

# QUIRTS And WHIPS

by Scott M. Thompson



*Photo Above: Contemporary dance chief's quirt; 12 inches long elk antler decorated with brass nails, hawk and split eagle feathers, otter fur wrist loop. Lashes are of thick, tanned elk hide. Matt Binsfield Collection. Photo by the author.*

Every year we see styles change on the dance floor. Some things once reserved for special occasions and emblems of officials are now used by any dancer. So it is with quirts and whips. Although the names "quirt" and "whip" are sometimes used interchangeably, according to the sources for this article, a quirt is a leather lash used to get a horse moving faster. Anyone who has a horse and wants to get it moving can own and use a quirt. Quirts were utilitarian and not often highly ornamented. In the "old days" a dancer seen carrying a quirt could be identified as an individual noted for his association with horses. He may be an owner-of-many-horses, a successful horse stealer, or the fastest rider in camp.

In contrast, the word "whip" usually refers to a device looking much like a quirt but whose function is to designate a leader or officer. Unlike quirts, whips were highly ornamented. War chiefs, political leaders, and dance chiefs are reported to have carried whips, even using them to issue punishments by lashing.

Northern and Intermontane tribes often designate a person as "dance chief" or "whip man." (In the Plateau area, women may serve as whip carriers during the dances.) This person's job is to see that everyone in dance clothes dances and behaves. The whip carrier or dance chief is more easily identified during traditional tribally sponsored powwows than at modern styled intertribal affairs. As well as carrying a whip the dance chief may dance around the perimeter of the dance arena in the opposite direction of the dancers. He greets friends and visitors, encourages people to dance, and in extreme cases, directs uncooperative individuals to leave the dance floor!

For traditionalists who wish to retain the glory of the horse and buffalo days, or for modernists who need a fancy addition to their dance outfit, the accompanying diagrams will show the common "toggle" method of manufacturing a quirt and whip.

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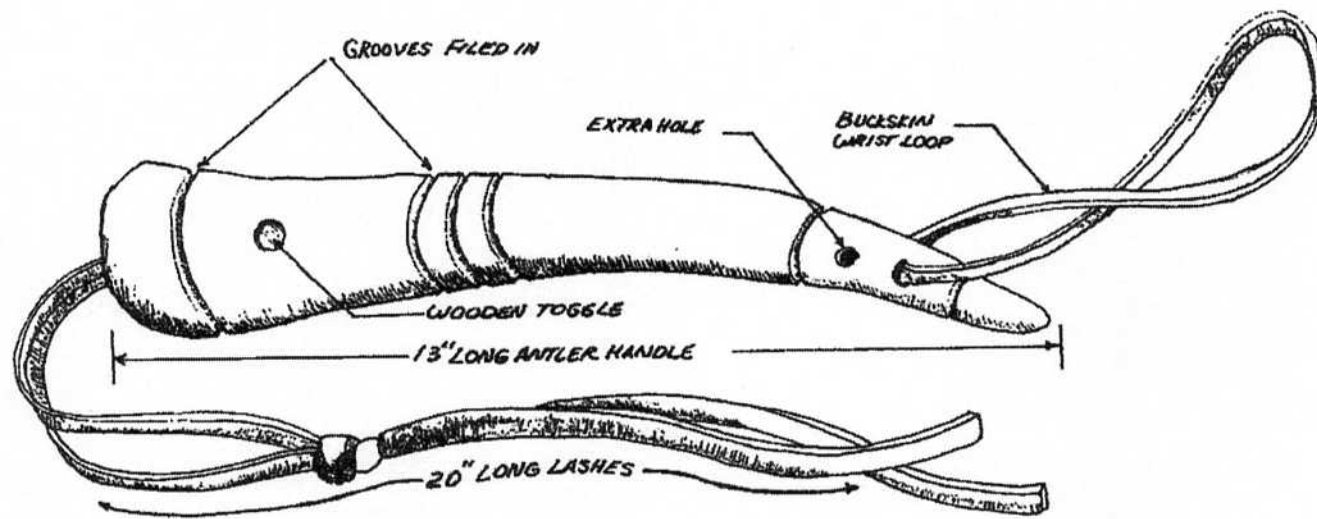
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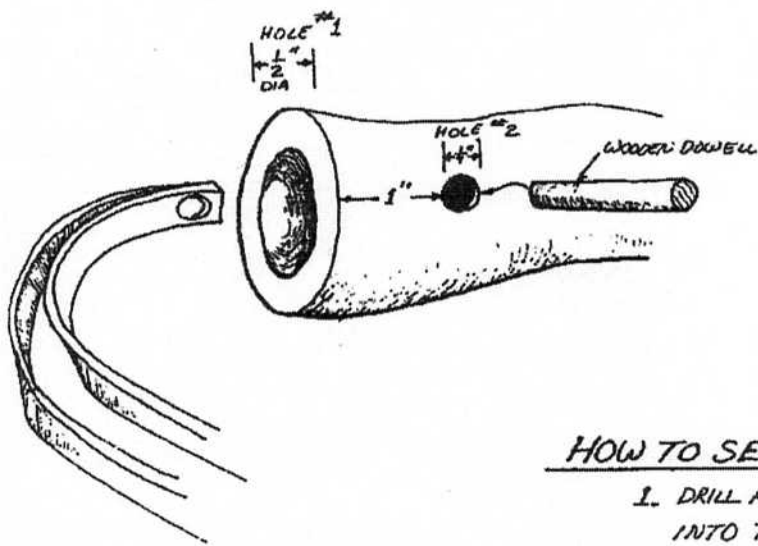
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Illustration by Kathy Brewer



Illustrated by Charles Smith



### HOW TO SECURE LEATHER LASHES

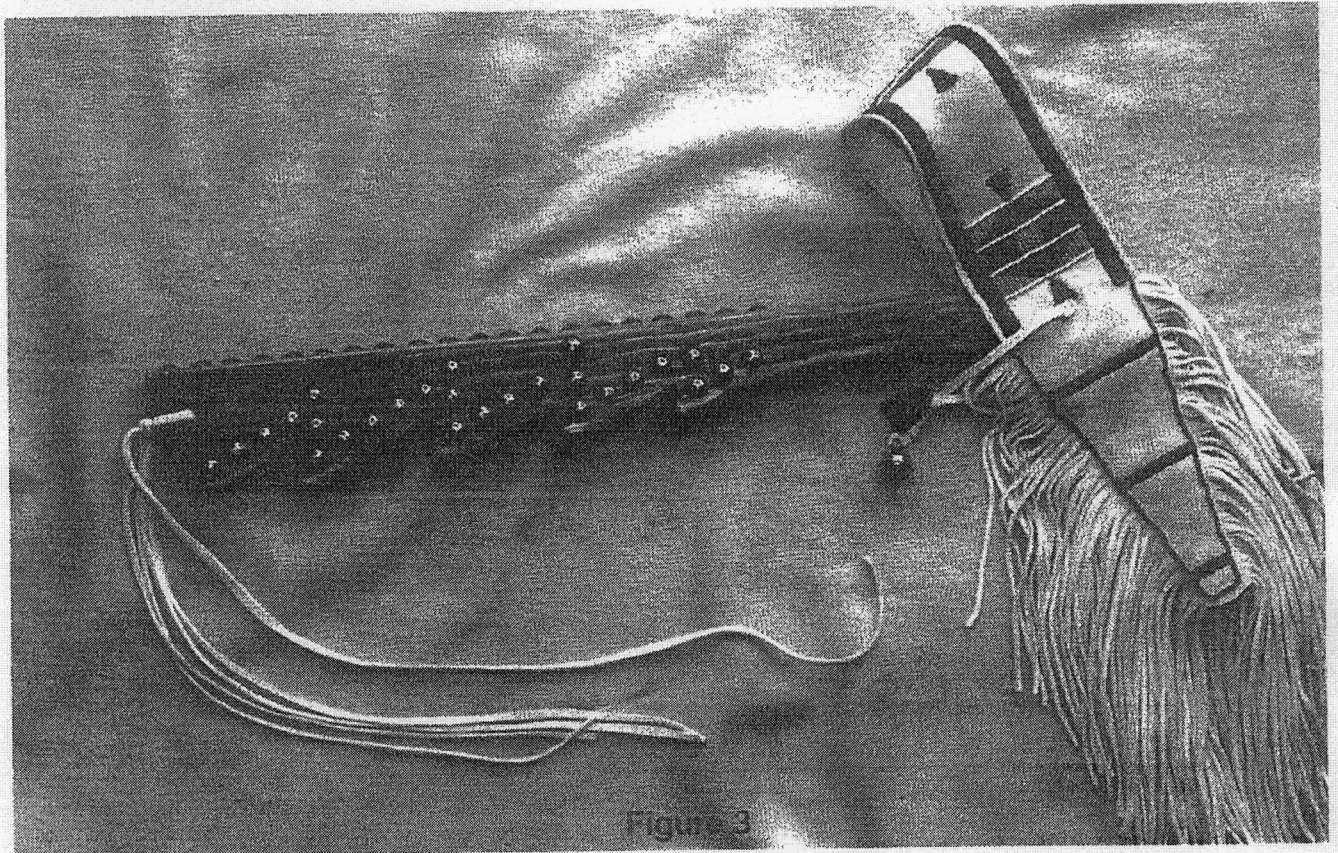
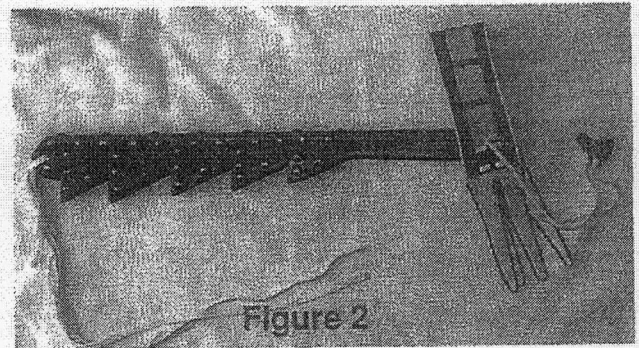
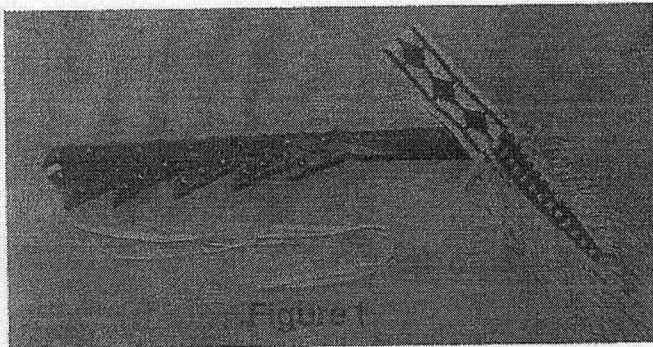
1. DRILL A  $\frac{1}{2}$ " HOLE  $\frac{1}{2}$ " DEEP INTO THE ANTLER OR WOOD HANDLE.
2. DRILL A SMALLER  $\frac{1}{4}$ " HOLE ALL THE WAY THROUGH HANDLE SO IT INTERSECTS WITH THE 1<sup>ST</sup> HOLE.
3. MAKE LASHES FROM RAWHIDE OR HARNESS LEATHER.
4. CARVE A WOODEN DOWELL FOR A TOGGLE. IT SHOULD FIT TIGHTLY INTO HOLE #2.
5. INSERT THE LASHES + POUND THE TOGGLE THROUGH THE ANTLER + LASH HOLE'S.

# PLAINS SOCIETAL WHIPS/QUIRTS

Photographs by John L. Smith

The quirt was a common item among the nomadic tribes of the Plains and was usually constructed from a piece of deer or elk antler. Aside from their more practical equestrian use, quirts are also seen in museum collections and old

photographs as part of traditional dance regalia. Many quirts were also fashioned from pieces of wood, embellished with brass tacks and with a wrist band decorated with beadwork and/or quillwork. And while there is no question these were

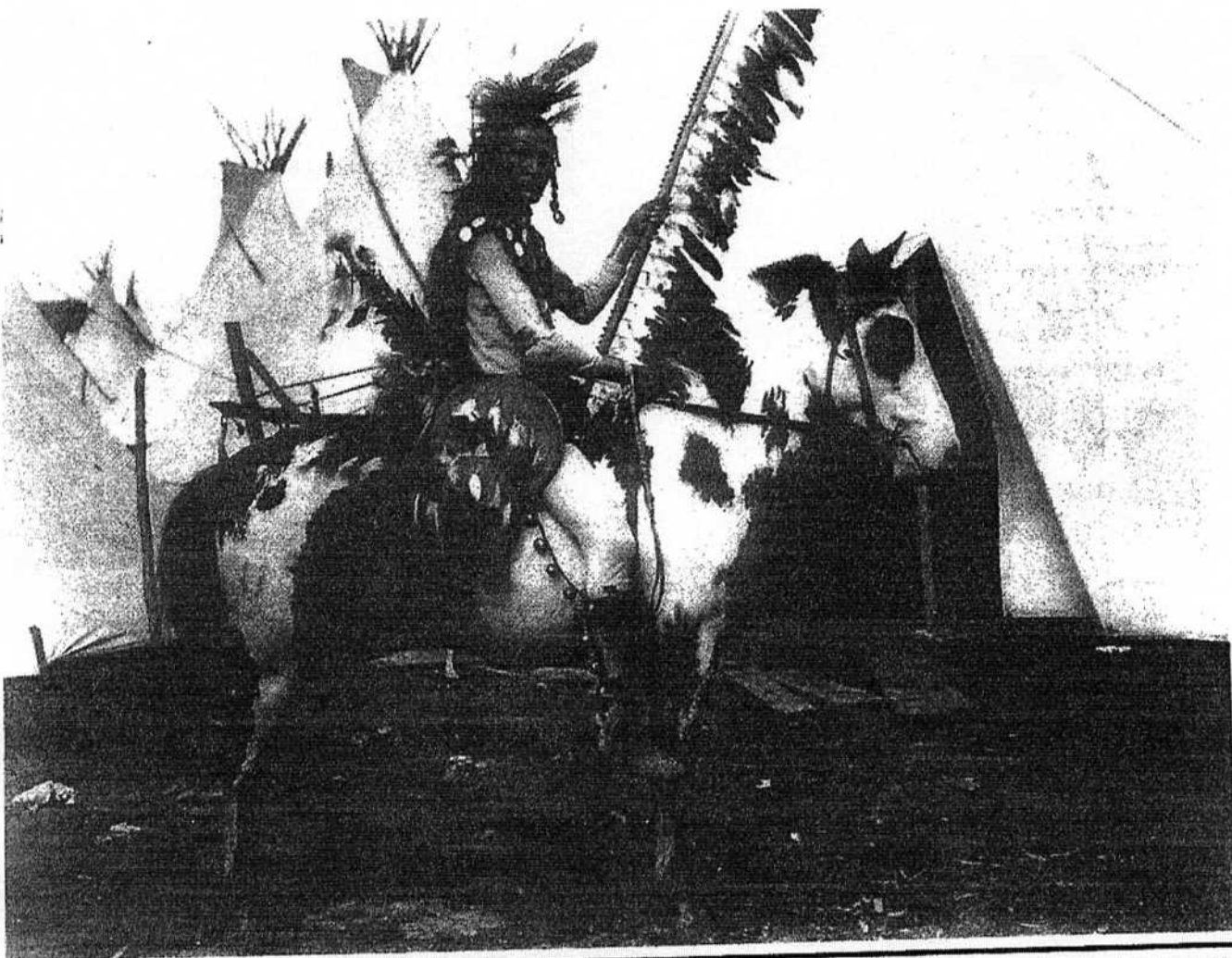




as quirts there is also ample evidence that such pieces were associated with various warrior societies among the Lakota the Cheyenne and referred to as "whips". According to Clark Wissler in his classic 1912 publication, *Circles and Ceremonial Associations In The Oglala Division of the Teton-Dakota*, regalia belonging to the Braves society of Lakota included whips described as having "broad flat handle with saw-like edges." (Wissler:1912/26). The *Wic'ska* or the Marked society used a whip "made with 'nicks' on it and with nails on the handle" (Wissler:1912/35). Wissler also mentions "whip bearers" for the Kit-Fox, Badgers and *Sotka Yuha* (the Lance Owners) societies stating that at times their function was more than ceremonial, liking them to societal *akicita*. In addition to those mentioned by Wissler, Thomas Mails depicts three such quirt/whips in his *Dog Soldiers, Bear Men and Buffalo Women* and credits the Bare-Lance, Badger and Long Heart societies with using such whips as part of their regalia (Mails:1973/247-249).

The three pieces shown here were done with the above in mind. All were constructed of pine, stained and the brass tacks applied in different "patterns". The straps are of brain-tanned elk hide, as is the leather forming the actual "whip". **Figure 1** is patterned after a Cheyenne quirt (ca. 1840) in the *Circles of the World* catalog with red/white, white and blue pony beads making up the design element on the strap. **Figure 2** shows a strap stained with yellow ochre and decorated with seed beads in a conventional design with two dew claws attached. **Figure 3** utilizes a Crow/Intermontane bead design on the wrist strap to which is attached a single bell and dew claw.

Whether one wishes to debate the term, quirt or whip, the fact remains it makes a nice addition to any traditional dance outfit.

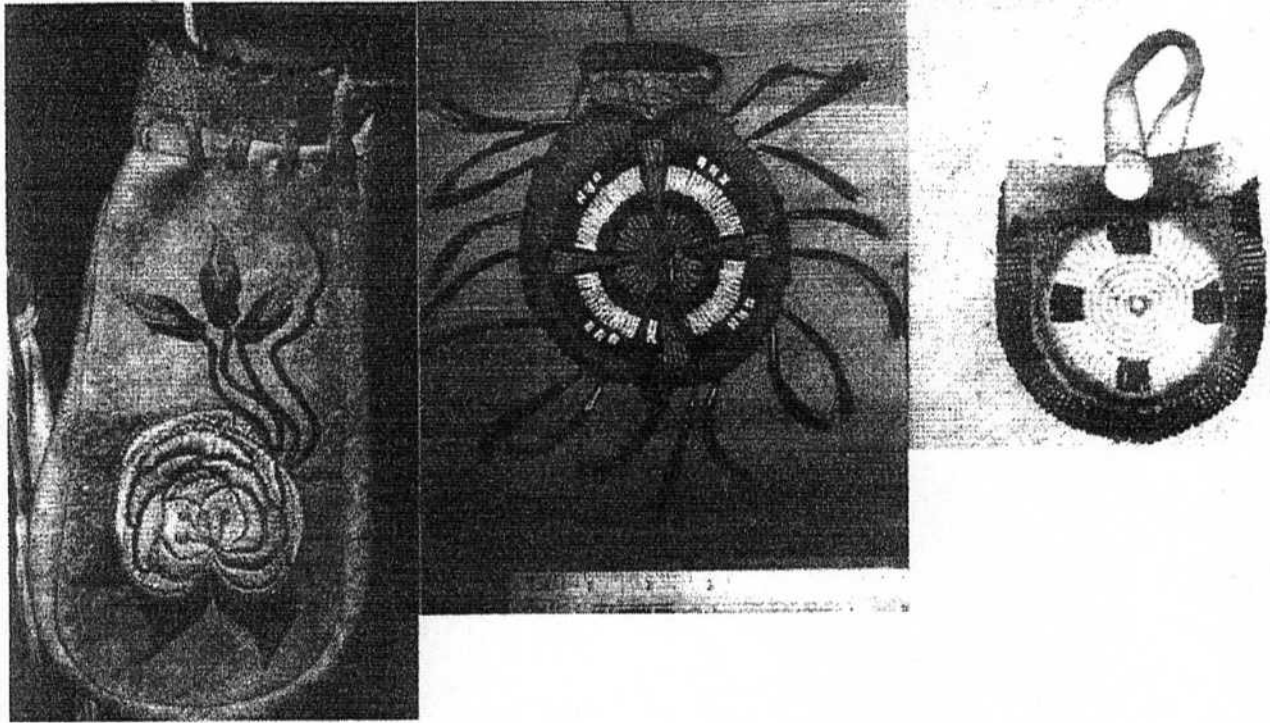


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comes Out Holy, Oglala, photographed in 1904 at the St. Louis World's Fair by Charles Carpenter. To his right wrist is attached a riding quirt of recent construction (lathe?) with no decoration. Photo courtesy of the Darlene Doherty Collection

# SMALL DECORATED BAGS

by Mike Parkins & Scott Thompson



*Photo 1 — Drawstring tobacco pouch (above left). Silk thread embroidery on tanned deerskin. Central Plateau. (Colville, Stevens County Historical Society, Colville, Washington).*

*Photo 2 — (Middle photo) Beadwork on tanned leather, tin cones, red horsehair, red wool around opening. Sinew sewn. Tribal origin unknown, possibly Arapaho. (Brad Fallon Collection; formerly of Spokane, Washington)*

*Photo 3 — (Right) Ammunition pouch. Beadwork on tanned leather, brass button. Northern Plains. (Bob Richards Collection, Spokane, Washington).*

Small decorated bags require few materials to make, have simple instructions, and usually turn out looking great. Beginning craftworkers can experience some immediate success at bag-making. Even "old hands" at native craftwork can make use of little bags and pouches either as gift items or for personal use.

Traditionally, little bags were used to contain tobaccos, paint and other "cosmetics", and a variety of medicines from

burn ointments to spiritual objects. At contemporary gatherings, car keys, matches, and spare change may find their way into little bags due to the absence of pockets on traditional clothing. For whatever they might contain, you'll find these bags in use from coast to coast. Your own research will help you determine regional styles of decoration and construction methods.

# Small Decorated Bags

Through your own research you will discover a wonderful variety of bag shapes and designs: bags made out of whole animal, bird, or even fish skins; cloth bags; bags made from bladders; and ones made from animal leg skins with the hooves intact.

Some bags are of a sacred or religious nature. These are really not for the uninitiated. Bags coated with layers of red paint or ones made from entire animal skins may be examples of special medicine bags. The use of these is best left to those who have been properly instructed.

Beginning and experienced craftworkers can find success making small decorated bags. A few supplies and a bit of your own research will result in an easy and useful project.

After doing your research, collect the materials to make bag:

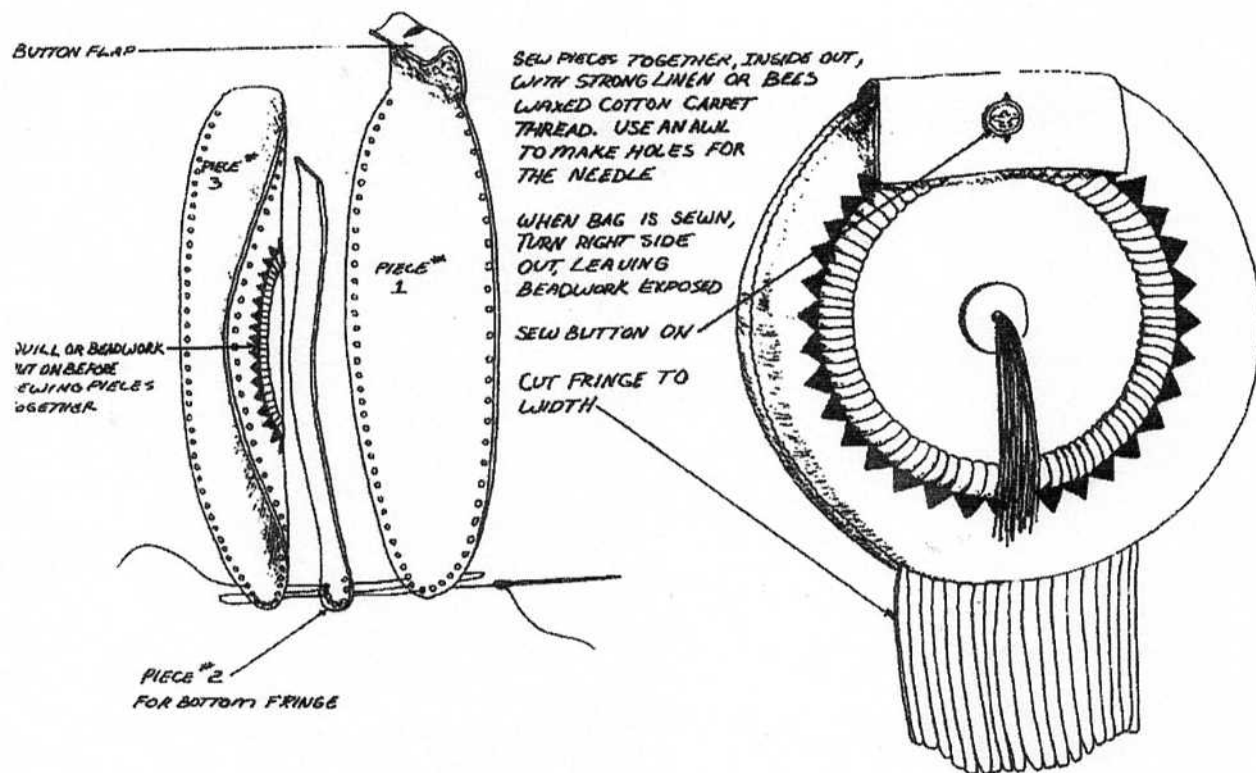
- » tanned leather
- » scissors
- » sinew or cotton "quilting" type thread
- » an awl to use with the sinew or a glover's needle for the thread, and,
- » the material needed to decorate the bag.

Much of the decorating will be done in advance of putting the bag together. Painting, applique or embroidery, beadwork, and other decorations applied to the surface are more easily done after the bag's pieces have been cut to size, prior to sewing the pieces together.

The directions given on the following diagrams show the basic principles of constructing a small bag with fringe.

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*Scott Thompson of Spokane, Washington, is a frequent contributor to these pages and is an expert craftsman.*



# BEADED BELT POUCHES

## Of The Plateau And Rocky Mountain People

by Scott Thompson

Belt pouches are pouches with either loops or slits in the back so they may be attached to a belt (photo 2). The actual pouch is covered by a front flap which is decorated with beadwork embroidery, (photos 3 & 4), or sometimes a cornhusk-type woven panel (photo 5). This panel or flap hangs down over the pocket part of the belt pouch.

Belt pouches are used by men and women. Men pictured in photos from the early 1900's are shown wearing belt pouches in front or to their side. At modern powwows and gatherings the men wearing belt pouches still keep them in front or to the side and slightly to the back. For this reason some folks call these pouches "side purses" [1]. Women usually position the pouches directly in the back. Since old photos seldom show the back view of subjects, the above statement is justified by comments of Indian friends and by observation at the powwows and gatherings. Several old photos show women wearing their belt pouches in front. "Those photographers made them switch them around," I was



Spokane people, c 1925. Left-to-right, Willie Andrews, Louie Brown, Margret Brown, Ellen Andrews. Nearly all of this group are wearing belt pouches. EWSHS photo no. 361x.

told by Ella McCarty in September 1983 [2], "to make a prettier picture." Both men and women use a fully beaded belt or panel belt with the belt pouches (photo 6).

Historically, belt pouches of the type described in this article emerged in the second half of the 1800s. Shawley [3] claims these pouches were around as early as 1865. A belt pouch in the Eastern Washington State Historical Society collection (photo 7) is labeled, "Walla Walla Council". In the unlikely case this remark is accurate the pouch would be dated 1856.

It is possible that the idea of constructing and using belt pouches was inspired by cap and cartridge

Photos Opposite Page—Photos by the author.

Photo 2 (top left) — An opened-up view of a Spokane belt pouch showing a way of attaching separate belt loops. EWSHS collection, cat. no. 1780.1080.

Photo 3 (top right) — A belt pouch trimmed with red wool. This thick, outlined, curvilinear beadwork design is considered older than the recognizable flower designs. (The inside of this pouch is shown in Photo 4.) EWSHS collection, cat. nn. 1825.11.

Photo 5 (lower right) — Nez Perce or Umitilla cornhusk style pouch. CBM/DTY display.

Photo 7 (lower right)—Sahaptian pouch. The shape of this pouch is rarely seen outside of the Southern Plateau, which encompasses parts of central Idaho and the Washington-Oregon border. Photo courtesy of EWSHS, cat. no. 130.87.



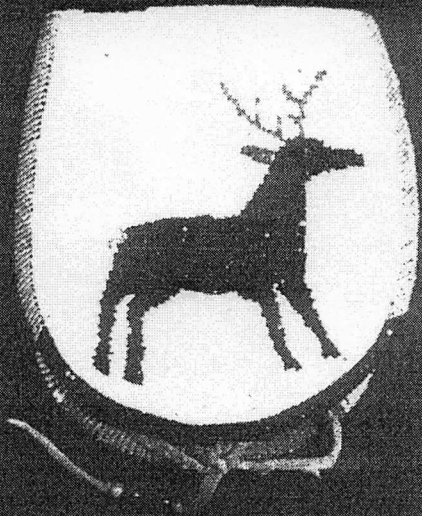
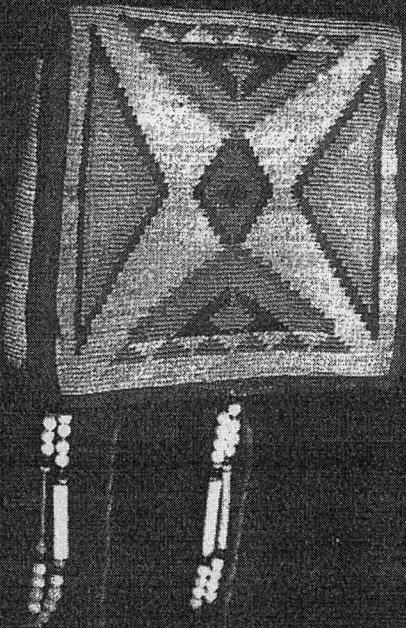
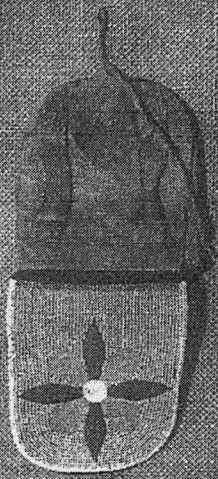
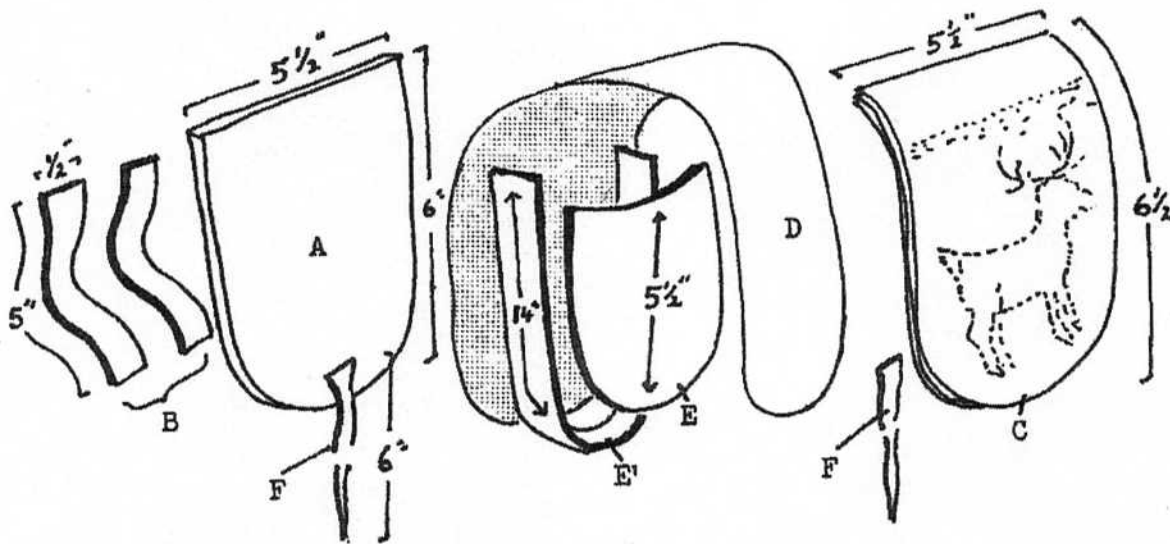




FIGURE 1—Parts to a belt pouch shown in relation to each other.



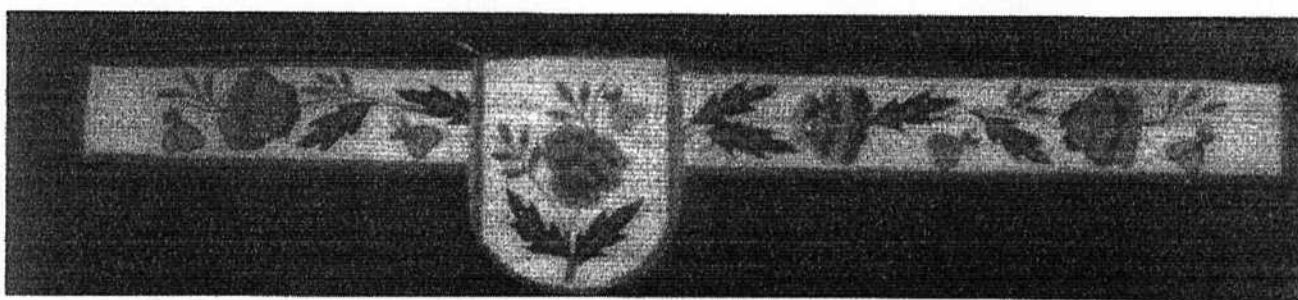
- A. The stiff leather back made of rawhide or, more commonly, harness leather.
- B. Leather straps for attaching a belt.
- C. Beaded front flap. Beadwork is often done on several layers of canvas instead of leather.
- D. Cotton print cloth lining. This gives a more finished look, hiding and protecting the bead embroidery stitches and any bare leather.
- E. The pouch or pocket. The front of the pouch, E, may be sewn directly to the backing making a slim storage space or it may have a widening piece, E', for carrying bulkier items. Mrs. McCarty (1/7/78) [2] told of her great uncle carrying round balls and percussion caps in a belt purse made with this widening piece. The extra space helped to accommodate a sufficient supply of ammunition for a day.
- F. Thong drops made of soft buckskin. These thongs exhibit a wide variety of decoration; bead wrapping, shell pendants, and any number of combinations of trade beads and shell disc beads. These may seem to be tie thongs, however, none of the museum samples and old photographs show evidence of them being tied. Gravity is the force that keeps the flap down and the contents in the pouch.

Illustrations by the author.

pouches used by the military. This connection is not very strong. The military phased out cap pouches in the 1860s [4] and native made belt pouches did not seem to gain popularity until the 1880s. Most likely, like beaded ration card pouches and quilled cigarette paper holders, belt pouches were crafted to meet both the practical and aesthetic needs of the people. Some insight as to the use of these original pouches was gained from inspecting those in collections [5,6,7]. Wooden matches, needles and sewing thread, remnants of native "tobacco" (*Arctostaphylos Uva-ursi*) and even a laundry receipt are among items found inside. Belt pouches still retain a utilitarian function. Some contemporary belt pouches are actually only decorative, consisting of just a beaded panel with no pocket underneath.

Photo 4 (right) — This the same pouch as shown in Photo 3, opened to show the inside. Note the commercial leather used for the pocket and the plaid cloth lining. EWSHS collection, cat. no. 1825.11.





**Photo 8—**

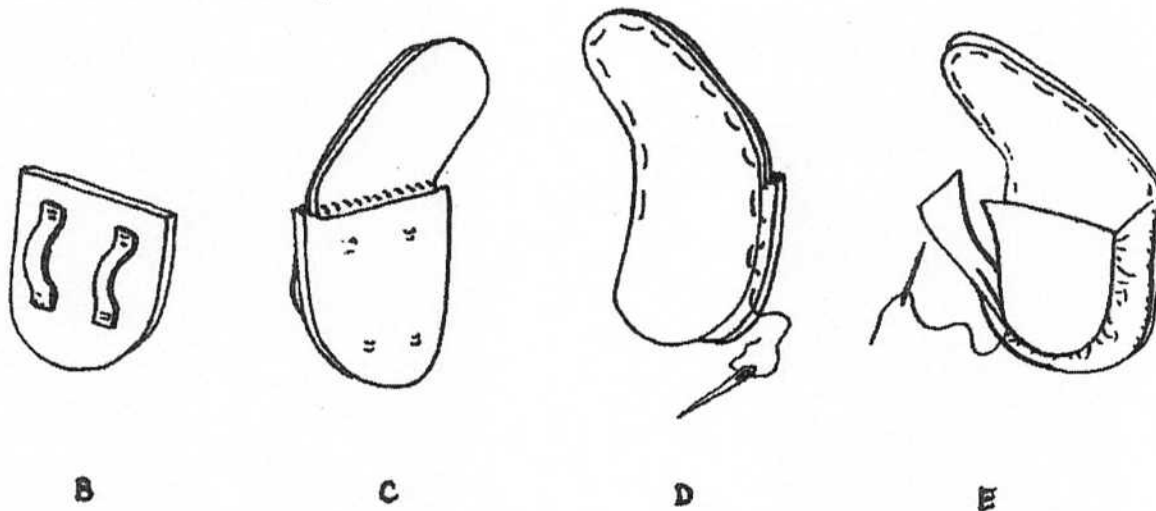
A newer belt pouch and matching beaded belt attributed to the *Coeur d'Alene*. This is a pouch rather than only a decorative flap as are many contemporary "pouch" and belt sets. SCHS collection, cat. no. 81.205.

The basic form of the belt pouch is attained through quite a variety of construction methods. The directions given here are a combination of common manufacturing techniques for these items. Materials are cut so the sizes of the back, pouch, liner, and flap match each other. Measurements given in Figure 1 are averages of the belt pouches pictured in this article. The construction steps given in Figure 2 were explained to the writer by Mrs. Ella McCarty in 1978 [2], a well-known native historian and craftworker from Spokane, Washington. Although the beadwork on over half of the museum pieces studied for this article is done

with sinew, the majority of pouches are sewn together with cotton thread or string.

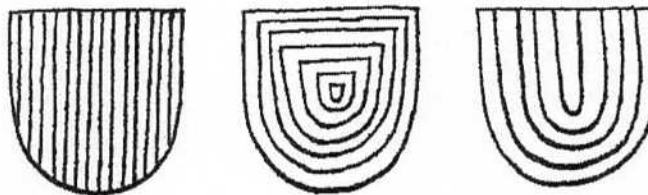
The usual form of decorating belt pouches is by beadwork embroidery. Earliest designs were floral-like dcurvilincar designs, pictorial designs; horses, elk, birds, and realistic flowers, come into vogue in the early 1900s. Geometric designs regained popularity in the 1950s. Newer pouches are often accompanied with a matching beaded belt (photo 8). None of these popular designs completely usurped others, so as well as the variety seen in construction techniques, variety is also seen in decorative

**FIGURE 2—Construction Steps**



- A. Bead the front flap.
- B. Sew the belt loop straps to the back side of the stiff leather back.
- C. Sew the front flap to the backing so the majority of stitches will be hidden. Adjust the length of the front flap so it hangs even or a little below the back.
- D. Baste the bottom liner on the full length of the inside of the pouch.
- E. Construct the pouch or pocket and sew it to the back. Most belt pouches have the stitches unexposed as much as possible.
- F. Decorate the edge of the flap by bead wrapping or by trimming with wool.
- G. Attach and decorate the thong drops. The thongs are attached either by sewing them on or by knotting one end and pulling them through some supporting material so that the knot holds them in place.

**FIGURE 3—Bead Lines Direction**



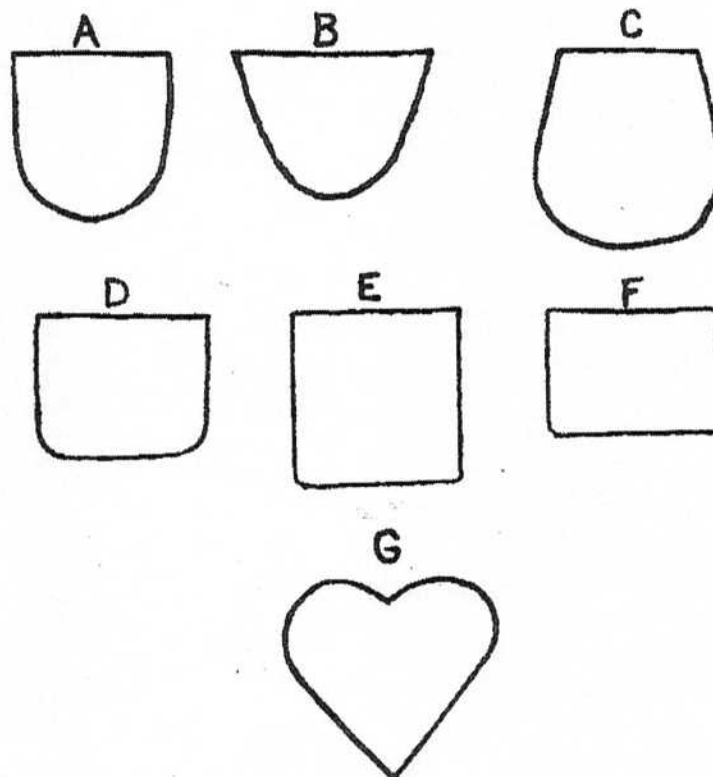
Once the foreground or main design has been beaded, the background can be filled in. The samples of bead line directions shown above are the most common patterns (though not the only patterns) of background fill-in noted on belt pouches.

designs. Most belt pouches are fully beaded. Figure 3 shows some common bead row directions for the background fill-in on fully beaded pouches. Beadwork done on a red or blue wool background is common on Plateau craftwork but is rarely noted on belt pouches, occurring occasionally on those made before 1900. (Wool backgrounds need to be stiffened with several layers of canvas underneath so the beadwork won't buckle and turn out lumpy.)

Some contemporary belt pouches have decorative leather fringe added. The fringed piece is sewn between the pouch and the stiff leather backing (step E, Figure 2).

The study of 141 belt pouches from the Blackfeet, Crow, Spokane, Kutenai, Coeur d'Alene, Kalispel, Salish, Wanapum, Nez Perce, Yakima, Wishram, Umitilla, and Walla Walla people revealed a variety of construction techniques. No specific technique occurred consistently within any one group. "U" shaped belt pouches (Figure 4A and B) are used by all of the above-mentioned

**FIGURE 5—Belt Pouch Shapes**





people. The Plateau peoples' cornhusk type weaving lends to rectangular shaped such as D,E, and F. Shapes C and D occur more frequently among the Sahaptian people of the southern Plateau; the Nez Perce, Yakimas, Umatillas and Walla Wallas (photo 7) than among the people living in the central Plateau. Beadwork designs and techniques may also help distinguish regional styles.

As well as being a welcome utilitarian item, belt pouches provide marvelous glimpses of craftworkers' aesthetic sense, each one being a concise, unique composition of shapes, textures, and colors.

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6. Eastern Washington State Historical Society. Spokane, Washington (EWSHS)
7. Stevens County Historical Society. Colville, Washington (SCHS).

*Scott Thompson has been involved in Native American studies since 1967 when he had the opportunity to meet members of the Northwest Indian community. Many of these acquaintances have developed into family friends. These friends deserve the credit for encouraging and broadening this s'uyapi's understanding of the Plateau people and of the world's cultures overall.*

*Photo 6—  
Jim Carl, Nez Perce wearing his belt pouch in the position common for a man. Note the decorated panel belt. He carries a decorated tailfeather fan and wears a fur harness. EWSHS photo, cat. no. 254x.*



# Making Twisted Fringe

One of our readers asked us how to make twisted fringe, which is often used in making fine fans, rattles, or other pieces carried by a dancer.

The twisted fringe is easy to make and gives a very special finished quality to any item. You'll just need to practice a bit. Here are the instructions.

- Use a piece of thin buckskin that is about 10 inches long. Cut a thong about 1/8 inch wide and about 10 inches long. Cut that thong again, splitting it into two strips 1/16 inch wide. But don't cut it all the way. Leave it connected by a piece of uncut thong of about 3/8 inch in length. (FIG. A)
- Grasp one end of this split thong with your right hand, and the other with your left hand. The uncut tab is now in the center of the length of this thong when you stretch it out. Pull firmly to take the stretch out of the buckskin. (FIG. B)
- While still holding the right end firmly, lay the left side on your leg thigh. (You need to be sitting down to do this part.) With your left hand, roll the thong along your leg twisting the entire thong evenly. You will need to hold the thong as you twist it, picking it up and placing by your knee, and then rolling it again. Continue to do this until the twist is tight.
- As it gets tighter, don't let go of either end or it will quickly untwist again. You also need to be stretching it as the twist gets tighter or it will knot up.
- When twisted tightly, grasp both ends firmly in each hand, and lift off your leg. Stretch out firmly in front of you. Now grasp the uncut tab (which should be sticking out of the center of the twisted thong) with your front teeth. Move your hands so that both ends of the thong are straight out in front of you, touching each other.
- Grasp both ends together with your left hand. Take the tab end out of your mouth with your right hand. Slowly release the tension and allow the fringe to smoothly twist into a miniature rope.
- Smooth out the twist by rolling some more if necessary. The tab end is always the bottom of the fringe. The top end has to be lashed with thread or somehow attached onto your item so it will not unravel. Contact cement could be used at the very top of this bundle to prevent unraveling. (FIG. C)

If the bundle of fringe is to be used on a fan or rattle handle, one method of attaching it would be to drill a hole in the bottom of the handle and insert the bundle into the hole. Glue with either carpenter's cement or contact cement.

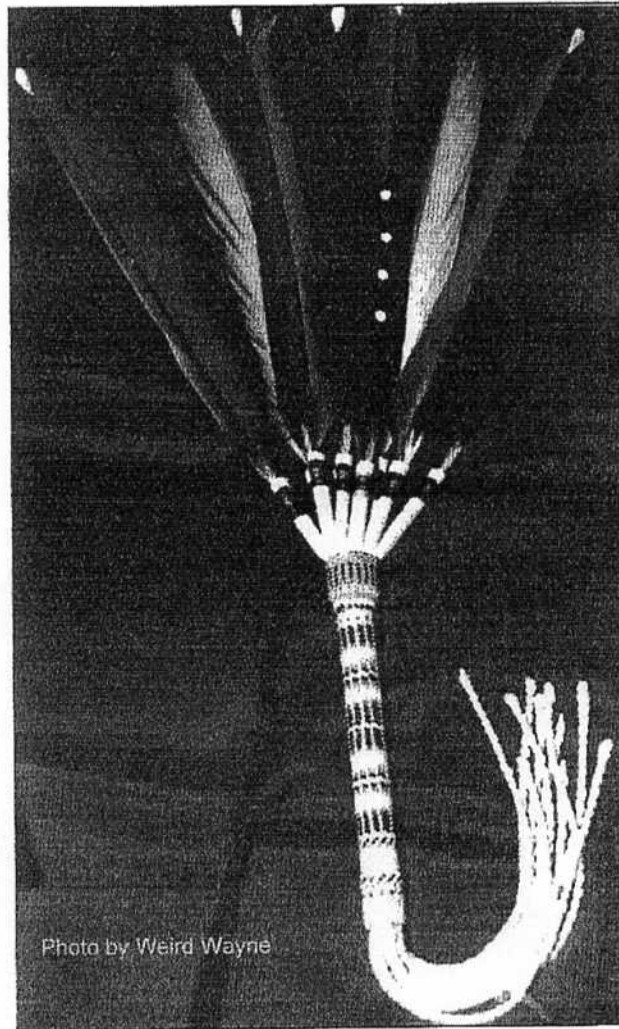


Photo by Weird Wayne

Another way would be to space the individual fringe around the bottom end of the handle. Glue, then wrap with a heavy thread. Cover the handle and this thread wrapping with leather.

With a little creative thought as to attaching and hiding the ends, there are many places where twisted fringe can be used.

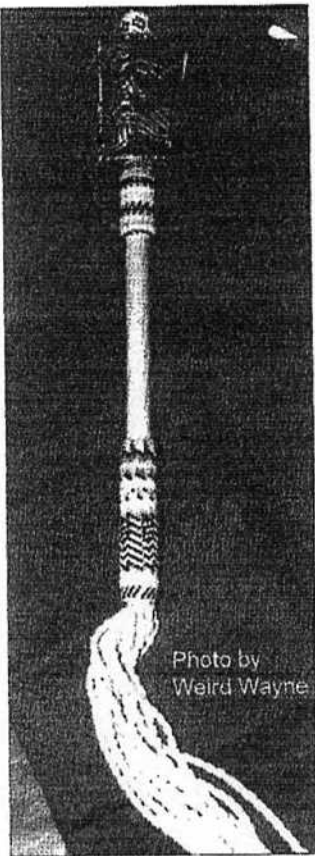


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Figure A

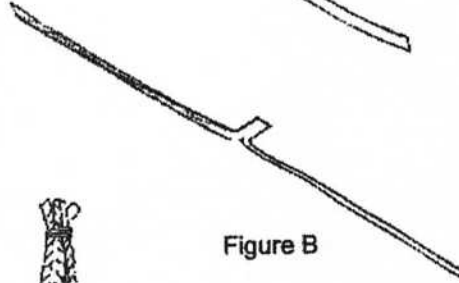


Figure B



Figure C

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## Extending Feather Quills for Bustles and Fans

**I**t is often necessary to extend domestic bird feathers to simulate the larger eagle feathers. The modern Northern Traditional swing bustle also requires extensions being added to the feathers.

To extend the length of quills, purchase small diameter hardwood dowels, usually 3/16 inch or 1/4 inch diameter. Plan the length of extension you need, then cut your dowels at least 2 inches longer than the planned feather extension. Taper one end of the dowel. You can carefully shave them down with a knife, or use a sander, or work them down with a wood file. The amount of taper needs to be enough to slip that end of the dowel inside the shaft of the quill.

Cut the tip of the quill off to expose the hollow shaft where it is about uniform in diameter throughout the remaining quill.

Coat the tapered dowel with glue. We suggest using the Tacky Glue where non-toxic glue must be used. Another glue that works well for this is Contact Cement. Follow the safety instructions.

Insert the tapered glued end into the feather shaft and force it tightly into the shaft.

Let all of the extended feathers dry. Lay out the feathers in the order desired, and then trim all of the dowels down to the proper length depending on their position in the bustle or fan.

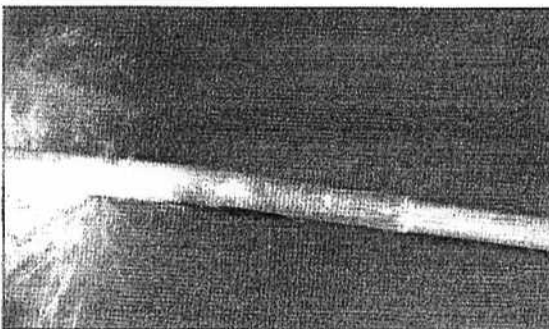
For bustle work, finish the base of the feather dowel by attaching leather or plastic tabs to the bottom. Cut the tabs about 3/16 inch wide and 2 inches long. Put a layer of glue on one side of the tab, and also lightly coat the base of the dowel about an inch up. Let it dry to tacky. Contact the loop over the end of the dowel base and wrap tightly with heavy thread or simulated sinew.

Plan to cover all of this work by wrapping a decorative layer of colored yarn, felt, colored electrical tape, or leather. The tape can be wrapped directly on the dowel and quill. For the fabrics and leather, lightly coat the area to be covered with glue and let dry until tacky before wrapping. When using leather or felt, also lightly coat the backside of that material and let dry until tacky, then contact the material to the dowel and quill.



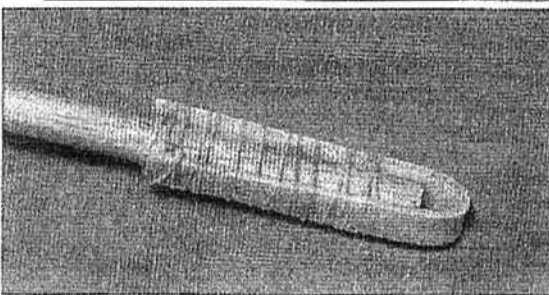
Supplies needed.

Photos by the



Insert the dowel into the quill shaft.

Wrap glued tab with heavy thread or simulated sinew



# Men's Bone Breastplate

© Loren Woerpel

Noc Bay Trading Company

PO Box 295

Escanaba, MI 49829

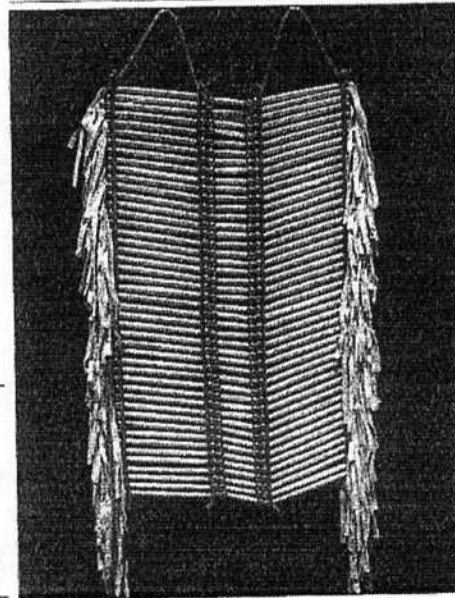
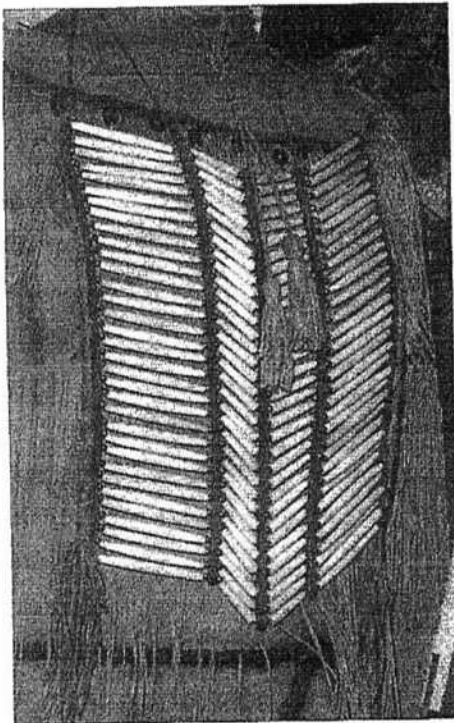
The amount of materials needed will depend on the size of breastplate being made. Variations can be made by adding more beads to the design, making patterns with colored beads, lengthening the breastplate by adding hairpipe, or adding decorations such as shells, ribbon, or medicine wheels. Tin or brass cones on the ends of the side leather fringes can also be added.

Left: Bone hair pipe breastplate in the Chicago Field Museum identified as Kiowa.

Photo by Joe Kazumura

Right: Bone hair pipe breastplate with white buckskin fringe and brass beads.

Photo by J Heriard



The following are suggestions for a basic design using real bone hairpipe and very easy to use methods:

Size	#Rows HP	Beads
Medium	35 (70-4", 35-1")	250
Large	40 (80-4", 40-1")	250
X Large	50 (100-4", 50-1")	300

Also needed are two 60-inch latigo lacings, 60 yards of simulated sinew, some soft leather scraps, and four lengths of 3/8" wide strap leather (Medium-15" Large-17", X Large-20"). Beads in your design can either be large hole 8mm size metal or glass Crow 9mm beads.

## Steps

Using a ruler, mark the four lengths of strap leather for punching holes – for real bones, 3/8" apart, center to center. The extra top holes and the bottom holes are for the ties. Punch out the holes. Use a leather punch for this or a large nail, scrap board, and hammer.

From the scraps of leather, cut leather fringe pieces approximately 3/16 inches wide and 6 inches long. Each row of hairpipe will need a fringe for each side.

- Begin by tying the neck ties to the top of the strap leathers. To do this, cut two pieces of latigo lacing about 12" in length from one piece of latigo.
- Lace each of these through the top holes of a pair of straps as in Figure 2. Do the same with the other pair.
- Tie a knot on each end to hold in the hole.
- Cut the remaining piece of the lace in half and tie each to the top of the loop as in Figure 3. Do the same with the second pair.
- Cut a 4-foot length of sinew. Fold over in half and use a "wire needle" (Figure 4) made by bending a 10" piece of wire in half. Use the wire needle to thread the sinew through the second hole of the strap leather, bead, bone, bead, strap leather, and beads etc., as in the pattern shown in Figure 5.
- When the first row is strung, pull about 4 inches length of sinew through the strap leather hole on the right side.
- Remove the wire needle but do not cut the sinew. Wrap the center of a leather fringe piece around the sinew loop three times as in Figure 6.
- Pull the slack in the sinew out by pulling it back on the left side of the breastplate until the whole row is taut.
- As in Figure 7, on the outside of the left strap, wrap each of the sinew threads around the center of a leather fringe

in opposite directions three times. Then pull both threads tight until the whole row of bone and beads are held against both right and left sides of the breastplate. Tie a knot using a double overhand knot.

➤ Put a drop of super glue on the knot and let dry.

➤ To finish off these ends, tie the leather fringe in a single overhand knot, covering the sinew wrappings and knots as in Figure 8.

➤ Complete each row in the same way.

➤ After stringing all of the rows of hairpipe and beads, use the bottom holes to fasten the waist ties as shown in Figure 5.

➤ Using the second latigo lacing. String this row entirely with beads, using enough so they loop down, being longer than the hairpipe rows.

➤ Tie a single overhand knot on the outside of the right and left strap leather. This will hold everything in that row in place.

If the length of the breastplate is to be longer than the wearer's waist, the tie thong should be strung through an extra hole at the waist position. You can still end the bottom of the breastplate with the looped bead string.

With lots of hard dancing, expect the sinew to fray over time. Inspect the stringing from time to time and replace as needed. When strung this way, if one string breaks, the damage is limited to one row.

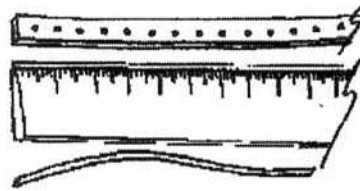


Figure 1



Figure 2



Figure 3

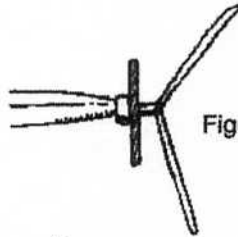


Figure 6

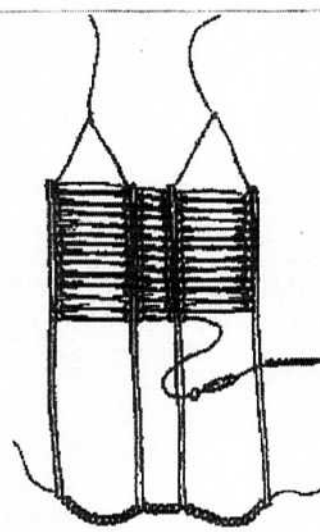


Figure 5

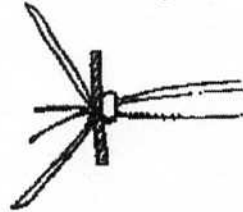


Figure 7

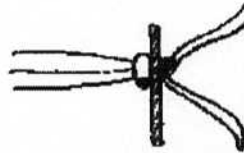


Figure 8



Figure 4



@PJL SET RET=MEDIUM

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@PJL ENTER LANGUAGE



in opposite directions three times. Then pull both threads tight until the whole row of bone and beads are held against both right and left sides of the breastplate. Tie a knot using a double overhand knot.

- Put a drop of super glue on the knot and let dry.
- To finish off these ends, tie the leather fringe in a single overhand knot, covering the sinew wrappings and knots as in Figure 8.
- Complete each row in the same way.
- After stringing all of the rows of hairpipe and beads, use the bottom holes to fasten the waist ties as shown in Figure 5.
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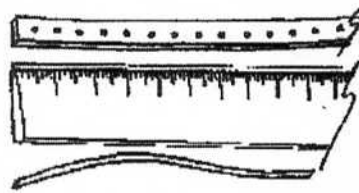


Figure 1



Figure 2

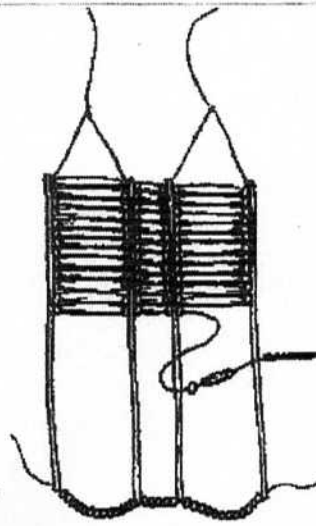


Figure 5



Figure 3

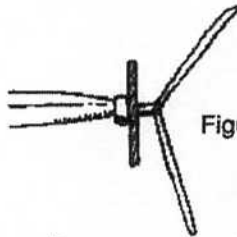


Figure 6



Figure 4

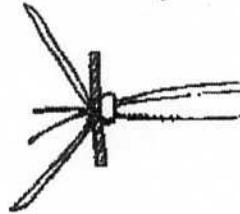


Figure 7

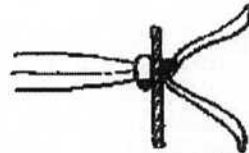


Figure 8

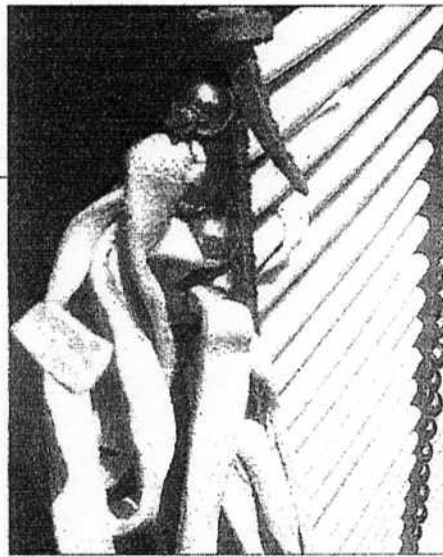


Left: Jack Red Cloud (Lakota), wearing a bone breast plate with a Peace Medal attached.

Written Heritage Collection.

Right: Close up of fringe attachment to breastplate.

Photo by J. Herliard



# WAARMING POWMOW POX

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**VERY CONTAGIOUS**

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**SYMPTOMS** - Continual complaint as to need fresh air, sunshine and dancing. Patient has blank expression, sometimes sings to themselves and practices not over stepping the song. Has no taste for work of any kind. Frequent checking of Crazy Crow catalog. Often seen scraping up road kill for use as dance items. Secret night phone calls to dance pals. Mumbles Horse Stealing and other songs to self. **NO KNOWN CURE.**

**TREATMENT** - Medication is useless. Disease in not fatal Victim should dance at every powwow when possible. Listening to tapes and CD's of powwow music helps. Victim can enjoy dancing.

**OCCONECHEE LODGE 104**