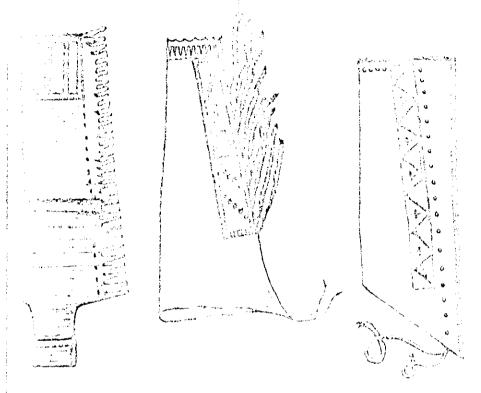
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The leggings in the large drawing are for old style worn by men of the 1 extribe of Colorado. They are typical of leggings worn by olden tribes on the Southern Places and in the SouthWest. Each legging is made from one Deer have. These are cut as shown in the lower drawing, folded in half along the center one, and sewn up as far as the outside dotted lines. The separate piece in the drawing, with the ragged edges, was commonly seen to the inside bottom of the legging, with the ragged edges, was commonly seen to the inside bottom of the legging tabes, so that it would protrude beyond the bottom lining. To wearing, the piece covered the moceasms, the fringe trailed on the ground, and the legging tabe tied to a belt by the two pieces extending from the top. Beaned strips were applied as shown. Bells, Deer hooves, pieces of hair and fur, and other small though were altached to the strips, fringes, and wherever else the weater wished to have them.

in the warm Summertime a breecheloficheld up by a soft leather thong e or ten all the clothing necessary for physical pleasure with minimum security. This has long been the favorite style of Native cress in warm areas and warm times. Warriors preferred it when going into hattle, for it allowed their hodges free movement. Young how of most tribes seldom wore anything else while playing in warm weather. Even girls wore breecheloffis before they reached the age of puberty, among a number of tribes.

A breedictorfi is a piece of skin, or cloth, that is seldom more than a foor wide, and is passed between the legs, up over the beit, and left to hang down in front and benind. The softest tanning was required for those made of skin, to help avoid chaing. Blue wool tradecloth was tavored, for warmth and comfort, by many men after it became available. Breedictoths were generally worn piace those of skin were often fringed. Cloth breecheloths for dress were decorated with colored tribbons and metal sequins, which were generally sewn on in many parallel lines, or combinations of lines and Va. Circles and crosses were made with sequins, and sometimes beadwork was added. Breecheloth lengths varied from barely covering, to fairs that hung down to the ground.

Tribes in the East, and in some other areas, wore aprons instead of breech cloths. These were just leather or cloth flaps that hung down from a helf in front and behind. Sometimes they were just field together at the sides, and worn without a beli. Some of them were heautifulty decorated with rimal designs done in applique beadwork.





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CONEBED BY HIS LITTLE POUCH OF PAINTS AND SUNDRIFS. FLAPS OF HIS "WAR LEGGINGS," A HANDY MIRROR IS PARTLY FOR MARRIAGUS. HIS WAR EXPLOITS ARE DRAWN ON THE AEB SEOT OVER THE FOREHEAD WAS AN OLD LIFE SYMBOL AN OPFICIAL VISIT TO WASHINGTON, D.C. IN 1868. THE SIL-

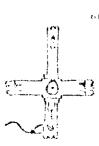


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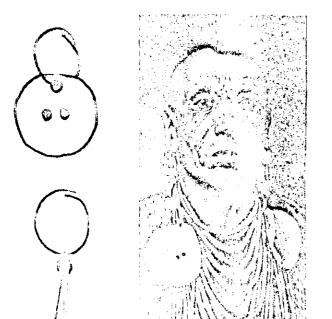
EARRINGS

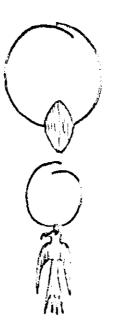
Most Native People had their ears pierced at an early age. Among some tribes this was done in a ceremonial manner, among others it was done simply by the mother at home. Long ago, a greased Porcupine's quill, a caetus spine, or a sharpened twig was thrust through the earlobe and broken off close to the 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.

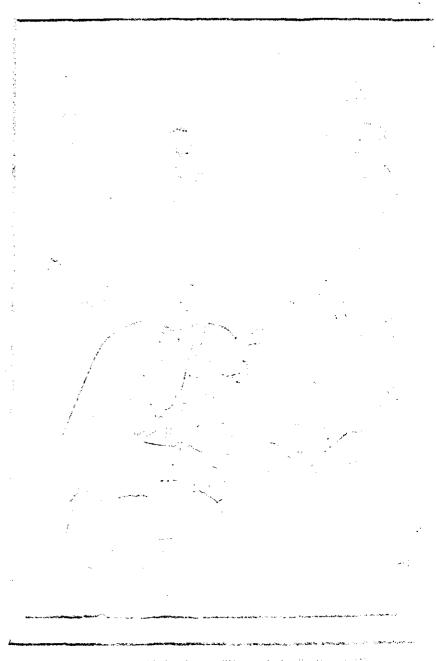
Each lobe generally had one hole. However, some People, like the Comanche and Wichita, thought it fashionable to have a number of holes up along the outside of the ears, and to wear a small earring in each.

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 dentation shells, strong 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 jewelty 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.







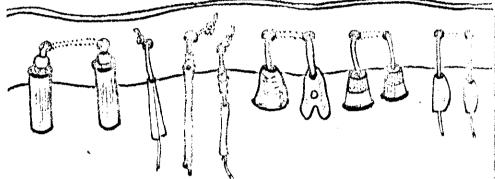
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OTHER NECKLACES AND CHOKERS

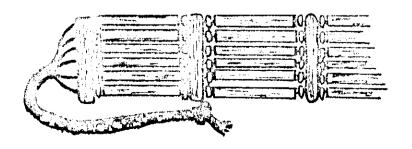
Most any material that suits your fancy can, of course, be strong up and worn as a necklace. Claws were usually attached to a heavy thong, which was run through holes drilled at the base of the claws. Smaller holes were then drilled at the half-way point of the claws, so that a strip of sinew could be 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, i)eer hooves, gun shells, and other fancy or noisy items. Necklaces, like everything else, were worn for appearance as well as for personal spiritual reasons.

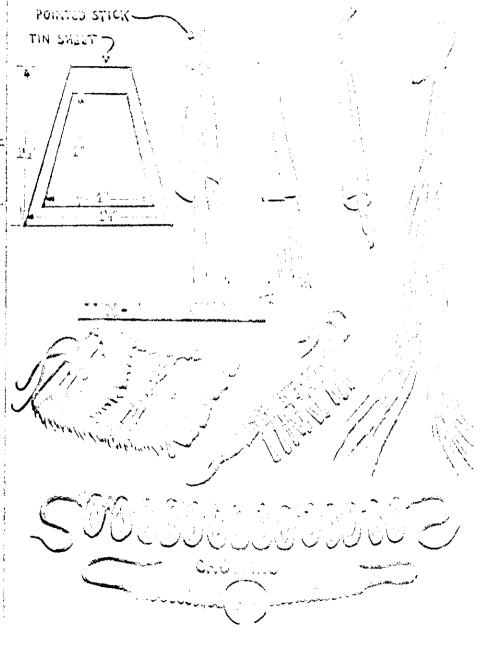
CARTRIDGE SHEUS TIN CONE BIRD BONES DEER HOOFS THIMBLES SEEDS



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 necessace beads. The characterist People of the sering Encoded of cowtre so as herween the beads. Strips of beadwork sieve somecanes work as cookers, Some later-day names outfits were complete with a choker that was patterned after the common high-collar and he, but was intoo of backskin and they meaned. Siebs, metal news, and strips of for were someomies that to cookers so that they would have down in front. Chokers are most aways then behind the neck.



BEATCS GHOST—CHEC OF THE YANKTON SIOUX. WHEN PHOTO-GRAPHED 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 DUILE WORK AND HE WEARS HIS WAR MEDICINE IN HIS HAIR.

The manners of wearing one bair were many and varied—but more deopie in the Old Days allowed melicibility to grow Narabady usag. Profession personal satisfaction come with near which hows about the shounders and regues across in the Wind. The desire for andividual espression, too, can be formed in a number of ways in and about the bair. And family, presenteday had specialists claim that hair cropping close to one scalp fams out at a rate of more than ten times that of wass-rength hair.

White Silling

The following list nescribes some of the ways that various Nacre American People wore their hair. House individuols aways wore their nor in one same way, others changed somes often. Mendlers of some cross capied and amounted hair styles generally committeed to be speculally from some other little. Personal dreams and tasies, as well as tribal traditions, netermined the style of mar worn.

- 1. Plair worn 10000 and long-This is certainly the basic style of wealing long hair. If was the common style for Apache often, who often were wide cloth bands around their means to keep the mad once, it was a common style for men of the Mojave tribe, who just wore it introduct towar. It was also a common style for men and women of the Pacific North-Yest, who kept me hair out of men eyes, when working, which a meaniand of the or same maintains who normally wore their nair in one of an more accessed styles often while main howe for ceremonial occasions, such as Vision Seeking and such transaction obtain a more complete feeling of freedom and frowing what Air. The north was generally parted in the center or on the safe when it was word this way. This was also one of two styles used most commonly by Native women.
- 2. Under worm noise and, ecopped—Landa, some crities the men commonly work their hair shoulder-league and kept it always ecopped and way. The Messah of the Guost Dance, the Pancee named Wovoka, wore his hair this way. Klowa and Sac-and-dox men med this style. Wholess and moderners of many tribes generally backed their nair off so shoulder tenglis to show their pace.
- 3. That worn long what nauge-This style was commonly used on chadren to keep the hair out of the face. The Parkov tribes of the Southbest have been particularly fund of manus. Long ago, non on the Phanes sometimes cut a sman lock short and let to many over their foreneous and noses.
 - 4. hair worn baca-
- n, yor practical reasons many analyticals used backsam though to smany the their radir nearms over heads.
- is, bosse were don't sair in one blad nown do nock, blattica requies women work one brain nothing up and you wan indeposit.
- e. Another sign consisted of a natural of mains in the sites and the four was commen mack. The mains were then then obtained may the manch.

it up in a queue, then weap it with cloth. The Navajo were it our way; hather men usually were a wide head of cloth around the head, also. Hopi men were the back of their hair in this tashion. They crop the sides acouster length, and often cut bangs above the eyes. For ceremonics they wear all dicir hair loose,



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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 still 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 their 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 hanstyle, 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, winch 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 hour 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 discop of News was ago asserved in the Native People:

"They are contained to be of their back, and they around consecut the exercise I disgraced of may part of it was call off. To presence their main they growe the ten and powder it with the aust of space back, and sometimes with remainer. then they wrap it up to the skip of at Eec or serjand. . . . "

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"The young men access mens that the land cover and him which their torces, taking great care to see, it smooth asone the twee . . The cover more allow then hour to grow, and twist it. . . . day wear it on the foreneous, projecting seven or eight inches in a large manh, smeared with red corek."

The anthropologist coars. Wester foldate, even wher one dura of the conduct, that they state "spend a great and of their time brushing and carried for their time, have admire long hair and the commission mercane as ingent." excited hair and also collected from monators was often actioned to the end of the hair with spring gum, for added length.

Though Native Penjan and honey and face and, most of chem copy on exposed hair proceed, save and on the heart. Thank then ach hadacounce mount tweeters. fastened to a neeking conjugation, and spent after calle seeking study filler dual process ing it out. Pacial has new thicker water, some times tout orders, so and mile taches and even beach, were continuous social in white areas. The men along the Pacific Coast, for mistance, regularly work run mustoches and sometimes long goalees. Buckskin Canche, a tie Chief from Conocado, was allown for his masfacile, which enried bows soound his modely. A associet of Plathesis fixed contest mustacles and even waxed the ends. Names not many kace and bearied this were heard occasionally allong trines on the Plants,



Comme were not access in one trainings, new the half was never officially. A primitive much consisted of a manufactor mexicolo of the month organic and on the skin, The most committee traise to the Lords Tas made by meeting a state of wood aid a Coreagnac's lan. Again, a manadad of horse that was someones bound and doubled over to make a sore may arasal.

Had writes and we has wore proported by that we no deople from Adultion pulses which new in their areas, chemic state their containing, used by the ctupi, and others a me Soundless. Sweethrass, Kinda Vas Knart went as a sacred lacent. was hear applied in which him there the a man think. Then times is that there is a cenar waves, or made parass, for other and are advanced circle. The combine is a Grass was often moide our used by comion tame, nonNumerous lings were worn over, in, and around the loan—beastounds of buckskin or strips of for were youn, especially muring the Winers, by horis near and women chough not as commonly as one nuglic think). Whose balls of the whole animal crius, and even had skins were popular everywhere. Woven hat (made ake haseels) were your by women of many basker weaving ordes. Even shades were made from recraegular pieces or taxinde with head anies out on external

Men often wine head coverings that identified liter tailed roles or spirition (a) ers. Feather bonnets and single reathers, worn in back, top, or front of the ice is, generally represented win deeds. Headdresses with horns, worn with caps of ices tato but, Ermine skins, or feather bonnets, often signified membersup in a meals society or power as a Medicine Man.

Personal Medicine items were quite often arrached to the har especially throad hunting or war expeditions. Annual claws, but feathers and parts, and sacrenatite ponches were common.

Silver conclus were hed into the hair often to the small scalphock in hair. Some men ned leather strap, to then hair that were covered with conclus (incl. belts), often reached the ground, and weighed many pounds.

Though with heads were often fied into the bair above each temple, and acres to daugle in front of the eyes. Beaded headbands were uncommon, in most sories, and "princess headbands" were invented by non-lightness along with one term of gives them their name.

itancy young men among the Snow commonly wore a feature ornament of their neads non consisted of one or more apostit Engle testures, a strip of some or qualwork, and the tail of a bull, hanging down behind. Then disackfoot could expent often were an item down their backs that was made from a number of most strangs of housin har, joined by pieces or good, and otherwise neconsted.

Scarces and nate of every kind were worn by note men and women, after own introduction—thus were commonly worn as they came from the factory with dathrins and rounted crowns. Teathers and receives were two of the most common hat decorations.

Scarves are very functional reads that were eagerly acquired at the Old Olass, Mainty, of course, they were red around the neck, the ends hanging down the front or hack. Some People just field a double knot and let the ends hang loose, white others used the stides made of silver, buckshin, or animal vertebrae, and rose the ends into knots, too. In warm weather time scarves of cotion or ones made from cause material were used. In cold weather heavier material was used, and more than one scarr was often worn. One might be field around the neck, another one around the neck was ted belief so that it could be pulled up in front to enter the month and nose in ey cold, and still another one might be worn over the head, peasant style, to proceed the ears and sides of the face. Men aften wore scarves on their heads beneath our bats, in this way. The most common style of headband, especially in the facilitiest country, was made by rosing up a scari near tying it belief. Women usuary were scarves in the manner of caps covering one head and field belief.

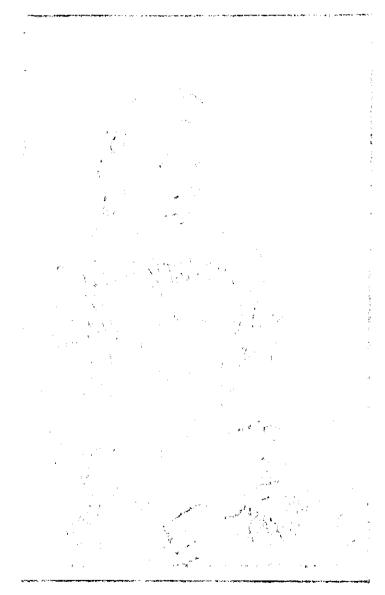
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