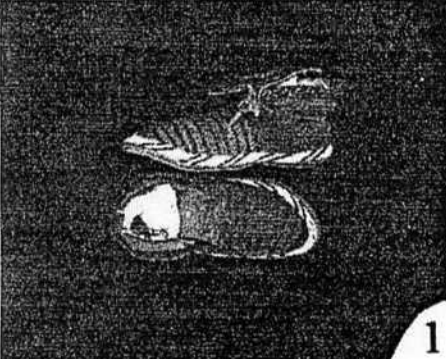


A DESCRIPTION OF ONE PAIR OF SIOUX MOCCASINS

by Bob Brewer

Illustrated by Jim Mewes &
Bill Brewer

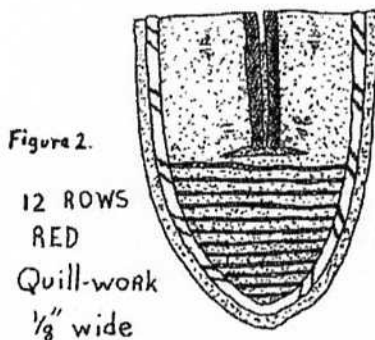
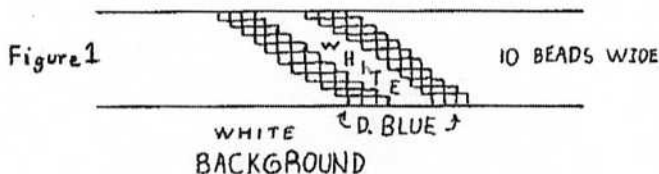


The pair of moccasins, (catalogue no. 88-2378) discussed in this article were examined by the author in the Kansas City Museum of History and Science, Kansas City, Missouri during the summer of 1972. It is a typical pair of Sioux partially quilled and beaded moccasins produced by the Sioux Indians between 1870 and 1890.

The moccasin uppers are made from a piece of thick Indian tanned buckskin which has been heavily smoked to a dark brown color on both sides of the hide. A single 3/8" wide (10 beads) lane of lazy stitch beadwork runs around the perimeter of the upper about 3/8" from the edge (Figure 1). Dark blue and white 4/0 Italian beads were used. Twelve (12) rows (Figure 2) of dyed red quills were sewn across the tops of the buckskin uppers. The quilling technique is shown in Figure 3. A tongue of smoked buckskin is sewn to the upper. The dimensions of the tongue are given in Figure 4. A 1 1/2" wide binding of grey calico is sewn around the tops of the moccasin cuffs (Figure 5).

The soles were made from rawhide and sewn to the uppers with sinew. All sewing, including the bead and quillwork, was done with sinew.

Photo 1 shows the moccasins examined in the museum. Photo 2 is a similar pair reproduced from the original by Jim Mewes



ACKNOWLEDGEMENTS

My thanks to the Kansas City Museum of History and Science for letting Jim and Ronnie Mewes, Bill Brewer, and I examine their storage collection. Also, to Bill Brewer and Jim Mewes who supplied the drawings and photos to illustrate this



LIHA NEWS

1973 LIHA POWWOW

Once again, as last year, LIHA will hold a powwow over the Thanksgiving holidays; Friday and Saturday, November 23 & 24, 1973, St. Raphael Gym, New Orleans, La.

Dancing will be held Friday and Saturday nights with no competition. Free camping is available with hot showers.

Last year's dance was a huge success. Everyone come on out this year and make the 1973 winter powwow a success.

Membership Meeting

The Annual LIHA Business Meeting is called for 2:00pm, Saturday, November 24, 1973, St. Raphael Church Gym, New Orleans, Louisiana, corner of Mendez and Mandeville Sts. Election of officers and regular association business will be on the agenda.

Nominations for the 1973 LIHA Executive Council will appear in the November, 1973 issue of WHISPERING WIND Magazine.

1974 Dues

The membership rolls will be open for new members to join LIHA, Inc. and old members to renew on November 1, 1973. Dues paid after this date will not expire till December 31, 1974. Membership is \$3.00 per calendar year per individual 14 years and older. Family membership for all persons in an immediate family except children 14 years and older is \$7.00 per year. (\$1.75 of each individual and Family membership goes toward the publication of WHISPERING WIND Magazine.)

Renew now-Support your state associations

Traders Welcome

Free booth space to traders dealing in True Native American Crafts and Craft supplies. Tables available on a first-come first served basis.▲

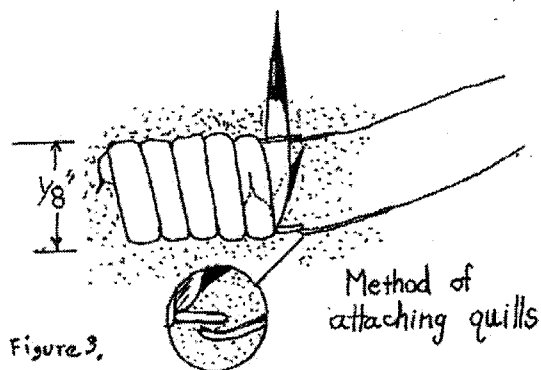


Figure 3.

Method of attaching quills

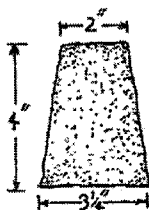
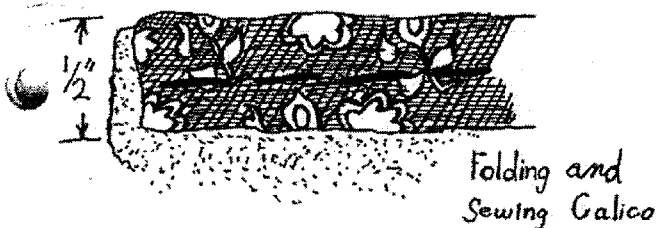


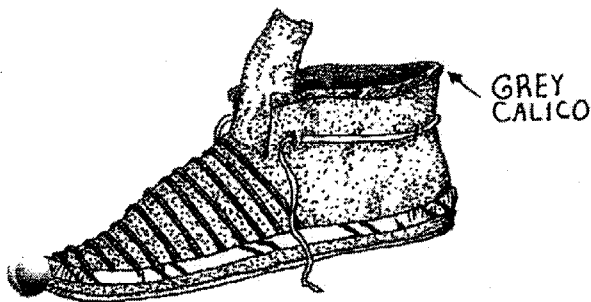
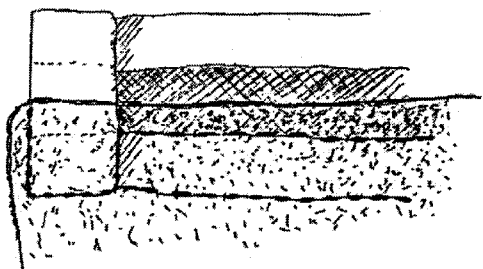
Figure 4

TONGUE

Figure 5.



Folding and Sewing Calico



GREY CALICO

Cheyenne



Moccasins

PART ONE

by Ty Stewart

Introduction

Among the beadworkers of the Plains Indians the talents of the Cheyenne women certainly must be considered as being second to none. For years, dancers of all tribes have valued their fine beadwork and sought out Cheyenne moccasin makers. In doing research for this article, it was interesting to note the varying degrees of craftsmanship. It was either excellent or good. There were very few "bad" pairs beaded in a sloppy manner.

A Cheyenne woman exercised great care in culling beads so as to use the most perfect among the lot. Along with careful bead selection, their use of colors, design elements and design placement gives the finished product a look that is all "Cheyenne".

It would be worth mentioning here the fact that women's trade guilds existed and were very possibly the cause of the especially fine examples of beadwork to be found. To explain

this further, it is necessary to know, in brief, the guilds' function. Each guild has its leader and various members. A woman desiring to work with the guild went to the head woman and declared her vow to do a particular type of work. The vow was always beneficent. The guild was gathered and preparations made to begin work. Usually only four types of work were done by the guild. The articles made were tipis, walls (dew cloths, partitions or liners), pillows and beadspreads - "all articles belonging to women and made by women." (Marriott, 1937) These articles were referred to as sacred beadwork and employed four colors - red, yellow, black and blue (turquoise). Marriott states that these colors were used in medallions and that no other colors may be used. However, dark blue, red, black, white and yellow have been observed.

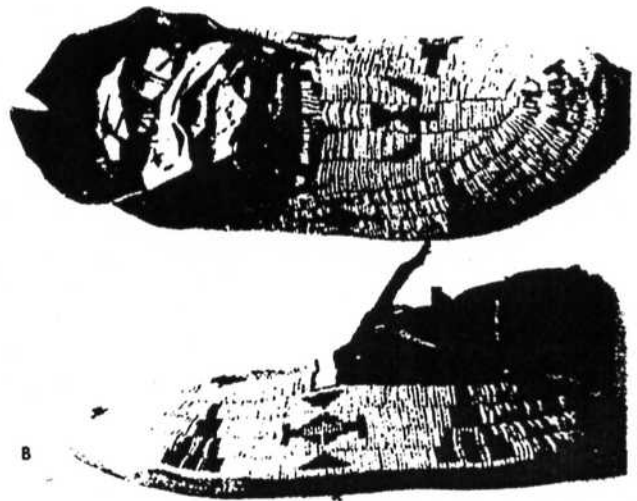
Now occasionally mother-in-law and father-in-law tabus were lifted by the vowing of sacred beadwork which would include among the other four items mentioned above an "especially fine pair of bead covered moccasins." (Marriott 1937) The habit of always doing fine work was the result of the trade guilds and the habit was therefore carried over to all other types of beaded articles, including moccasins, pipe-bags, saddle bags, cradle boards, etc.

Cheyenne Characteristics

The fine article by Mr. Richard Conn, "Cheyenne Style Beadwork" (American Indian Tradition, Vol VII, No. II) gives us a good start in the identification of Cheyenne examples, and we will add our observations to his.

What makes a moccasin Cheyenne? To begin with, they are always beaded in the lazy stitch technique. That's simple enough, but there are many more prominent clues than this. For example, there are designs which seem to be used only by the Cheyenne and no one else. Together with the design elements would go the placement of the bead rows upon the moccasin. In the majority of examples, certain rows were usually present regardless if the moccasins were fully or partially beaded, and in some cases a fill-in of solid color on partially beaded moccasins would produce a typical pair of fully beaded of moccasins. Fig 10-A to P show some typical ways the bead rows can be placed.

Design placement is another deciding factor. Regardless of the type of design used, there is always one design located in the front center. Then three designs are placed down each side evenly spaced, making a total of seven designs around the perimeter (photo B). Since seven is a number next to the importance of four among the Cheyenne, this may be the reason for using seven. Upon occasion I have found moccasins with five or nine designs around the perimeter. Some of these were identified as Arapahoe and were usually accompanied by an unusual treatment of the tongue and were certainly in the minority of examples studied.

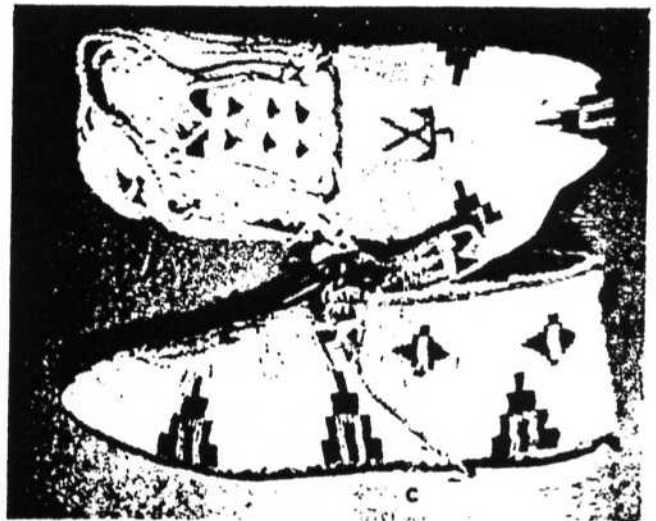


This is not to say they were not Cheyenne, however. Photo F is an excellent example of Cheyenne moccasins and will attest to the fact that nine designs were also used around the perimeter.

There is almost always present a row of beads across the top of the instep just below the point where the tongue is sewn on (photo B). Occasionally this is absent, but seems to be contrary to the norm (photo C).

A row of beads that runs up the back of the heel, hiding the heel seam, is also present and in most cases begins at the bottom and continues up to the end of the stitching where the side Flaps separate (photo D). Some examples had the heel seam row beginning above the first row of beads around the perimeter (photo E).

There is a conspicuous absence of the triangle (also called mountain or tipi) design on the top of the toe as is found in Sioux moccasins. Designs in Figs 4-A to H, or similar designs, are used on the top of the toe exclusively.





Cheyenne beadwork has a flat look about it. Conn mentions the "beadworkers' painstaking care" was apparent in lining up their rows one above the other. A technique used in achieving this flat look is shown in Fig 1. By hooking the rows above or below and cinching the bead row tightly, the rows are flattened out and lining up of rows was automatic. This technique was found to be used in many pieces of work, although it is apparent that not all beadworkers employed its use.

The tongue is usually cut as shown in Figs 2 and 2a. On more modern examples the tongue is sometimes solidly beaded as in photos C and U. This is quite new and not often seen.

One last interesting feature is the use of a welt. This is a piece of buckskin about 1/4" wide that is sewn around the bottom of the moccasin, to the sole (Fig 3).

The interesting thing is that it was not found on any Northern examples. It was found on some Southern examples, however, and there seems to be a definite reason for this fact.

Back in the early 1900's, a missionary by the name of Reese Kincaid went into the trading business. Mr. Kincaid was the original proprietor of Mohunk Lodge in Clinton, Oklahoma (now owned by N.B. Moore). Mr. Kincaid organized what was most probably the first co-op for Indian beadworkers. He induced the beadworkers to bring their work to him, and he sold it with the name of the beadworker tagged to the article. (At that time fully beaded moccasins sold for \$8 to \$10 a pair!) According to several of the old traders in Cheyenne country, Mr. Kincaid is given credit for the introduction of the welt. The purpose of the welt was to help keep moisture off the sinew and to further act as a cushion. This added durability to the moccasin and also allowed for easy repair of another sole without wasting a beautifully beaded pair of uppers.

Mr. Kincaid also copied all the designs in color that appeared on the moccasins so a prospective buyer could pick the style he desired. This story was told to me by Mr. Bill Center who at one time traded with the people who owned the trading posts and was fortunate enough to have known some of the "old timers".

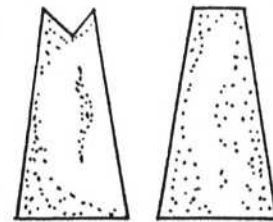
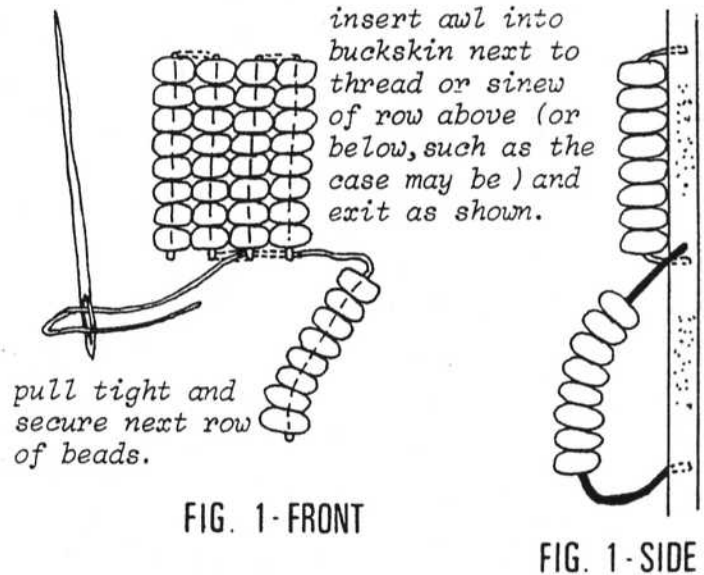


FIG. 2 FIG. 2a
Typical Tongues

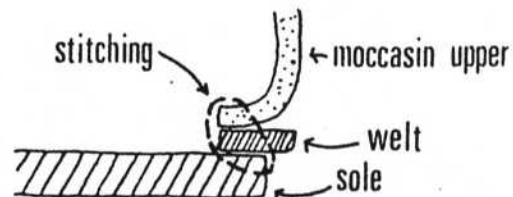


FIG. 3 Welt Insert

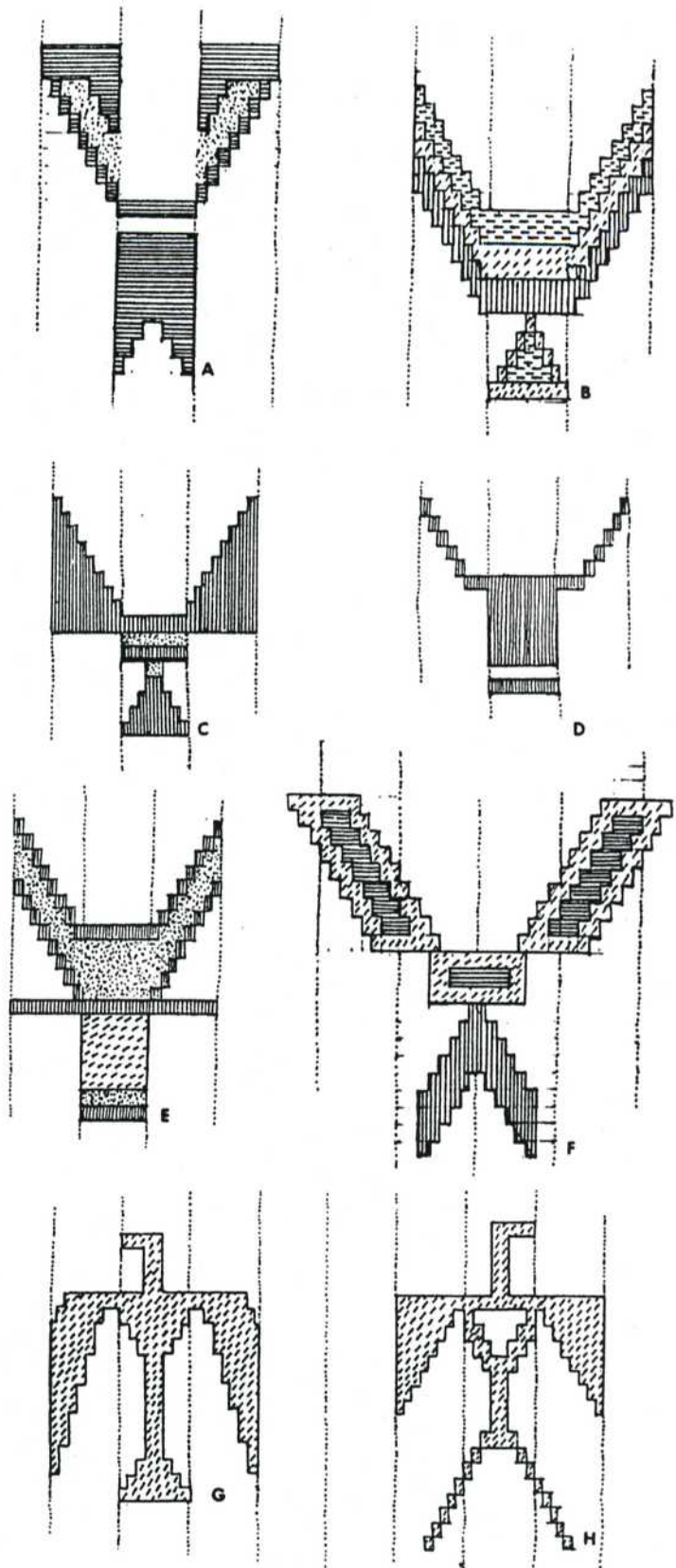
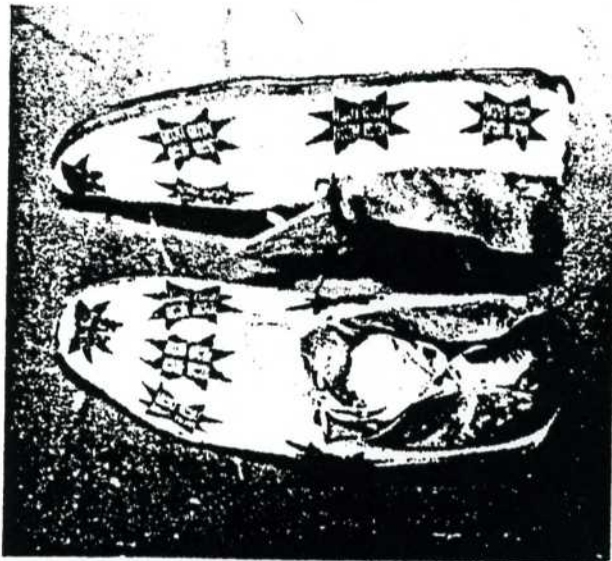
Designs & Arrangement of Bead Rows for Fully Beaded Moccasins

Most of the designs found on Cheyenne moccasins can be safely defined as being Cheyenne in style. This should not be understood to mean that the Cheyenne necessarily originated them, for there most certainly was some influence from their Lakota cousins. More likely they borrowed and refined the designs to suit their personal taste. A good example would be the triangle design. The Cheyenne developed a very steep triangle that has remained that way and is still used. Conn calls this the "1890" triangle as it seems to be about the time it started appearing in beadwork (Fig 7B). The designs shown in Figs 4 to 9 are but a few typical designs to be found. They are drawn in relation to the number of rows necessary to complete the design.

Cheyenne moccasin designs can be separated into three design categories: (1) Geometric (triangles, squares), (2) Realistic (birds, horses, dogs, dragonflies, bug heads), and (3) Stripes or contrasting lanes of color.

Certain combinations of designs were used together. For example, a favorite combination was a triangle design (geometric) around the perimeter with a bird or bug head design (realistic) on the top of the toe portion. This is one of the most common combinations to be found. A variation would be triangles alternating with a different geometric design around the perimeter and a geometric design on the toe. Still another variation would be a triangle design alternating with a realistic design around the perimeter, and a realistic design on the toe.

Photo F shows the eight point star used exclusively. In this case there are two alternating color schemes in the star, which can also be done with triangles. As one can easily see, the possibilities are many.



Typical Toe Designs
FIG 4 - A to H

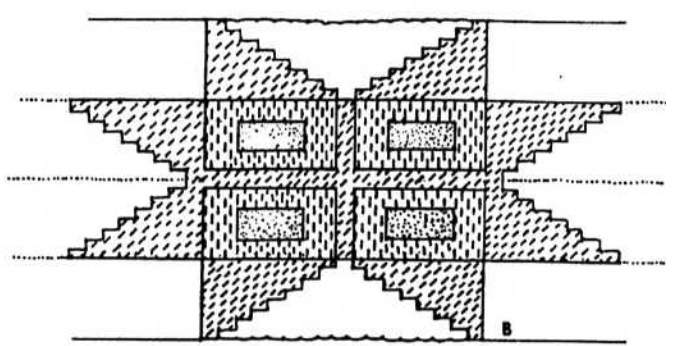
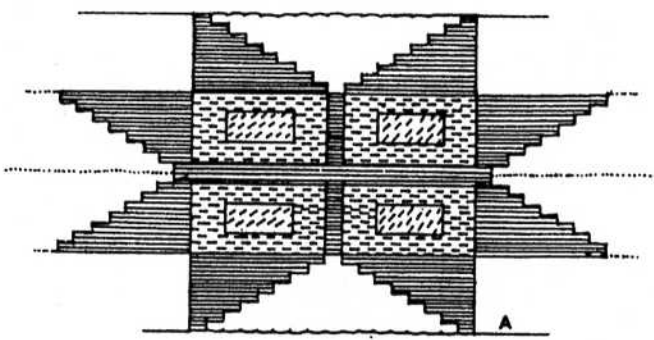
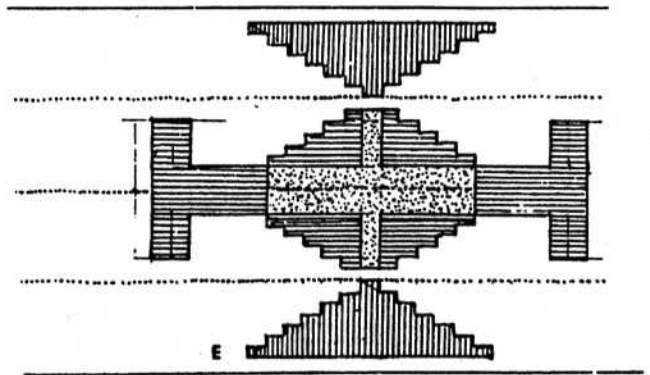
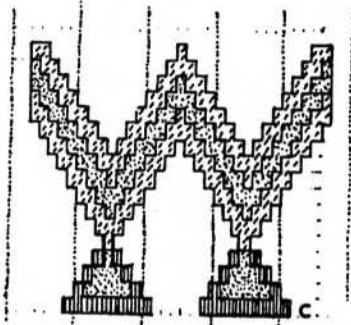
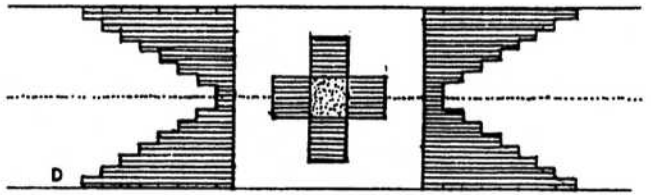
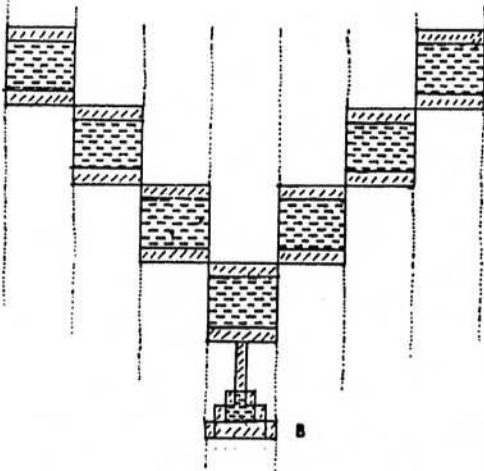
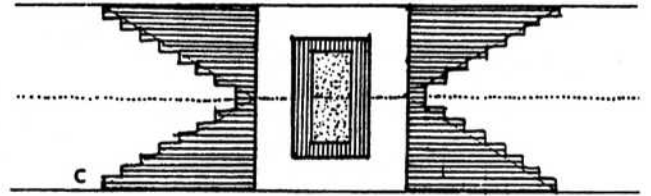
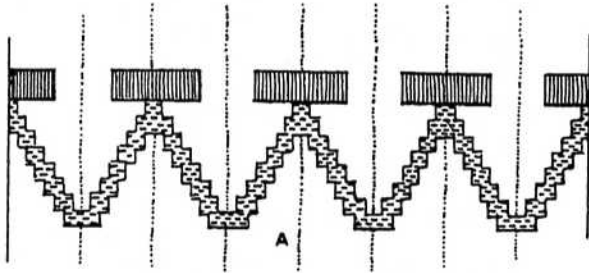
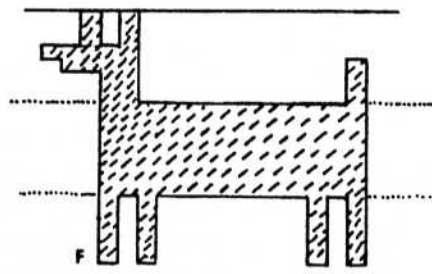


FIG 5 - A to F

Toe and/or Perimeter Designs



Toe Designs
FIG 6 - A to C



Toe and/or Perimeter Designs

FIG. 7-A to P



WHITE



DARK BLUE



LIGHT BLUE



DARK GREEN



BLACK



ROSE



PINK



YELLOW

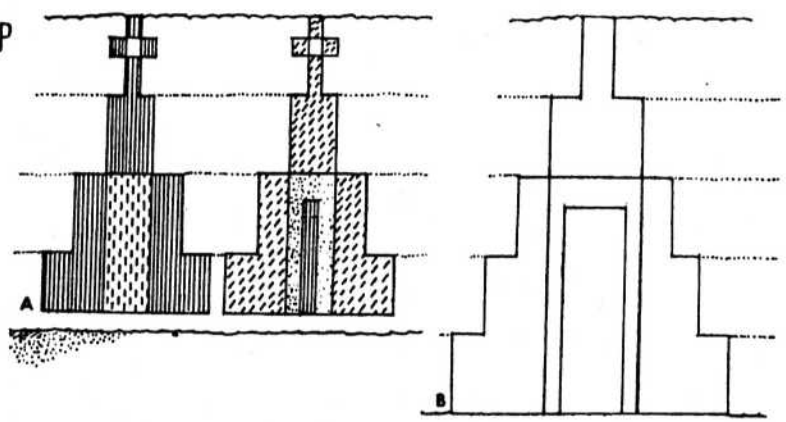


ORANGE

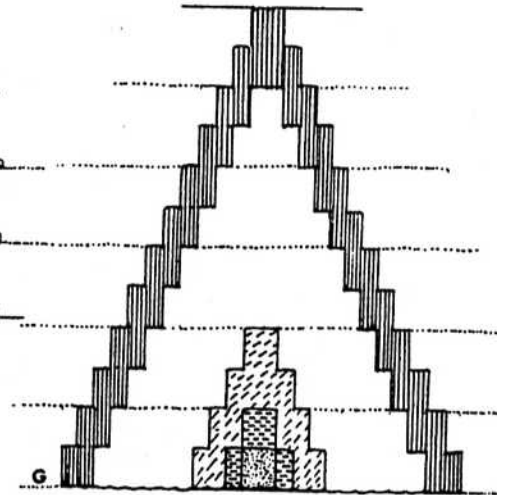
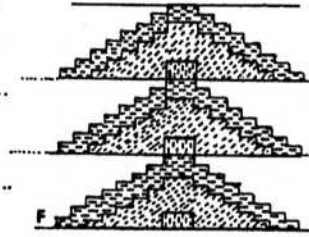
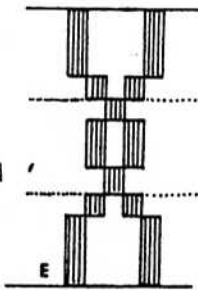
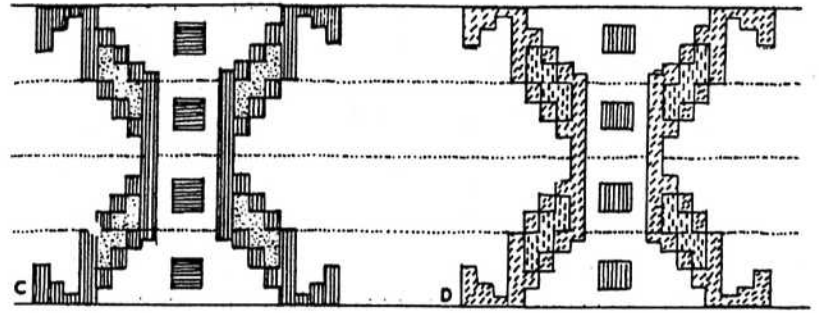


MEDIUM GREEN

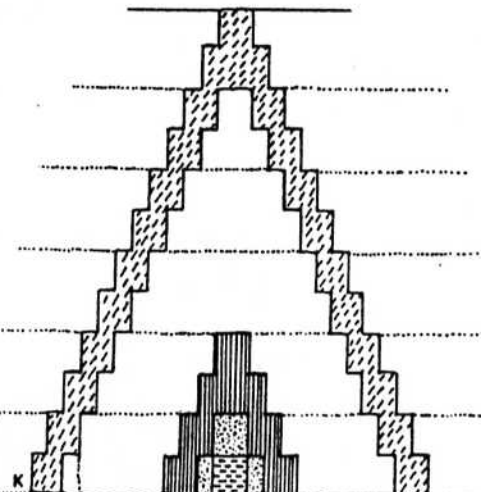
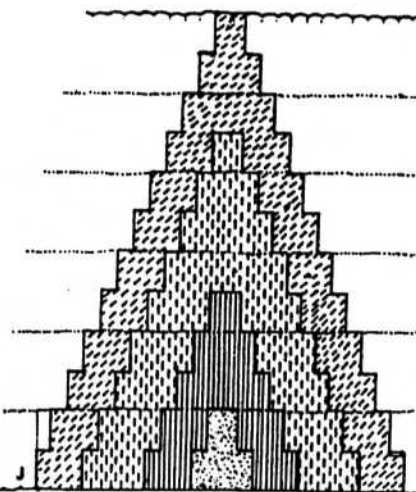
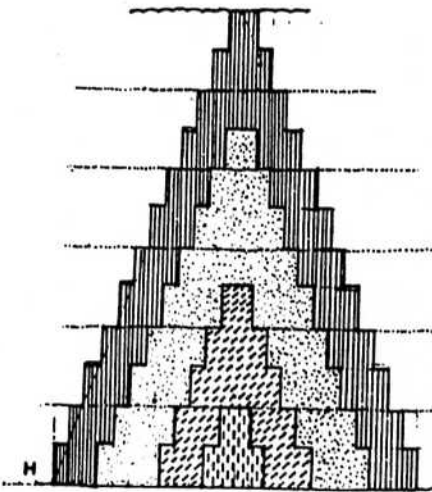
Color Key



"1890"



Perimeter Designs



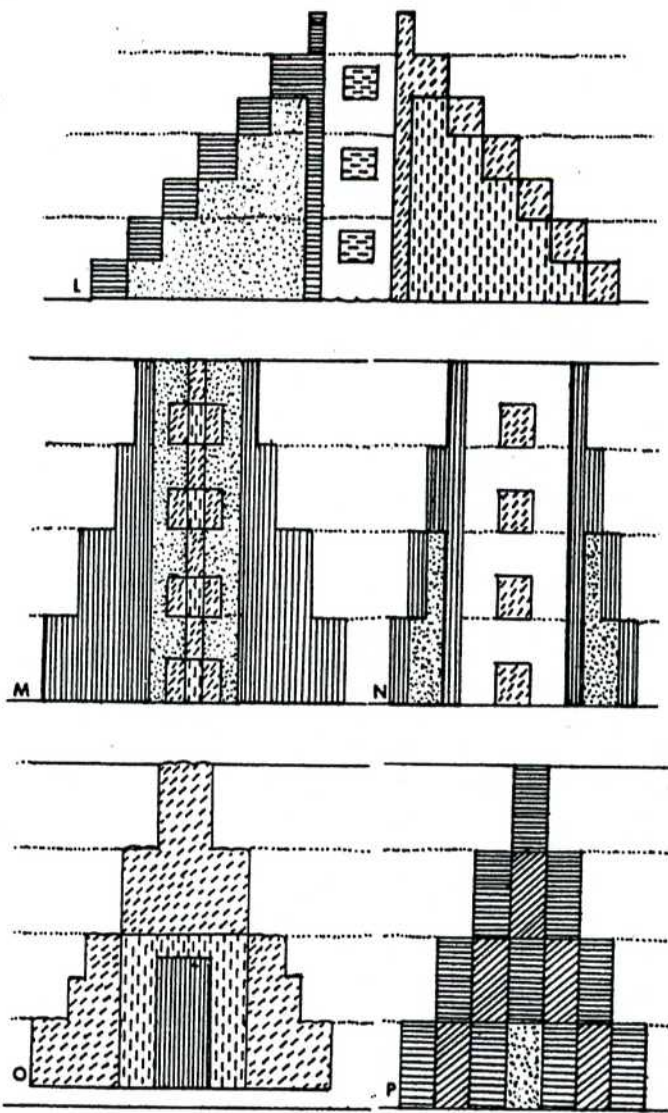
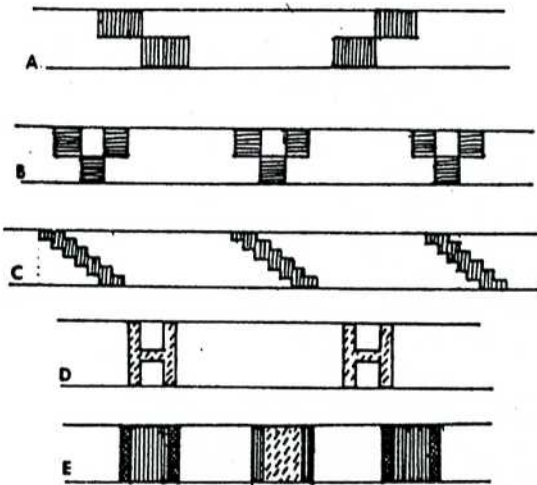
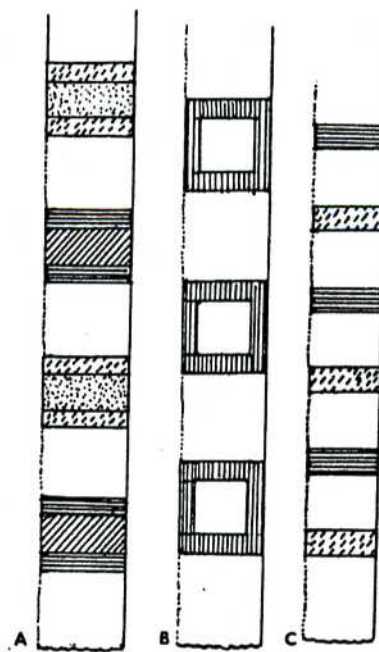


FIG 7 Perimeter Designs



Designs across top of instep, at bottom of tongue
FIG 8 A to E



Designs at Heel Seam
FIG 9-A to C

NOTE: The designs presented on this page and the previous pages are not the only designs used on Cheyenne moccasins. They are representative of typical designs to be found and have been reproduced for your study, along with a color key (see page 7).

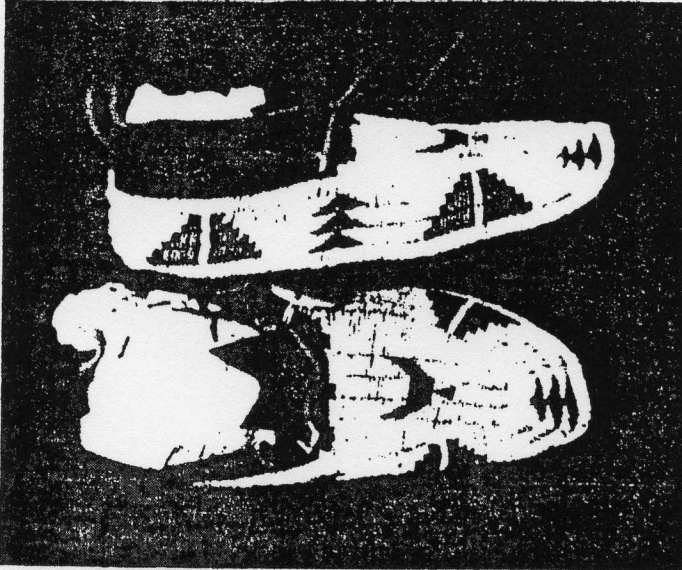
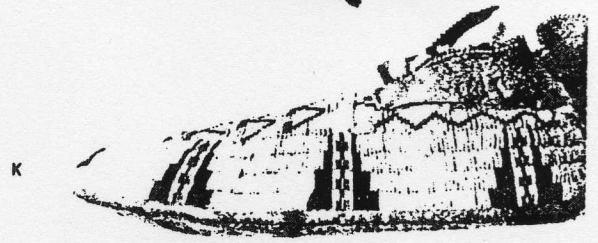
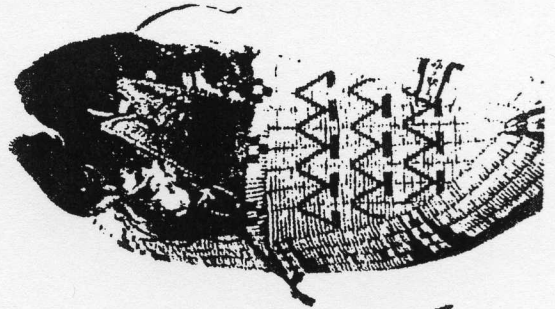
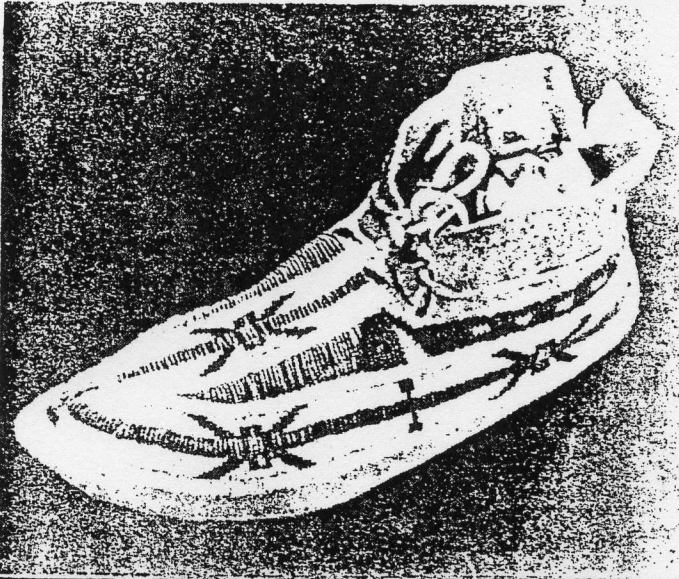
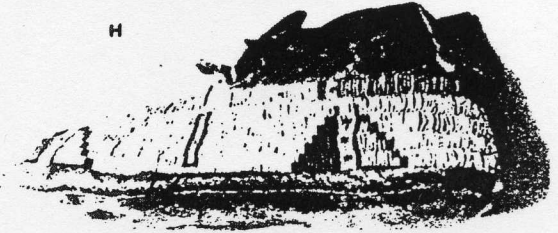
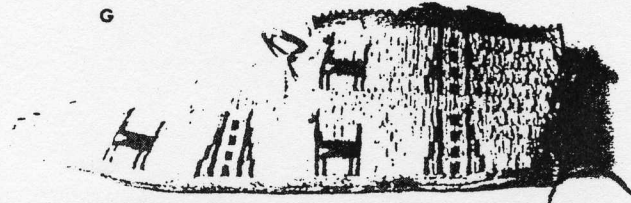
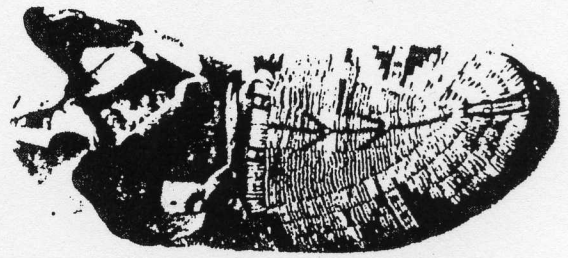
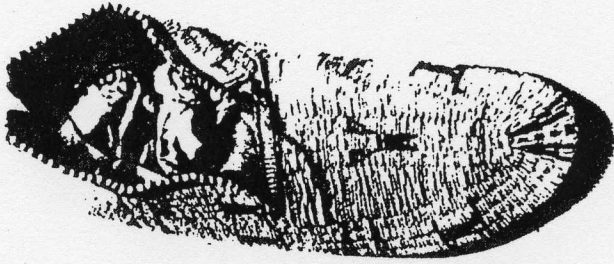
It would seem that geometric designs were used more than realistic designs. When stripes were used, they appear to be used almost entirely with geometric designs. The realistic designs, like the bird, when used on the toe, would have its head pointed toward the front (photos B and C). When used on the side, the bird was on its side with head pointing to the front (photo V). When horses or dogs were used on the side, they were head to the front (photos G and M).

Stripes were used usually around the perimeter as in photo N, or around and half-way up the side (photo U). Sometimes the stripe connects part of the design such as in photos J and P. Stripes are also shown down the top on the toe portion as in photos A and T. This is thought to be a woman's style. Photos S and X have definitely been identified as women's styles.

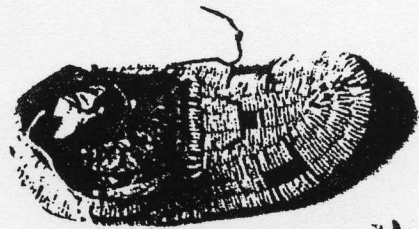
Photos A to W and Figs 4 to 9 are examples of fully beaded moccasins with the bead rows laid out. Study the photos carefully for exact designs, then relate that with the bead rows shown in Fig 10A to P for similar proportion.

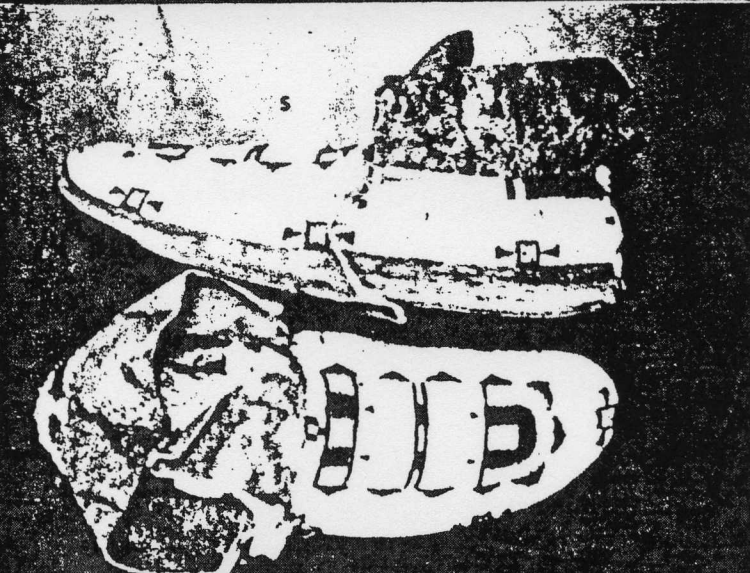
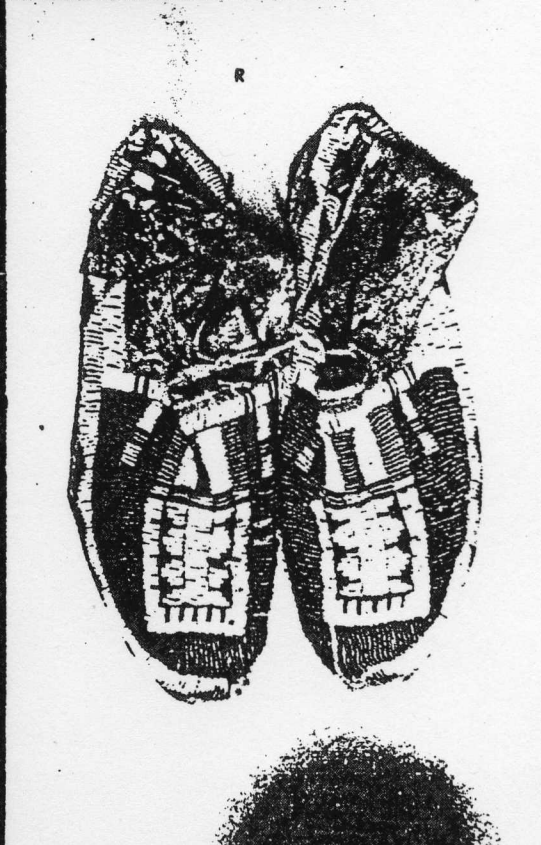
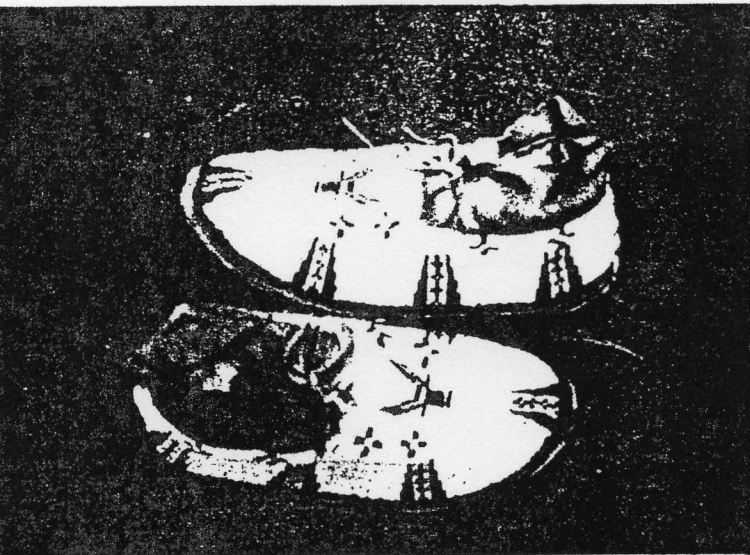
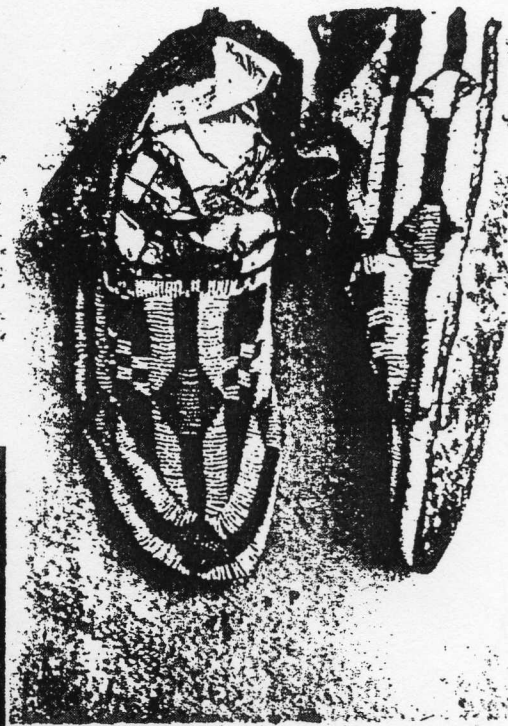
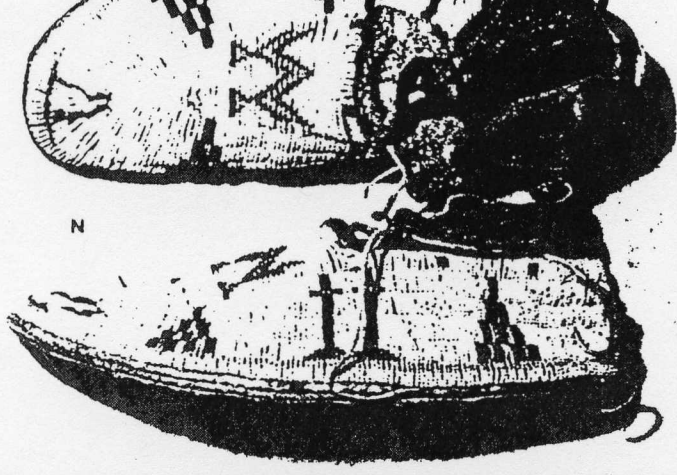
Next month we will describe the partially beaded moccasin and include construction details for completing your own pair.

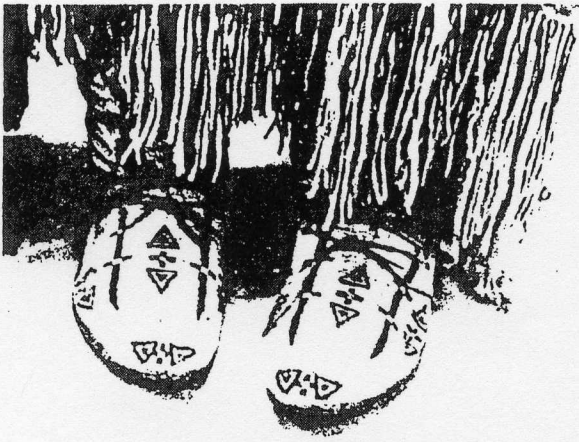
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M







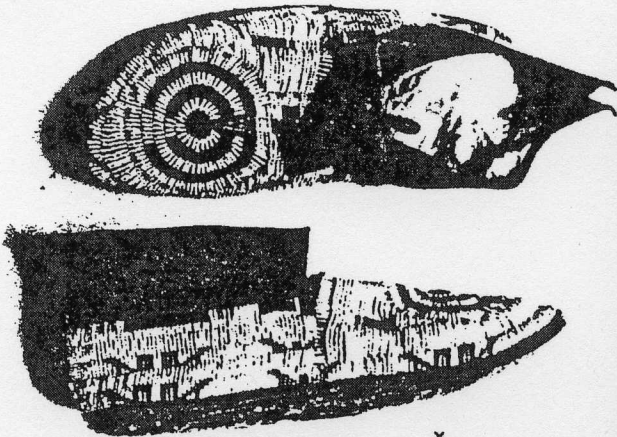
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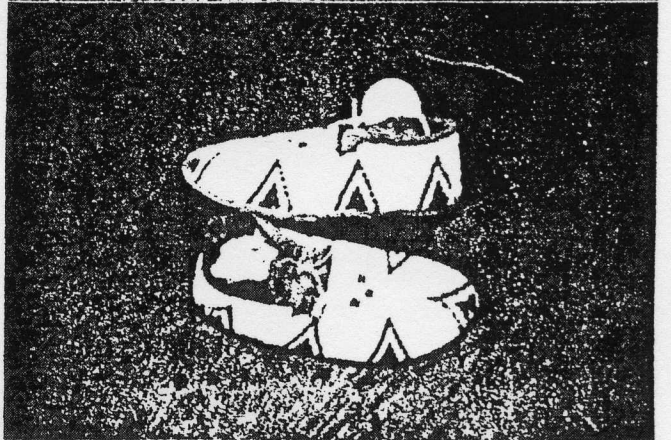
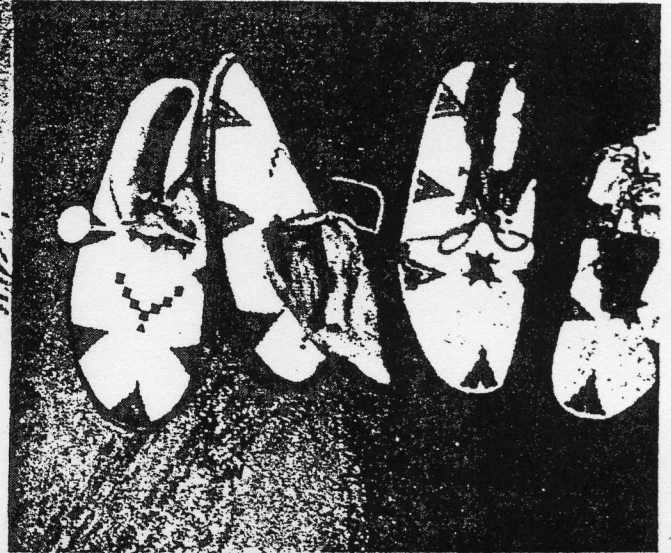
U



V



X



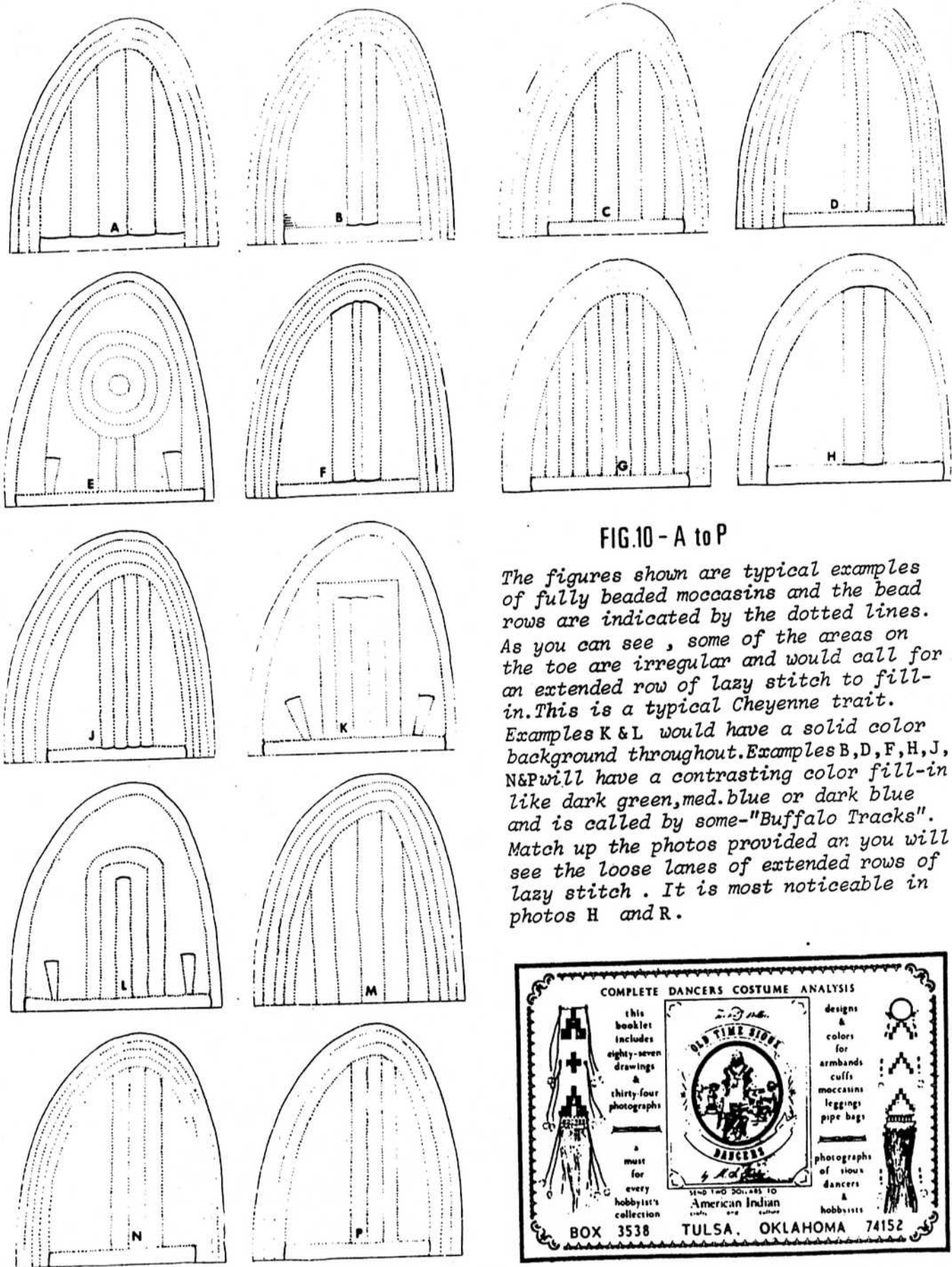


FIG.10 - A to P

The figures shown are typical examples of fully beaded moccasins and the bead rows are indicated by the dotted lines. As you can see, some of the areas on the toe are irregular and would call for an extended row of lazy stitch to fill-in. This is a typical Cheyenne trait. Examples K & L would have a solid color background throughout. Examples B, D, F, H, J, N & P will have a contrasting color fill-in like dark green, med. blue or dark blue and is called by some-"Buffalo Tracks". Match up the photos provided and you will see the loose lanes of extended rows of lazy stitch. It is most noticeable in photos H and R.

COMPLETE DANCERS COSTUME ANALYSIS

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designs & colors for armbands, cuffs, moccasins, leggings, pipe bags

photographs of Sioux dancers & hobbyists

BOX 3538 TULSA, OKLAHOMA 74152

Cheyenne



Moccasins

by Ty Stewart

PART TWO

While completing my research on this article, some suspicions were verified. First of all, photos A & T in Part I were definitely identified as women's styles. The use of the welt or seam as the Cheyenne women call it, was introduced to them by Reese Kincaid, which verifies our explanation given to us by Mr. Bill Center.

Mr. Kincaid would start the Indian women out doing edgework, then simple projects like

coin purses and baby moccasins until they were ready for full sized moccasins. Then they were given the material and beads necessary to complete the work. Kincaid seemed to be extremely fussy and demanded good workmanship. He was referred to as being a fair man, and all indications were that he was well respected by the beadworkers. Now to continue our article, we will begin with partially beaded moccasins.

Designs & Arrangement of Bead Rows for Partially Beaded Moccasins

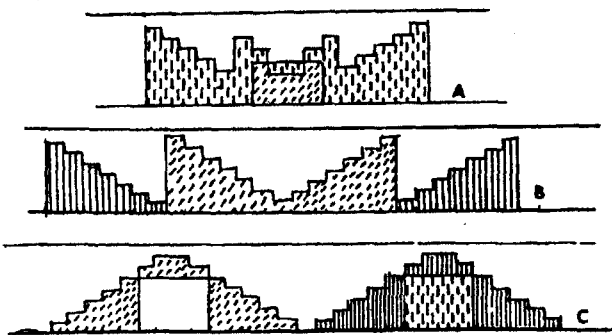
Earlier I mentioned that "certain rows" were almost always present on Cheyenne moccasins regardless of whether they were fully or partially beaded. Principally, these would be the row across the top of the instep, and the row up the heel seam of partially beaded moccasins. The toe may have five or six rows, depending upon the design (see photo P-C and fig 12) running down to meet, or stop just short of, the bead row around the perimeter. The "circle" design also appears on the toe as in fig 12C and photo

There are two "flags" that are placed, one on each side of the moccasin and butt up against the row across the top of the instep. One exception to the row at the instep is a single row of beads placed end to end as in Fig 12A. These seem to be the most common bead row placements to be found. The perimeter row may be continuous all the way around or may stop on the inside of the moccasins, just around the corner of the toe as shown in figs 12A & D. In many examples a row of beads was placed about one inch above the perimeter row (photos P-E & F) and the design used was the same as that in the row below.

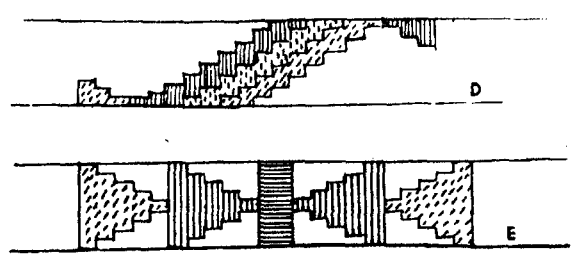
The designs are rather limited around the perimeter because of the use of only one row of beads (fig 11 A to E). The designs used up the heel seam and across the top of the instep are like, or similar to, those shown in the section on fully beaded moccasins. The toe presents a different picture, however, and may combine the use of realistic and stripe designs together (photo P-D and fig 13 B to D), or geometric and stripes (photo P-C), forming a rectangular strip of beadwork.

The toe design will sometimes have a border of dark contrasting beads surrounding the main design as in photos P-C, D, F and figs B and C. Notice how the bottom row runs perpendicular to the rest. The toe design sometimes gives the appearance of being divided into two separate parts with the main part being the lower portion (closest to the toe). In each case, they are separated by a stripe design. A stripe design is also used in the upper portion.

When a "medallion" or circle design is used, then a connection is made between the circle and the row at the instep. Four or more lanes of lazy stitch that employ a central design make this connection (photo P-E and fig 13A).



Perimeter Designs



Perimeter Designs

FIG. 11 A to E

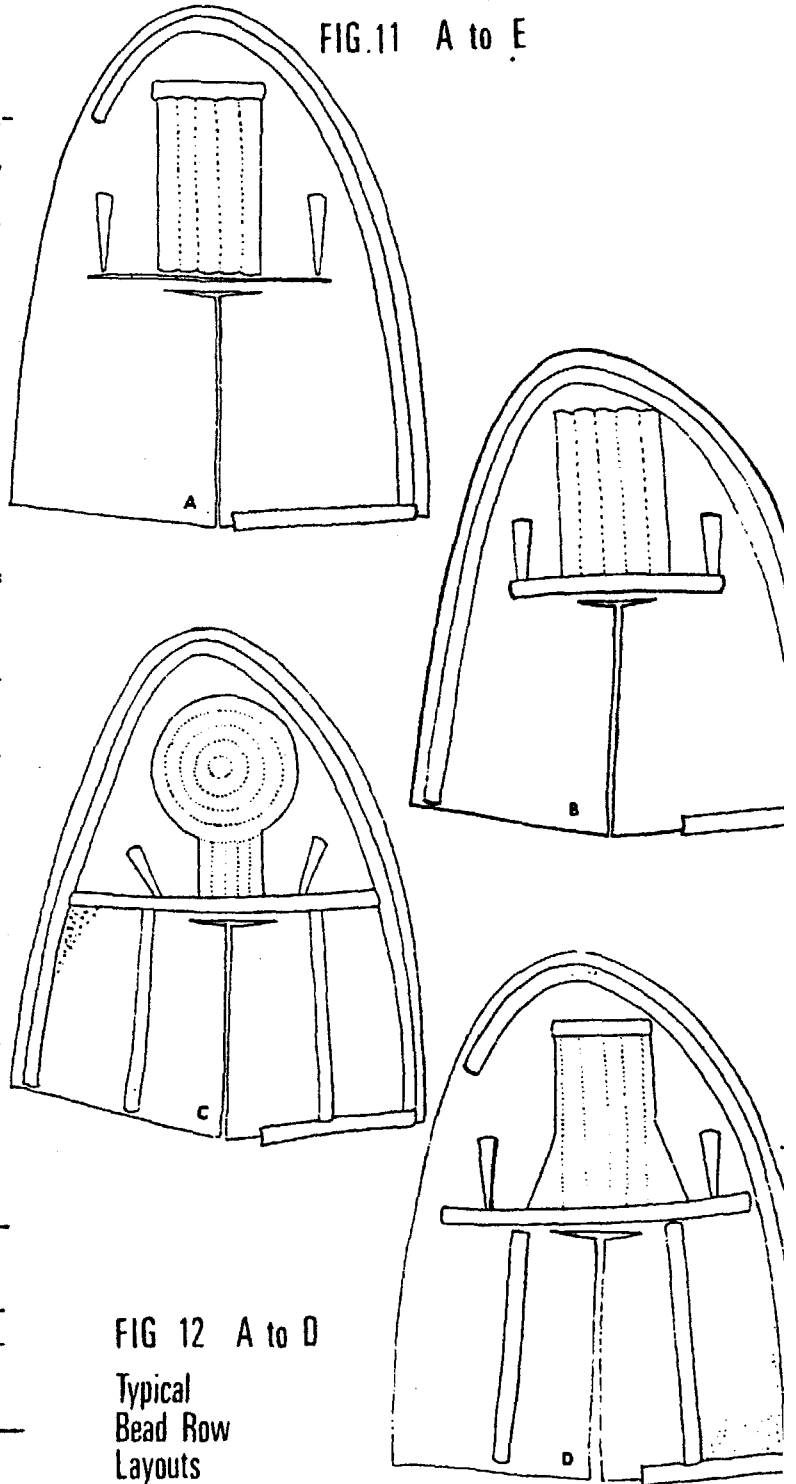
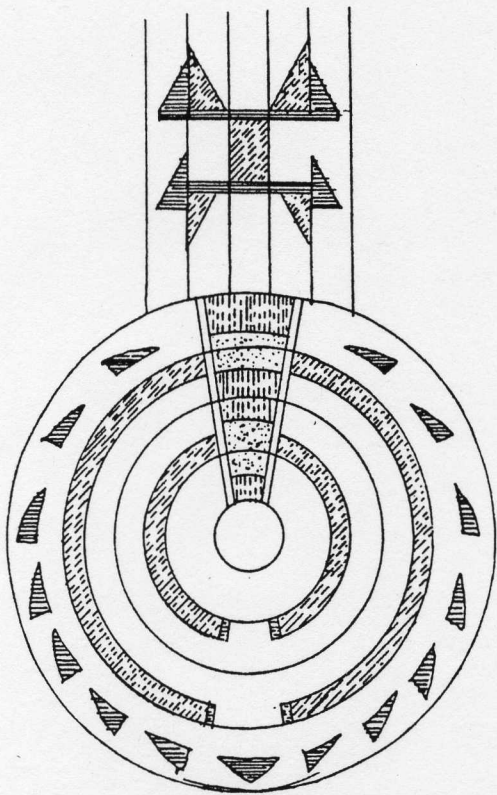
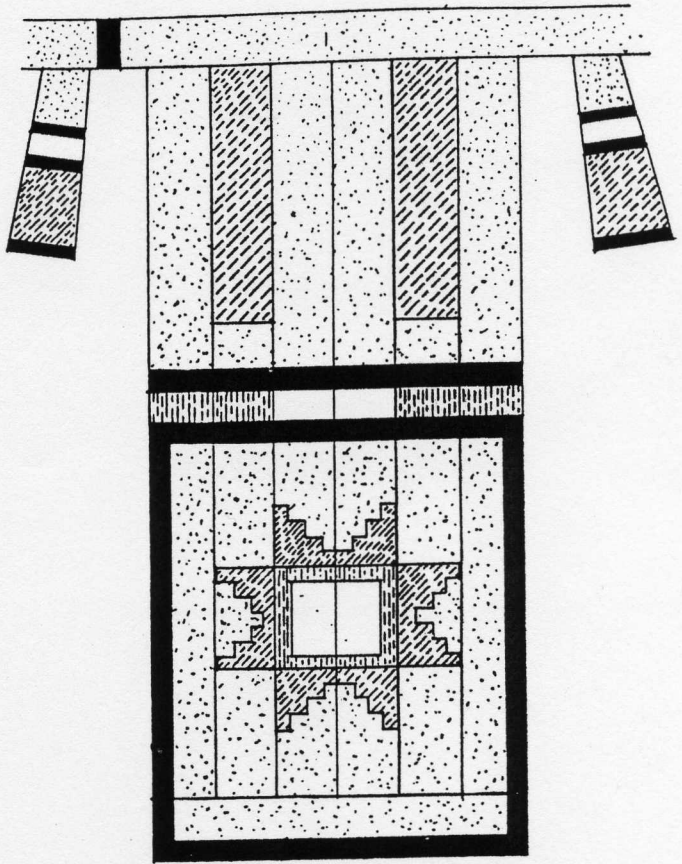


FIG 12 A to D

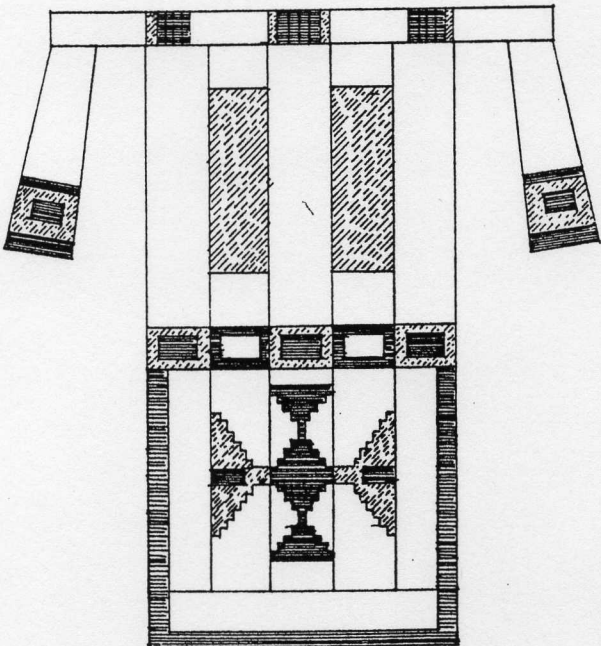
Typical Bead Row Layouts



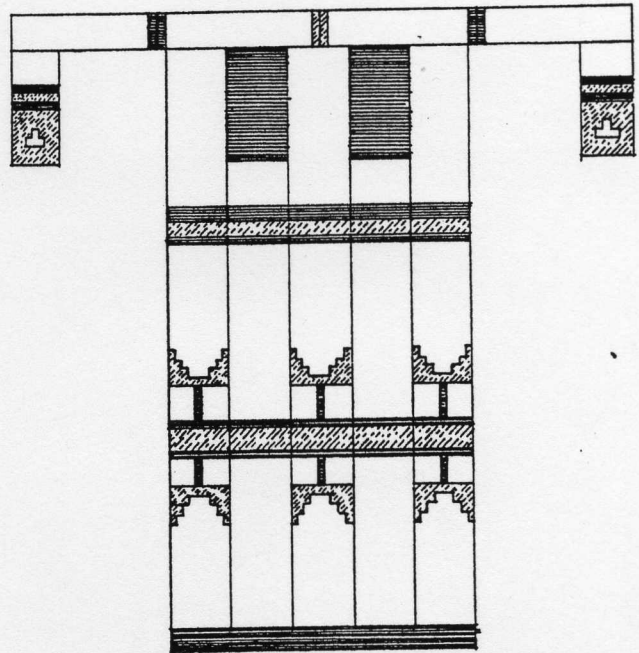
A



B

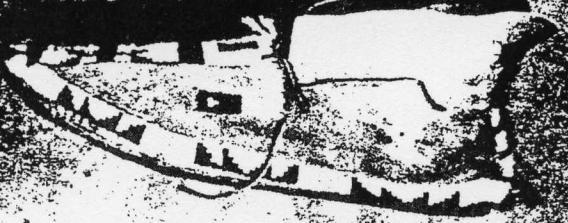


C



D

FIG. 13 A to D
Toe Designs



P-A



P-B

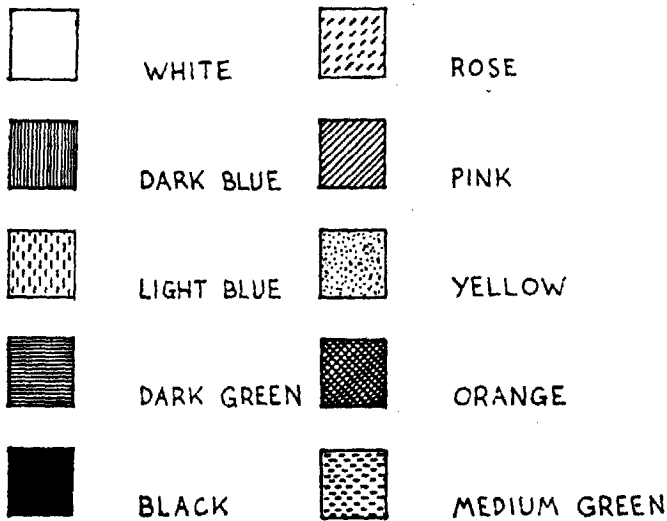


Colors & Beads

Should anyone wish to construct a pair of moccasins that conform to a specific date, it would be worthwhile to visit a museum to examine and photograph a specific pair of moccasins (see, "How to Obtain Help from Museums" by Norman Feder in AICC, Vol 5, No 2.) I would distinguish the modern period of Cheyenne beadwork to begin in the 1890's. As Conn states, "In the 1890's, Cheyenne beadwork blossomed out with some new designs." With such a definite change, and the influence of the Kiowas and Comanches on the Southern Cheyenne, the 1890's would be a good breaking point.

The older examples of Cheyenne beadwork are done in Italian beads, size 5/0 and 6/0 being the preferred sizes used. Italian beads are very uneven, but the colors seem to be brighter and the color selection of Italian beads is better. However, later work was done in Czech beads which are more even by comparison. The preferred sizes used in Czech beads were 12/0 and 13/0. I have come across a very few pair done in 16/0 cut beads that were extremely fine specimens and the workmanship was excellent.

The Cheyenne used primarily 10 colors. They were (1) white—a standard flat chalk white; on old beadwork an almost transparent white with a slight bluish cast is also found, (2) dark blue—not quite royal blue with a purple hue, (3) light blue—a nice bright turquoise, (4) dark green—transparent, but this gives an



Color Key

opaque look as it is so dark, (5) black, (6) rose—this is transparent and has a white opaque center; there is a wide range of shades on this one, (7) pink—a dull pink with a lavender hue, (8) yellow—also dull and referred to as "greasy" yellow, (9) orange—pumpkin coloring and dull, (10) medium green—dull, like wild mint leaves.

The Cheyennes are among the few Plains tribes using black in their beadwork. But black was scarcely noticed in my research on moccasins and was more likely to be used on sacred beadwork or as a substitute for dark blue.

The majority of moccasins examined were beaded with a white background. Light blue (turquoise) would be next, then yellow and medium blue. When buffalo tracks were used the colors most often used were dark blue or dark green, and the rest of the background white. These colors were on museum specimens and would hold the line today. Today, moccasin makers use basically the same colors, but will use a special color upon the request of the person for whom the moccasins are being made. I have heard dancers remark that they prefer moccasins and other beadwork that can be "seen at night". This means night powwows, and moccasins with a white background and dark contrasting designs are just the thing.

As in most beadwork that can be called outstanding or exceptional, the use of contrasting colors is most important. After looking at and studying beadwork of all kinds over the past few years, it is quite evident that when Indian people do beadwork the most important thing is the shade. In other words, colors are thought of as light, medium and dark, not yellow, blue, red, green, etc. Please don't be afraid to copy designs or color schemes. Remember, you can't improve on the way it was done. Don't substitute your ideas for an Indian craftsman's.

Beadwork Technique

Last month we showed you the special method in which some beadworkers secure their beads (page 4, Fig 1). Some beadworkers secure the row by merely going behind the sinew or the threads and not going through the buckskin. When I suggested this to one lady, she said that the thread has a tendency to break. This would most likely be from friction caused by two threads rubbing together. However, the method is used by good beadworkers.

Three sizes of awls are used - small, medium and large. The small awl is used for beading. Let me emphasize here to those who think the use of an awl is awkward - it is not! In fact, it is twice as fast and easier on the needle and thread for securing beads. Most important, it's the way Indian beadworkers work when doing lazy stitch work.

Here is a very important tip when doing Cheyenne style beadwork. When applying the first (bottom) lane of beads, do not cinch up tightly. The reason for this is that when cinching the second row tightly, it will put too much tension on the first row, so simply pull the first row snug and cinch tightly when applying the second row. The cinching and looping of the thread of the previous row causes the lanes of lazy stitch to lay flat.

The number of beads used in each row will vary depending on the beadworker and for what purpose she is making the moccasins. To illustrate, let's say she needs money and has to turn out a quick pair of moccasins. Most likely she will make a pair of partially beaded moccasins and use large beads - large beads

being 12/0 and ~~be~~ five beads to a row. A nice pair will be made in 13/0 cut beads and will have 6 to 8 beads in a row and will, of course, be fully beaded.

Bead lanes will vary in height from 1/4 inch to 3/8 inch with an average height of 5/16 of an inch. The type of beads used and the design employed will govern the height a great deal. As the beadworker put it, "Smaller beads use more ~~in~~ row."

As mentioned above, a small awl is used in the application of beads (small means the diameter of the punch). Sinew, linen or nylon thread is used. The choice would be linen that is heavily waxed, but those who have tried and were successful with sinew use that and nothing else. It was noted that most ladies double their thread. I questioned whether dental floss was ever used and the answer was "yes" but it has a tendency to split, so is not used very much.

Materials & Construction

Ideally, Indian tan buckskin, rawhide soles and sinew are traditional. Some modern moccasin makers prefer using commercially tanned sole leather because moisture will not be as hard on it. Split cowhide is used in place of Indian tan, but only in the less expensive moccasins.

The first step is to draw your foot pattern. This is done by removing your shoe and while standing, have someone trace the outline of your foot. (Be careful not to indent too much at the instep.) Now using your foot outline, draw a sole as shown in Fig 14. Keep it just slightly smaller than your foot outline to insure a snug fit. This way the moccasins will form to your feet.

Now the moccasin upper is shaped as shown in Fig 16 and cuts are made as shown. Be sure to measure at the instep portion so the upper is cut wide enough to fit properly. We have provided a table to the average foot. It will be close enough to fit, but verify by measuring your own feet and draw an outline as shown.

When the sole and upper are cut out, you may if you wish, transfer the outlines to cardboard to make it easier when outlining these figures on leather.

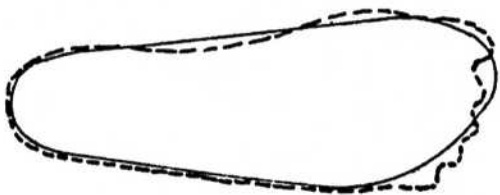


FIG. 14

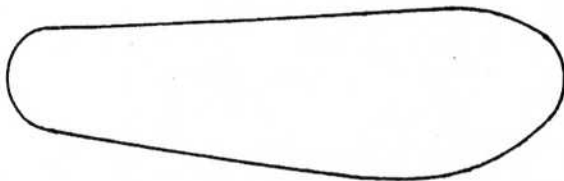


FIG. 15

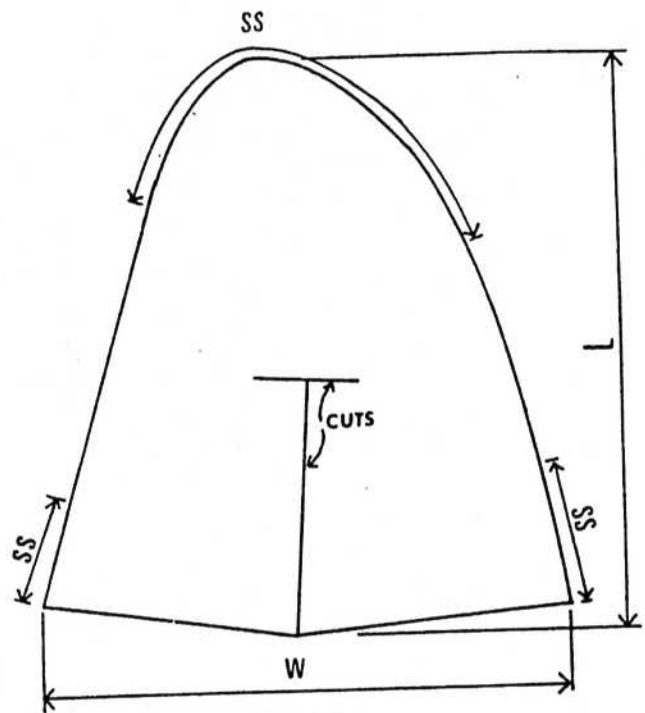


FIG. 16

A typical moccasin upper is shown above. The length's and width's for average feet are given in the table below. The letters "SS" indicate the area in which smaller stitches are to be taken.

SIZE	L	W
4	9-1/2"	8"
5	10-1/4"	9"
6	10-1/2"	9-1/4"
7	10-3/4"	9-3/8"
8	11-1/16"	9-1/2"
9	11-3/8"	9-3/4"
10	11-3/4"	9-7/8"
11	12"	10-1/8"
12	12-1/2"	10-3/8"
14	12-3/4"	10-1/2"

The foot sizes shown will give an approximate for your moccasin uppers. The critical area will be the width and instep portion, and it would be best to verify these areas by cutting pattern from paper.

It is now time to apply the beads. If you wish to do so, draw your design on the buckskin using a ballpoint pen, although it's not absolutely necessary if you have worked it out on paper. The first lane of beads around the perimeter is applied about 3/8" away from the edge of the leather. At the point where the heel seam is joined, end the lane about 3/16" away from the edge to allow for sewing and the application of the row of beads up the heel seam.

The row across the top of the instep should be considered next, depending on the type of design you wish to use (refer to Part I, Figs 10, A to P, page 17.) When the beadwork is completed, with the exception of the heel seam, it is time to attach the sole. Moccasins are sewn inside out so the beaded portion will be face down when sewn.

Position the sole, the welt if using one, and the upper in place and tack down the toe and each side to avoid the movement of the welt and upper. You can tack down the heel if you so desire. Beginning at the toe, work down one side, inserting the awl as shown in Fig 17. Use the large awl for going through the sole. When punching through the sole, be sure not to open up the hole too much but just enough to insert the needle. A whip stitch is used for this attachment. Small, tight stitches are taken in the areas shown in Fig 16. This seems to be the place where the most stress is applied when being worn. Use carpet thread or linen doubled and heavily waxed.

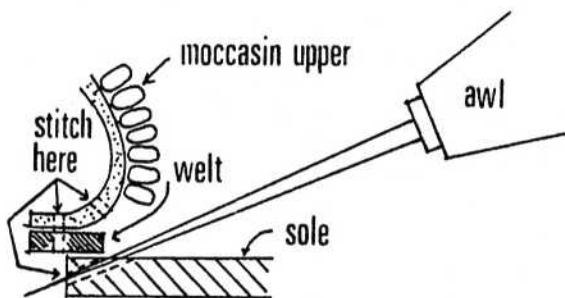
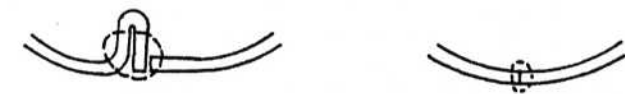


FIG. 17



partially beaded HEEL fully beaded
FIG. 18

When sewing up partially beaded moccasins the heel is sewn together first before sewing the upper to the sole. The reason for this is that on partially beaded moccasins the heel is folded and sewn as shown in Fig 18. (This method may not necessarily be used by all moccasin makers.)

Two little tails are sometimes sewn at the base just above the sole. They come to a point and extend out about one inch in back. When I asked what this represented the answer was "to cover your tracks". Grinnell states, "Almost always the moccasins of modern times have two little tails of deerskin, an inch or more long and 1/8" wide which project backward from the heel, at the point where the heel seam joins the sole." (The Cheyenne Indians, Vol I, pages 219-220.)

When sewing fully beaded moccasins together, do not sew up the heel until last. First turn the moccasin right-side-out using a padded stick or "soft stick" (not anything metal), then cut off the excess to join evenly. The heel seam is sewn on the outside to avoid irritation, and then a row of beads is applied over the seam.

The tongue can be sewn on before or after the upper is sewn to the sole. The use of a welt at the tongue is also employed (Fig 19).

The tie thongs, ideally, should run under the top row of beads or about halfway up the side, but can be placed in an exposed position. The tie thong is placed as shown in Fig 20 and 21.

As with all methods of craftwork, no-doubt there are many ways to accomplish a specific end. The methods presented here are fairly common, but will vary to some degree from one area to another around Cheyenne country.

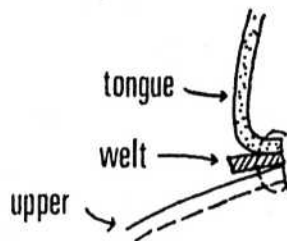


FIG. 19

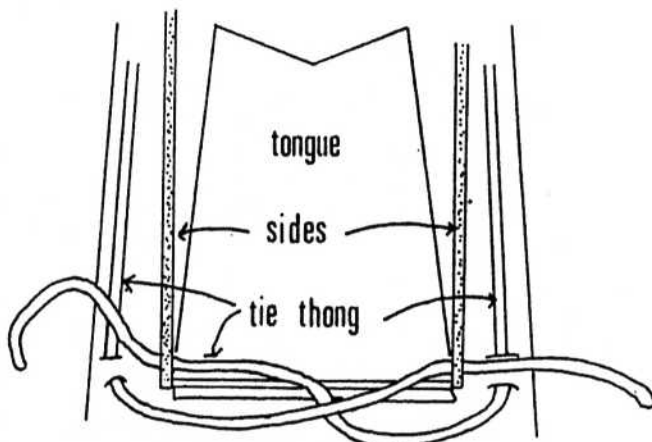


FIG. 20

cont. on page 18

Powwow Corner

NOVEMBER

- 4 Feast of St. Francis, Papago Reservation, Sells, Arizona.
- 4 Elk Dances, Nambe Pueblo, New Mexico
- 8-11 Veterans powwow, Indian City, Oklahoma
- 8-11 Kiowa Gourd Clan dance, Carnegie, Okla.
- 9-11 Veterans Day Celebration, Pendleton, Ore.
- 10-11 Tia Piah Society dance, 12 miles south & 1/2 mile east of Carnegie, Oklahoma.
- 11 Struck-by-the-Ree Powwow, Greenwood, S.D.
- 12 Harvest & Corn Dance, Jemez Pueblo, N.M.
- 12 Flag, Deer or Buffalo dances, Tesuque Pueblo, New Mexico
- 16-17 Powwow in conjunction with Indian & Western Relic Show. Great Western Exhibit Center, Santa Ana Freeway at Atlantic, Los Angeles, California.
- 17 Harvest & social dances, Laguna (Paraje Village) Pueblo, New Mexico.
- 18 Alaska Day Festival, Sitka, Alaska.
- 19-24 Indian Crafts Fair, Gatlinburg, No. Carolina
- 27-29 Nez Percé celebration, games & dances, Lapwai, Idaho.

DECEMBER

- 10 Tortugas Indian 3-day celebration, Las Cruces, New Mexico.
- 12 Matachines, Jemez Pueblo, New Mexico.
- 24 Kachina or Deer dances, Taos Pueblo, NM.
- 25 Buffalo, Deer, Harvest, Social, Basket, Rainbow & Matachines dances, most pueblos.
- 25-31 Holiday dances, Ft. Washakie, Wyo.
- 31 Deer Dance, Sandia Pueblo, New Mexico.

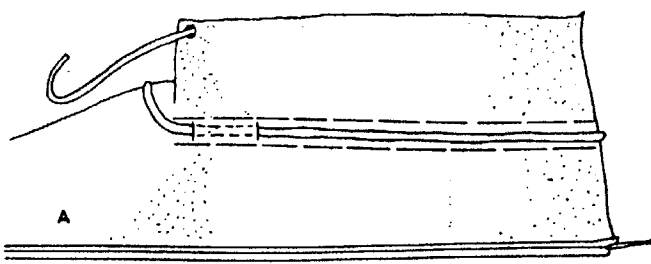
MONTHLY

- First Saturday of each month: St. Paul American Indian Club powwow; Northern style singing & dancing. Early supper served. Indian Center, St. Paul, Minnesota.
- First Saturday of each month: Little Big Horn Powwow, Eagle Rock Playground, 1000 Eagle Vista Avenue, Eagle Rock, Calif., 8:00 pm.
- Second Saturday of each month: Powwow, Chicago Indian Center, 4605 North Paulina Street, Chicago, Illinois, 7:00 pm.
- Second Saturday of each month: Many Trails Powwow, 1111 Olive Avenue, Burbank, California, 8:00 pm.
- Fourth Saturday of each month; Thunderbird American Indian Club Powwow, McBitney YMCA, 215 W. 23 St., New York City, 8-11pm.
- Fourth Saturday of each month: CIHA Powwow, Torrance YMCA, 2900 W. Sepulveda, Torrance, California, 8:00 pm.

CORRECTION

Last month when we featured Miss Susie Supernaw as Miss Oklahoma 1971, we stated that she was the first Indian to win this honor.

Thanks to Mrs. M. S. Hines of New York City, we found out this is not true. In 1940 Martyne Woods, 1/4 Choc-taw won that title, and in 1941 Mrs. Hines won the title. In Atlantic City Mrs. Hines was a finalist, was the original Miss Congeniality, and to date remains the only contestant ever to be encored three times in the history of the Convention Hall Miss America Pageant.



In example A, tie thong is positioned behind the top row of beads.

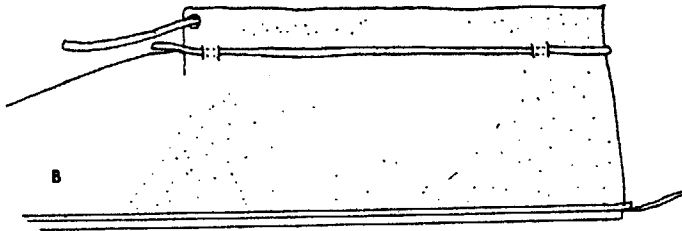


FIG. 21

Acknowledgements

My heartfelt thanks to Beulah Larney of Oklahoma City for her assistance and to her mother, Anna Hawk of Hammon, Oklahoma, who has been doing beadwork for 60 years. Both women started beading at age 8 or 9. I also wish to thank the Southwest Museum in Los Angeles, the Gilcrease and Philbrook Museums in Tulsa, the Stoval Museum, University of Oklahoma in Norman, and the Haffenreffer Museum, Brown University, for the fine cooperation in allowing me the use of their libraries and to photograph and examine specimens. I also obtained clues in conversations with Norman Feder at the Denver Art Museum and Dennis Lessard of Mission, South Dakota. Associate Editor Mike Johnson took his time to photograph specimens for study and comments. And thanks to Louie Jull who supplied the fine artwork for the designs found in reference. Surely we must not forget the wonderful Cheyenne beadworkers for their expert skill in creating a unique craft media.

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- Johnson, Michael G., "Nineteenth Century Cheyenne Moccasins", Powwow Trails, Vol IV, No 10.
- Grinnell, George B., The Cheyenne Indians, Yale University Press.
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SOUTHERN PLAINS MOCCASIN UPPERS

THAT FIT

Scott Sutton

An important "ingredient" for all dance clothes is proper proportion and fit. Unfortunately, too many times a dancer is seen wearing clothes that are made of quality materials, pleasing color and design selection, and good craftsmanship yet they still do not have the proper "look" because of ill-fitting items.

For many craftsmen, consistently making a proper fitting moccasin upper for any size foot is a challenge not always met. Take heart, herein is a fairly simple step by step process that if carefully followed will produce the desired results.

Materials & Tools Needed

1 Paper bag
1 Pencil
1 Pair of scissors
1 Ruler
Leather - preferably brain-tanned elk, deer, or cow.
(Remember, quality is always worth the investment.)

Step 1

To begin the pattern, a rectangle with predetermined measurements is constructed. The length of the rectangle is the length of your foot plus 2" for size 3-8 and 2½" for size 9 and up. The width of the rectangle is the actual length of the foot. See Fig. 1.

Step II

Draw a straight line across the width ¼" from the bottom of the pattern and then divide the larger area into equal quadrants as shown in Fig. 2.

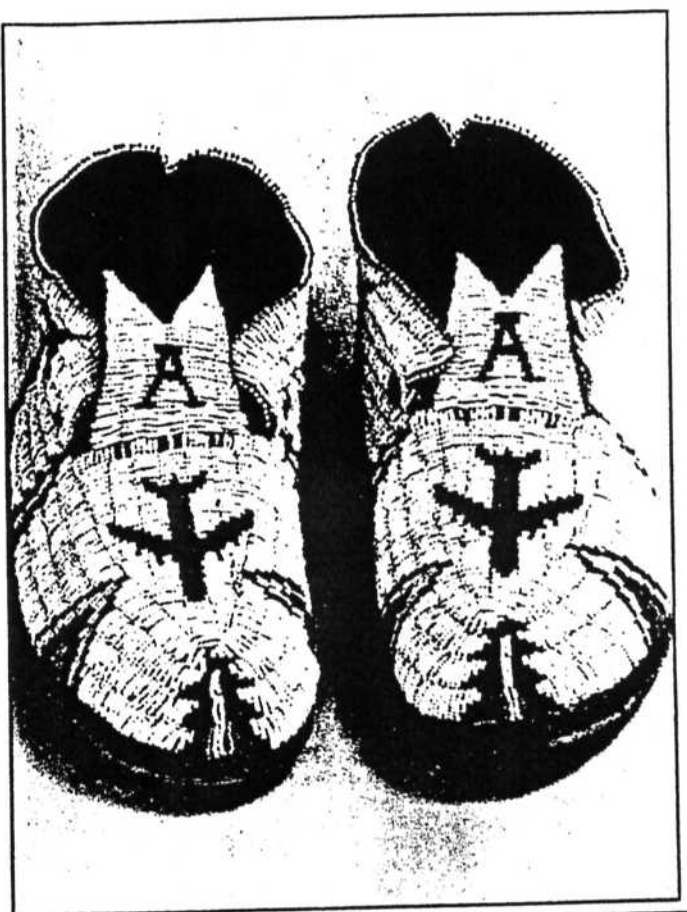
Thus far the pattern has been simple. The next few steps take time and very careful measurements to assure a proper fit.

Step III

Working the upper left quadrant (no. 1), divide it into 4 equal verticle sections. Mark points A and B as indicated in Figure 3.

Step IV

Divide quadrant number 2 into the same sections as in



Step V

Add points D and E where shown in Fig. 5. Next draw a straight line between C and D and a straight line between A and E. Continue the straight line from A towards B until you are approximately 1¼" from B then curve the line to hit point B. The line from B to C is a gentle arch, see Fig. 5.

Step VI

To allow for the heel add ¼" to the verticle center line, add a point F and draw lines from D to F and from F to E. To make the "T" cut for the foot opening use the verticle center line and the horizontal center line

← exact length of foot →

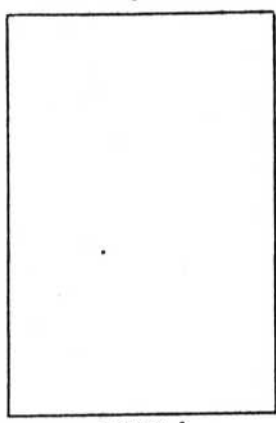


FIGURE 1

length of foot plus 2-2 1/4"

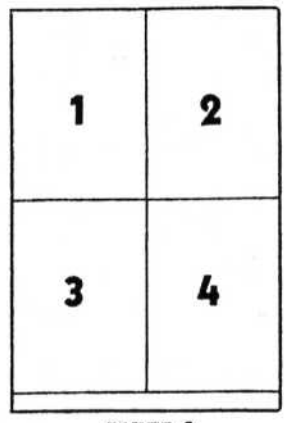


FIGURE 2

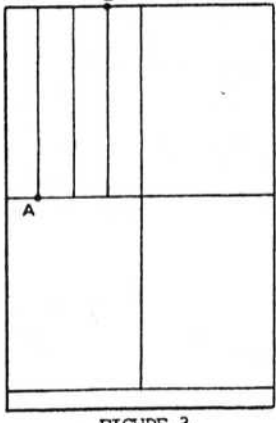


FIGURE 3

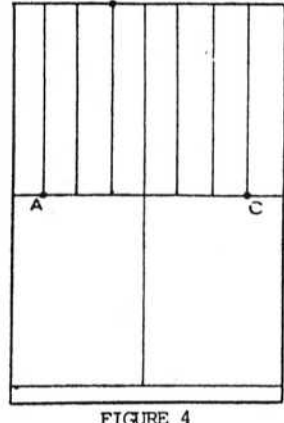


FIGURE 4

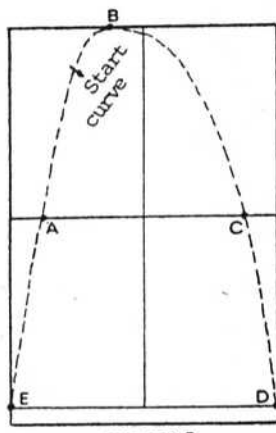


FIGURE 5

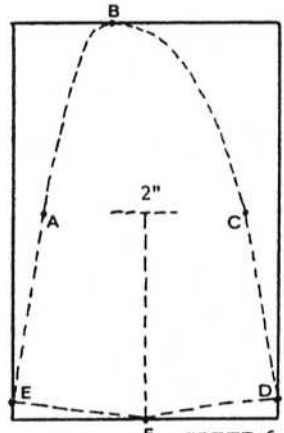


FIGURE 6

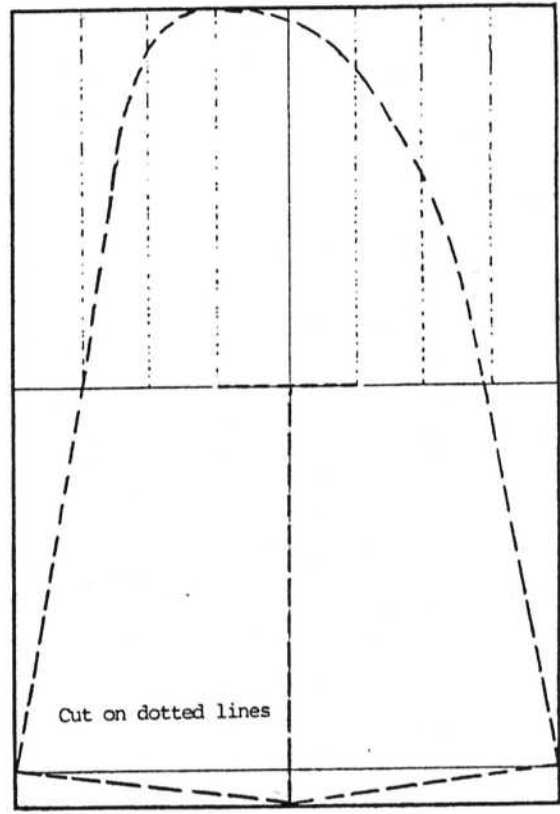


FIGURE 7

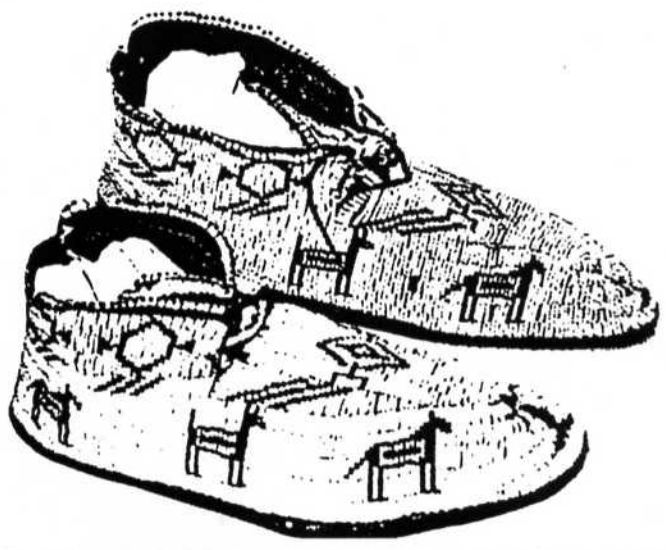


and cut a T as shown in Fig. 6. The top of the T is approximately 2" in length as shown in Fig. 6 and in Fig. 7.

Now try on the upper. It should touch the ground plus a little more, approximately 1/8". If it doesn't adjust it. Most often adjustment can be done in quadrant 2 by redrawing that arch.

If your foot is extremely wide or narrow you may need to adjust the width of your rectangle from the beginning.

For all the work that will be put into a fully beaded pair of moccasins, it only takes a few extra minutes to have the upper cut perfectly right. Time spent here will lead to a pair of

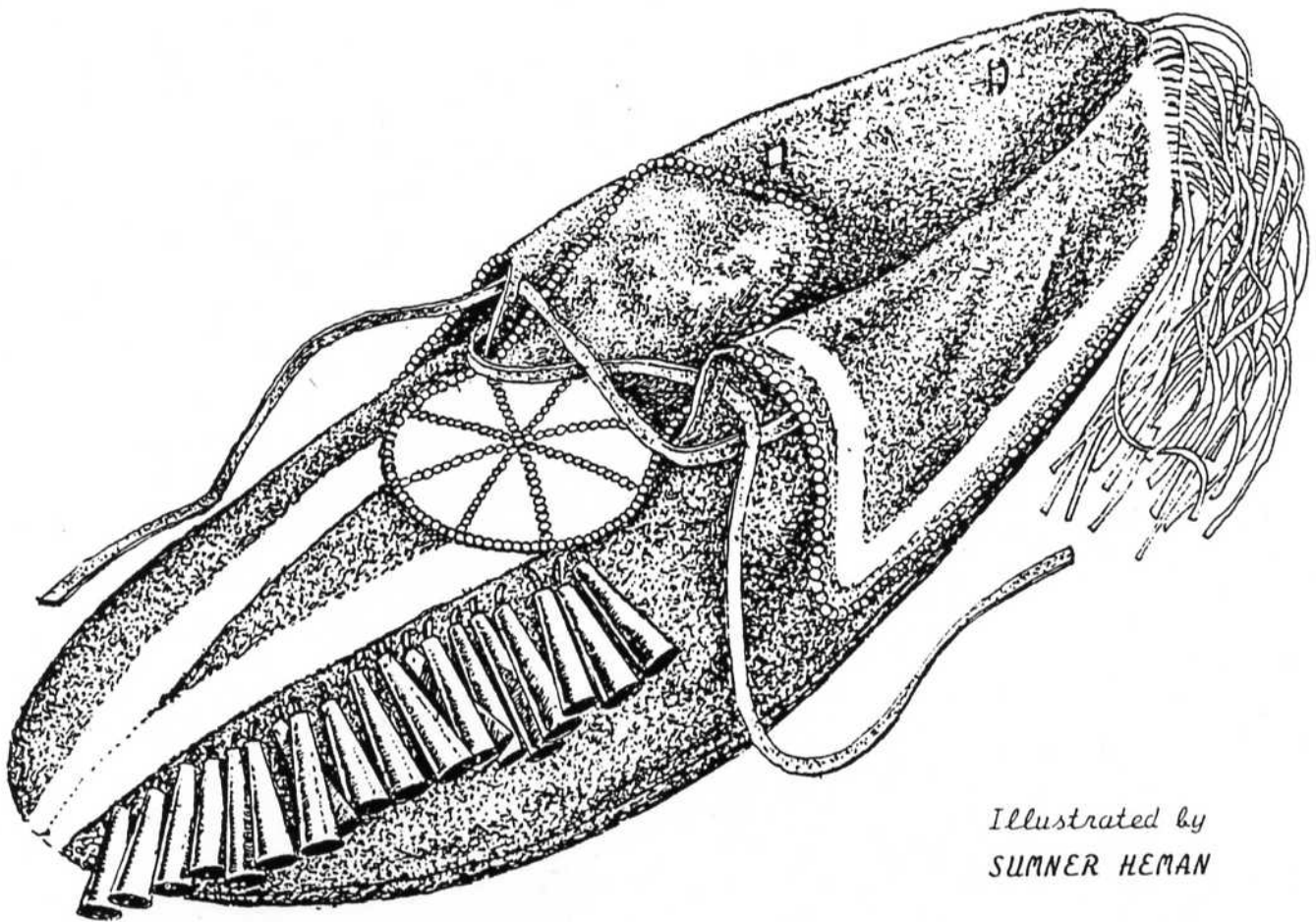


DUSTERS

SOUTHERN PLAINS

MENS MOCCASINS

by
JOE S. HAYS
&
TIM RAMSEY



Illustrated by
SUMNER HEMAN

WHISPERING WIND / Summer 1988

PART 1: Five Pair From The Collections of the Oklahoma Museum of Natural History

Among the Southern Plains tribes, specifically the Comanche, Kiowa, Kiowa-Apache, Cheyenne-Arapaho, Wichita, and Tonkawa (Jones 1969) a distinctive form of moccasin has developed which defines the traditional style of the region. The style known locally as "dusters" describes any of several tribal styles of shoes which are characterized by fringes extending from the heel seam, semi-parallel lanes of beadwork extending from vamp to toe usually trimmed with metal cones or leather fringes, ornate ankle flaps or cuffs, and highly decorated tongues.

The ten pairs of moccasins presented here are in the collections of the Oklahoma Museum of Natural History (OMNH) formerly the Stovall Museum of Science and History. The museum is located on the University of Oklahoma campus in Norman. These shoes are thought to represent an accurate cross-section of this style of moccasin from the Reservation Period (beginning about 1870-75) in Oklahoma on into more recent times (circa 1950). Photographs are by the authors and are printed here with permission by OMNH.

The most characteristic trait of dusters are the heel fringes. Heel fringes on Southern Plains moccasins is a tradition that extends far back into Southern Plains history. Among Comanche and Kiowa groups heel fringes were almost always a part of the shoe. It is not known whether moccasins with heel fringes pre-date the Comanche and Kiowa migrations to the Southern

Acknowledgements

The authors express their gratitude to Julie Droke, Collections Manager at OMNH, and to Susan Kowalczyk of the museum staff for their time and assistance in pulling the necessary information together on these moccasins to make the study possible. Julie and Susan are great people to work with. The junior author provided primary information on all Cheyenne examples and supportive work on the Kiowa examples. Thanks also to Tyrone Stewart of Sapulpa, Oklahoma for permission to reprint the section on moccasin construction. Without the fine artwork of Sumner Heman this paper would not be able to get the necessary details to the readers. From the senior author thanks go out to John Lovett, Photographic Archivist of the Western History Collections for his help in obtaining the accompanying old photographs. Most importantly I thank my wife, Michelle Hays for her encouraging support in all our projects and for helping me with bead identification and construction notes on the moccasins. She also helped retype the entire article after I vaporized it off of the computer disc. Any mistakes in the paper are the responsibilities of the authors.



...ABOUT THE ILLUSTRATIONS.. Illustration numbers are not sequential, but are placed for easier reference to the text.

Plains or whether they were a trait acquired from more indigenous groups such as the Wichita. Cheyenne moccasins may have adopted heel fringes from their relationship with these tribes or they may have brought them down from the Northern Plains. The function of the heel fringes is to spiritually remove any trail left by the wearer (Wallace and Hoebel 1952). Not all Cheyenne partially beaded moccasins have heel fringes, but most contemporary ones still retain a remnant of the fringe in the inch long "tails" formed by the ends of the welt on the heel seam of the shoe (Stewart 1971).

A word about museum collections is needed to clarify the presumed tribal affiliation of the moccasin makers. Moccasins are a good item of Native American clothing which may be a good indicator of tribal identity. All the moccasins analyzed here were labeled as either Cheyenne, Kiowa, Kiowa (possibly Comanche or Plain-unknown). As with many museum collections, the identity of the items at the time of acquisition is not known and must be surmised based on the item's characteristics. While examples 1, 5, and 7 are made in what is known to be a specifically Cheyenne style, the remaining seven pairs labeled as Kiowa may or may not have been produced by a member of the Kiowa tribe. Southern Plains women's leggings (boots) are somewhat more easily identifiable as to tribe than are men's moccasins (Evans 1962). In light of the fact that several pair of Comanche women's leggings at OMNH are also labeled as Kiowa, at least some of the men's moccasins may be Comanche or conceivably Kiowa-Apache or Wichita. The tribal affiliations presented in Table 1 are based on the authors' observations combined with information from the OMNH collection cards. It is believed that all ten examples were made for specific use by individuals or groups, and not for sale to non-Indian collectors or to the tourist market.

This three part series begins this issue with five of the ten pair in the OMNH Collection. The remaining five pair will be described in Part Two, followed by Part Three on moccasin construction.

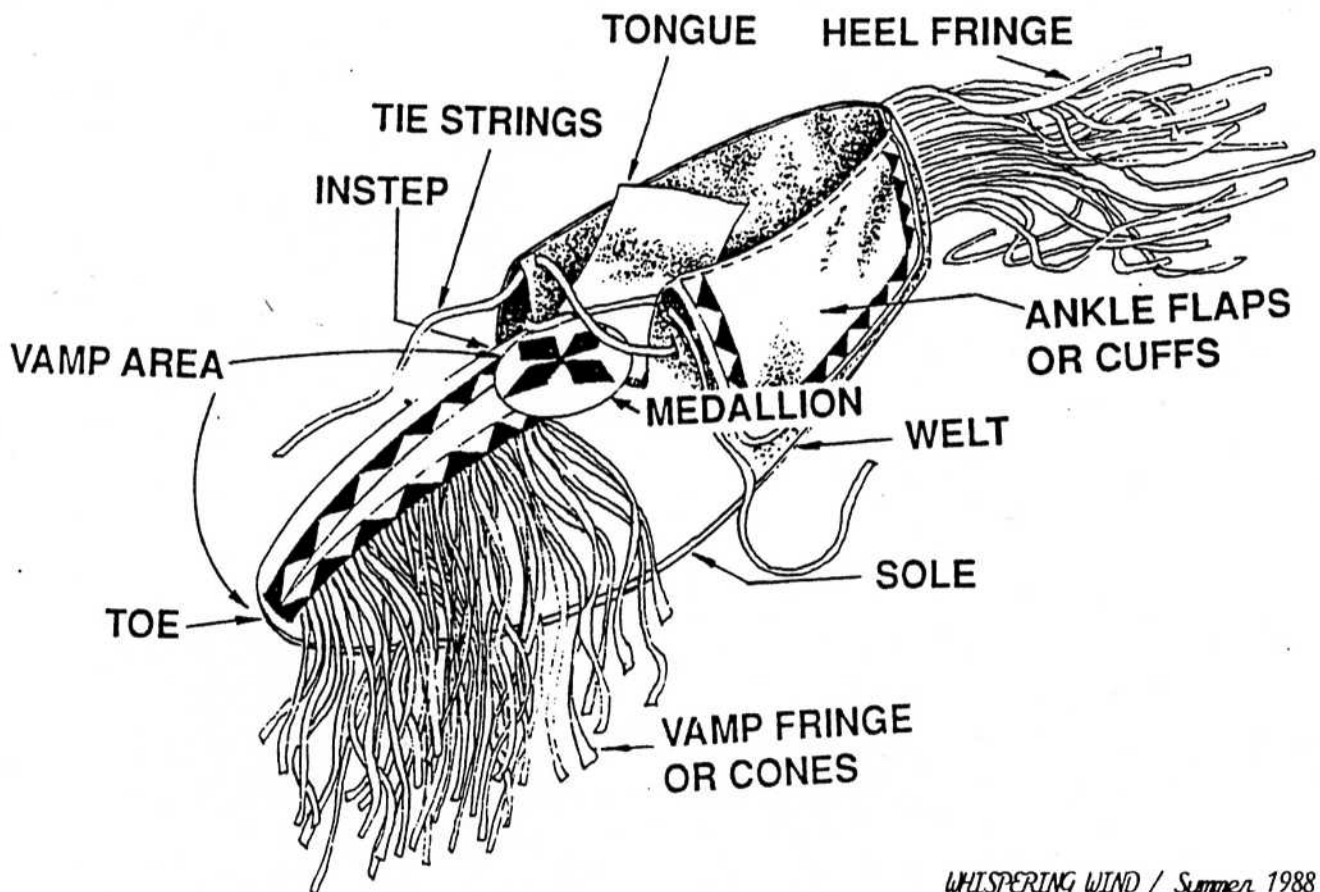


TABLE 1. Attributes of Oklahoma Museum of Natural History Dusters

TABLE 1. Attributes of Oklahoma Museum of Natural History Dusters

Example Number	1	2	3	4	5	6	7	8	9	10
1. Tribal Affiliation*	CH	KI/CO	KI	KI/CO	CH	KI	CH	KI	KI	KI/CO
2. Approx Date of Make	1920-1940	1920-1940	1924-1940	1910-1930	1870-1885	1900-1930	1930-1950	1930-1950	1935-1955	1890-1910
3. OMNH Date of Receipt	1954	1951	1948-49	1959	1973	1978	1951	1948-49	1954	1951
4. OMNH Measurements (Eng.)	10.75x3.5	10.75	11	10	10x3.5	10	10.5	10.75x4	11	10.5x3.5
5. T-cut Upper	X	X	X	X	X	X	X	X	X	X
6. Parallel Cut Upper										
7. Heel Fringe Added to Shoe	X	X	X	X	X	X	X	X	X	?
8. Heel Fringe Made on Shoe										X
9. Cuffs Added to Upper	X	X	X	X	X	X	X	X	X	X
10. Cuffs Made on Upper	X	X	X	X	X	X	X	X	X	X
11. Small Cuffs										
12. Large Cuffs										X
13. Cuffs Not Turned Down	X	X	X	X	X	X	X	X	X	X
14. Straight Heel Fringe	X	X	X	X	X	X	X	X	X	X
15. Twisted Heel Fringe										
16. Long Instep Length	X	X	X	X	X	X	X	X	X	X
17. Standard Instep Length										
18. Instep B/work on Upper	X	X	X	X	X	X	X	X	X	X
19. Instep B/work Attached**										
20. Fringe on Instep	X	X	X	X	X	X	X	X	X	X
21. Tin Cones on Instep										
22. Copper Cones on Instep										
23. B/work on Shoe Perimeter	X	X	X	X	X	X	X	X	X	X
24. B/work Around Ankle	X	X	X	X	X	X	X	X	X	X
25. Welt Used on Sole Seam	X	X	X	X	X	X	X	X	X	X
26. Green Paint Used										
27. Yellow Paint Used										
28. Red Paint Used	X	X	X	X	X	X	X	X	X	X
29. Metal Spots or Buttons										
30. Hair Side of Leather Out	X	X	X	X	X	X	X	X	X	X
31. Edgebeadwork	X	X	X	X	X	X	X	X	X	X
32. Lazy Stitched Beadwork										
33. Flat Gourd Stitch B/work										
34. Medallions on Tongues										
35. Sole Material+	R	R	R	R	R	R	R	R	R	R
36. Sole Thread Type++	S	S?	S	S	S	S	S	S	S	S
37. Bead Thread Type++	C,S	C	C	C	C	C	C	C	C	C
38. Italian Beads Used	X	X	X	X	X	X	X	X	X	X
39. Czech Beads Used	X	X	X	X	X	X	X	X	X	X

*CH=Cheyenne, KI=Kiowa, CO=Comanche

**On these examples the flat gourd stitch beadwork was done on a separate v-shaped piece of hide then sewn down to the instep.

+R=Prepared Rawhide, P=Parfleche Rawhide, B=Boot/Saddle Leather, C=Commercial Tooling Leather

++S=Sinev, C=Cotton, N=Nylon

These moccasins are labeled as Kiowa on the collection card. This determination is considered correct as they are in many ways like other northern Cheyenne dusters, including the other two pairs in this study. The moccasins were obtained by OMNH in 1954. They appear to the authors to have been made between 1920 and 1940. The shoes are constructed of native-tanned leather, and a welt was sewn in between the upper and the rawhide sole. Heel fringes were added individually as shown in Figure 8a. Beadwork includes two lanes around the base which incorporates seven designs. One lane is sewn across the instep with the usual two lanes running semi-parallel from toe to top of instep. In addition these Cheyenne moccasins also have a lane running around the back of the moccasin from the instep at about a couple of inches above the sole. A portion of the beadwork design on this lane is done in what is known as a "robe" design, consisting of

bands of color. These types of designs were commonly beaded on tipi liners (walls), tipis, pillows, and bedspreads by members of the Cheyenne women beadworkers guild (Marriott 1956). The ankle flaps were not downturned when worn. The tongue is made from a single semi-rectangular piece of hide sewn to the T-cut near the bottom. Bead colors on this pair consist of medium green stripes, pink, red, and medium blue designs outlined in black against a glassy white background. The cones are attached by the usual method of putting two cones on a single thong which is looped through holes in the upper (Figure 10 A).

The junior author remembers his great grandmother, Lillie Thompson, of Cheyenne descent, in teaching him about Cheyenne moccasin making, recalls

COLOR PHOTOS of each pair are on pages 22 & 23.

PHOTO 1 - Example 1 - Cheyenne. Catalog number NAM-9-13-94.
Oklahoma Museum of Natural History. Authors' photo.

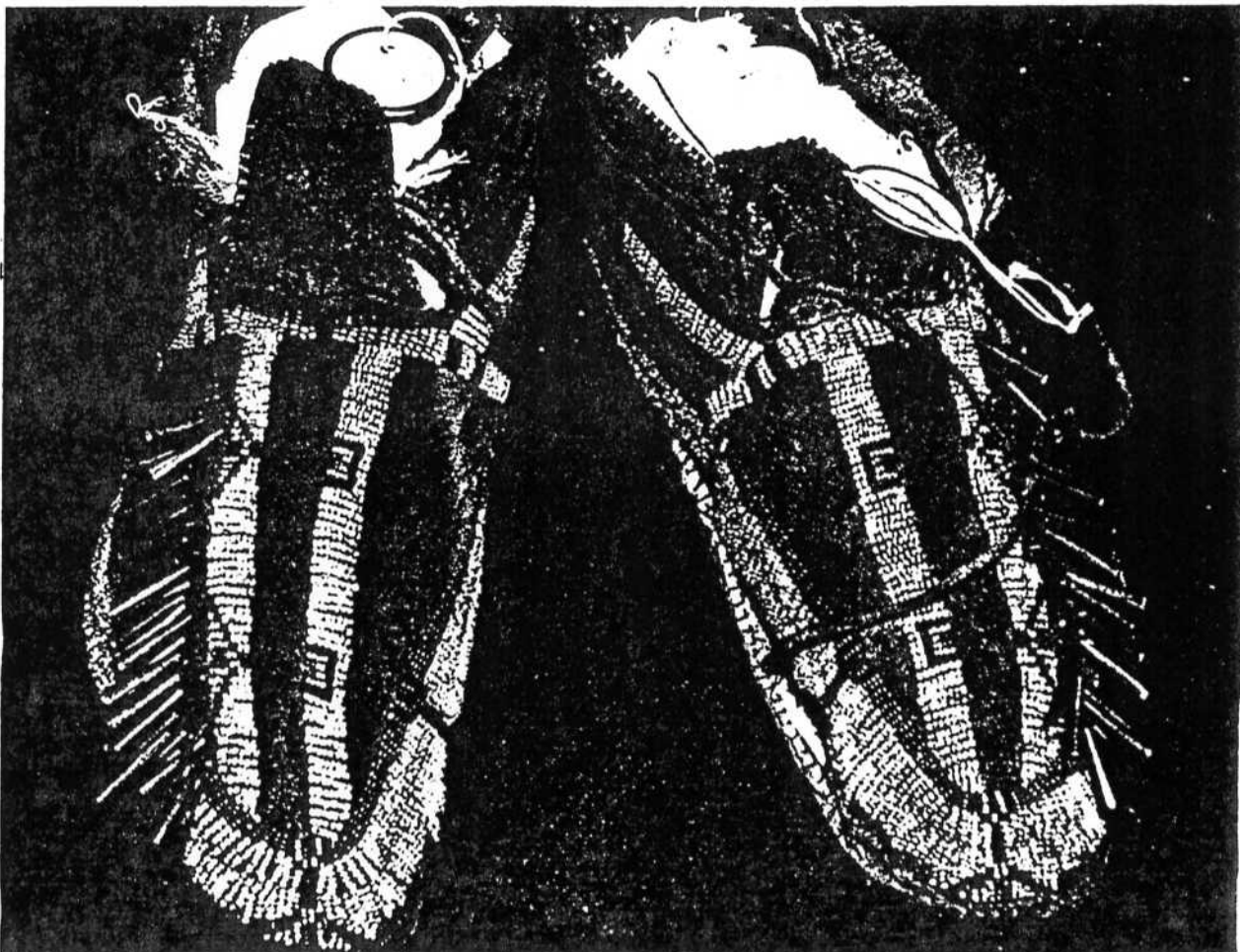
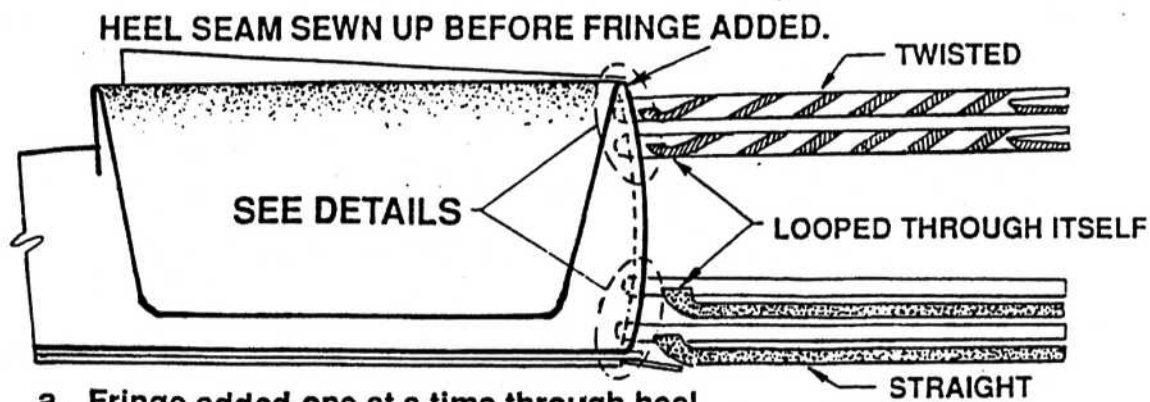


Figure 8 - Heel Fringe Variations



a. Fringe added one at a time through heel seam, straight or twisted.

A

Straight: Examples 1,5,7

Twisted: Examples 4,9

this type of shoe among the Cheyenne as being referred to as "Chief's Moccasins", implying that they were reserved for wear by certain prominent individuals. Ramsey, a professional craftworker with considerable skill in moccasin making also remembers Mrs. Thompson saying that the two rows down the vamp are usually of the same design. He speculates that the moccasins with the two lanes of beadwork and fringes (Chief's Moccasins) may have originated with the Cheyenne when they came down from the Northern Plains, but lost status when the Comanche and Kiowa started to make them a common style. If this is the case the examples demonstrate that Kiowa and Comanche shoes were certainly not total copies of Cheyenne mocs, but an adaptation to their own aesthetic preferences. Similar arguments for a Comanche/Kiowa origin are of course possible and welcome by the authors. A quote from the collection card of example 7 states:

"Mrs. Minnie Bearbow, a Cheyenne of Clinton Oklahoma, thought these were Cheyenne. She said: 'Oh, those are pretty. This is Chief's moccasins (she had previously described moccasins with heel and toe fringes as being worn by chief's among the Cheyennes, and also for dancing). It's the way they fix them. They're Cheyenne. That lady, Anna Hawk, likes to bead that way (chevron design on border). These are 'arrow', 'slant', and 'string' designs. Four bead edging. These are for dance or dress up.'"

The above interview and identification of example 7 (NAM 9-?-102) was conducted by J. Jordan, 8-10-65.

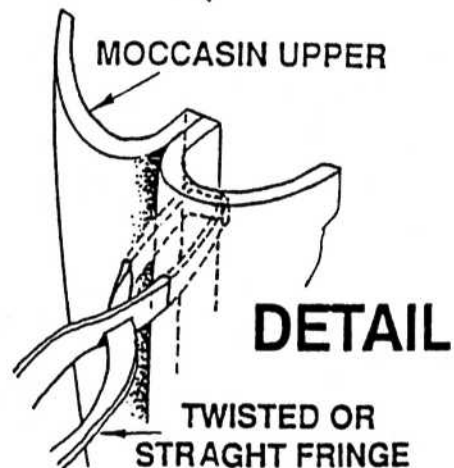
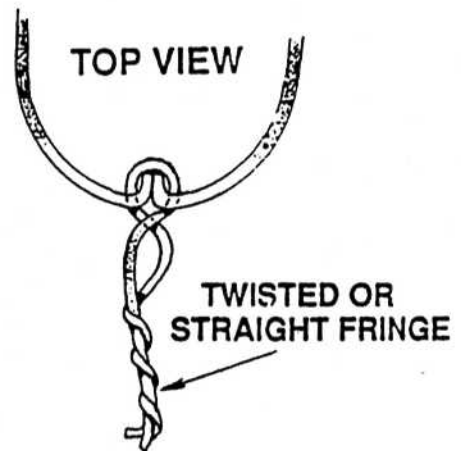
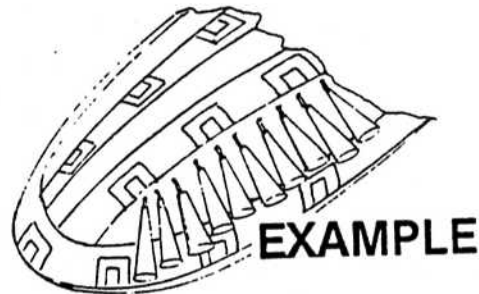
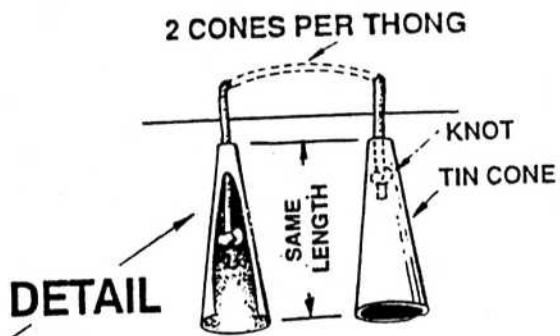
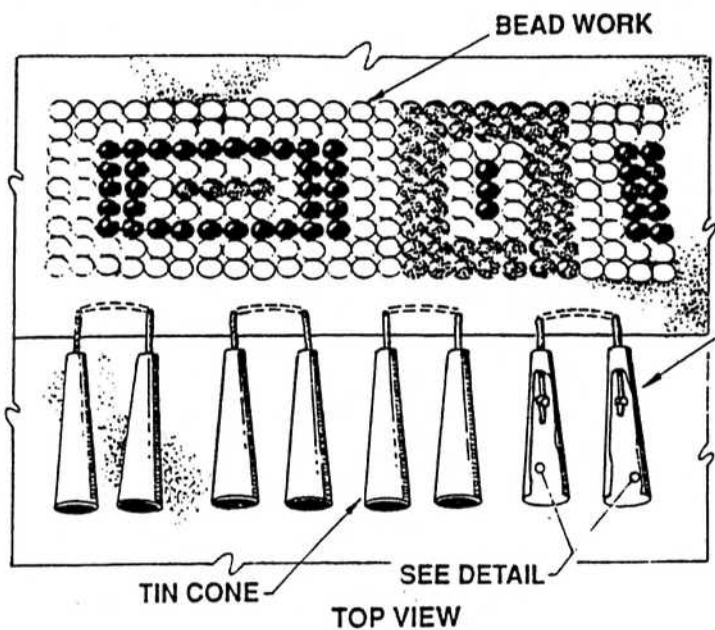


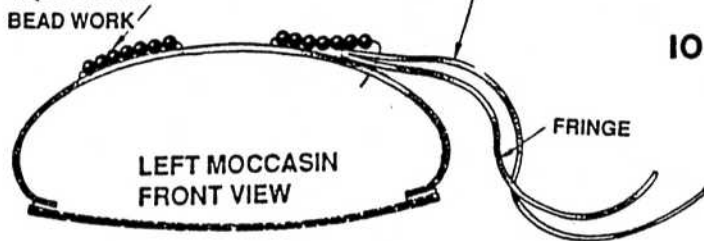
Figure 10 - Vamp Decoration



10 A Beadwork done directly on vamp, metal cones attached to moccasin upper.
Example 1, 6, 8, 9, 10

10 C. Vamp fringe added as a unit.
Example 2, 3

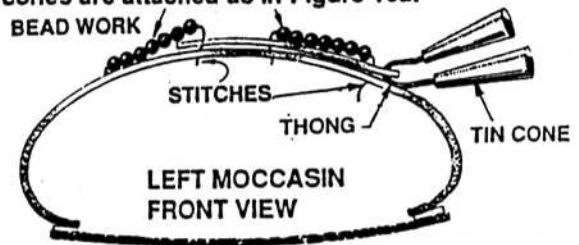
Large rectangle of hide is folded in half and sewn to upper and cut into fringe. Bead work done on top of seam.



C EXAMPLE 2

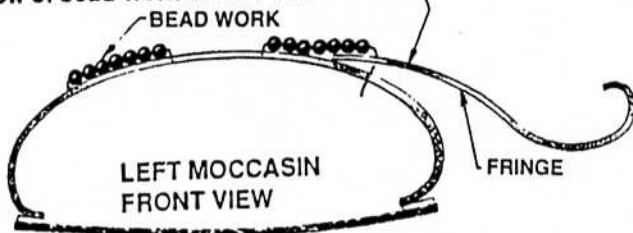
10 D. Vamp treatment of moccasins with flat gourd stitch. Examples 4, 10

Long triangular flap of hide is sewn down to upper. Rows of flat gourd stitch are applied. Inside lane covers seam and edge of triangle. Along the outside margin of the triangular piece the cones are attached as in Figure 10a.



D EXAMPLE 4

Rectangle of hide, single thickness is sewn down to moccasin upper and cut into fringe. Outside row of bead work covers this seam.



C EXAMPLE 3

These moccasins are labeled as Kiowa and the authors agree this is correct. However with the simplicity of design and beadwork, as well as the heavy use of yellow paint they could also be of Comanche origin. The approximate date of manufacture is believed to be between 1920 and 1940. The Oklahoma Museum of Natural History acquired them in 1951. They are constructed from native-tanned leather and a welt was used. To make the vamp fringes a strip of leather was folded double and sewn to the moccasin upper, the outside lane of beadwork was then applied over this seam and the remainder cut into fringes (Figure 10c). The heel seam is composed of the heel fringes attached in this method: Each fringe is an individual thong passed through a hole in each side of the back of the moccasin and the fringe is pulled through itself. This makes a fairly secure method of fastening buckskin. The same method is often used to close the side seams of buckskin dresses. Ankle flaps are sewn onto the moccasin upper with a very flat stitch. The flaps are longer toward the heel of the moccasins and are rather short near the front

(Figure 7). If the flaps were worn turned down the flesh side of the hide would have been to the outside.

The flaps are beaded in 13/0 white seed beads in a 2-down pattern (Figure 11b). Two rows of lazy stitch run from the toe to the top of the vamp. A short row of lazy stitch is applied to the top of each tongue. The tongue is an unusual cut, having three forks (Figure 4a). The tongue perimeter is beaded in 1-down, 13/0 white beads (Figure 11a). All beads appear to be 13/0 Czechoslovakian, all are cut (faceted). Back-ground color on toe design is white, the zig-zag is in translucent red. Colors on the moccasin tongue are greasy yellow, translucent red, white, and medium translucent blue (pony trader blue). Additional decoration is the application of yellow ochre paint (limonite) over the outside of the moccasins. The paint covers the flaps, tongue and all fringes as well. The fringes are not twisted but have become somewhat rounded from use. The only other collection information provided is that these moccasins were purchased by the museum.

PHOTO 2 - Example 2 - Kiowa. Catalog number NAM-9-13-66, OMNH. Authors' photo.

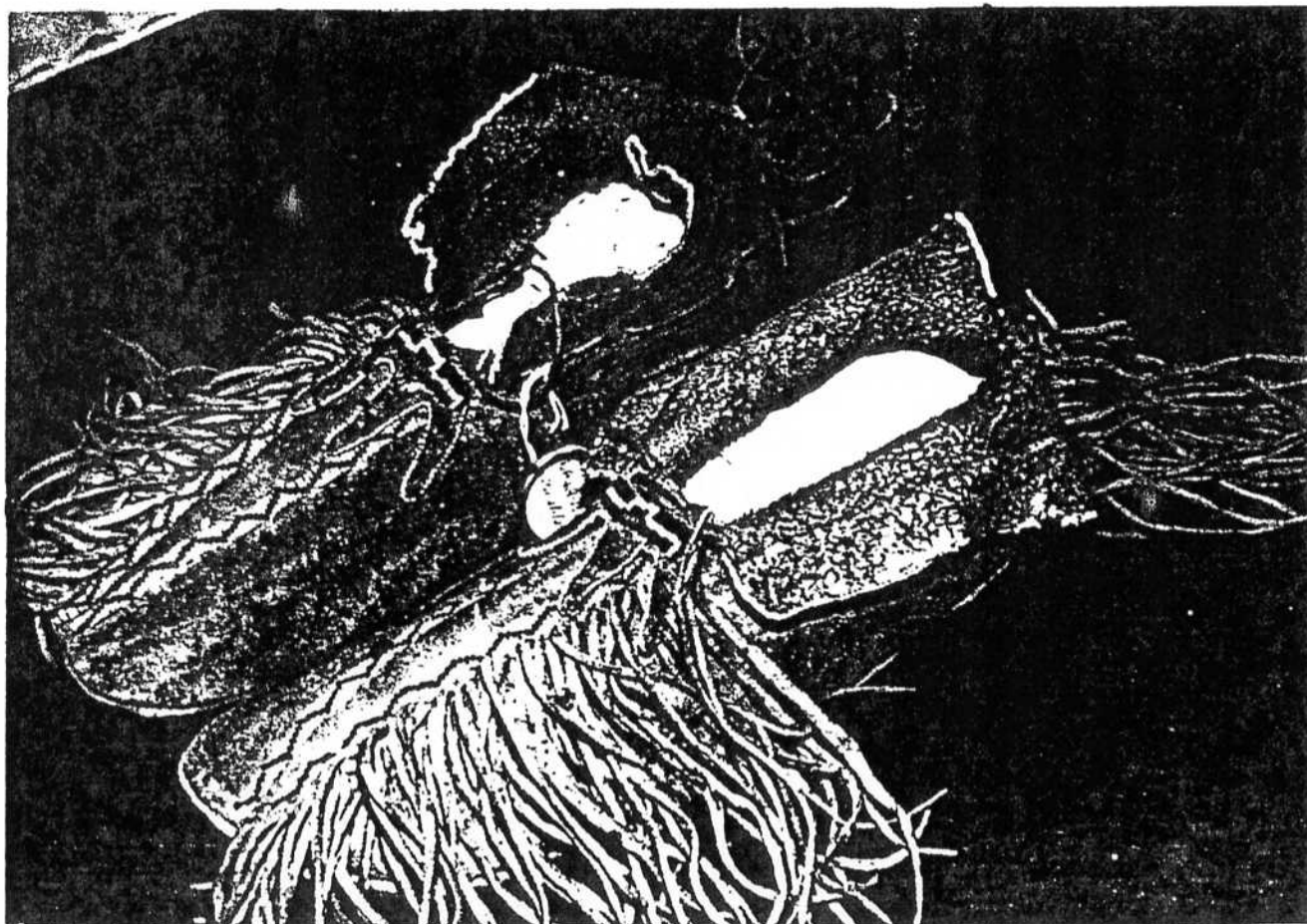
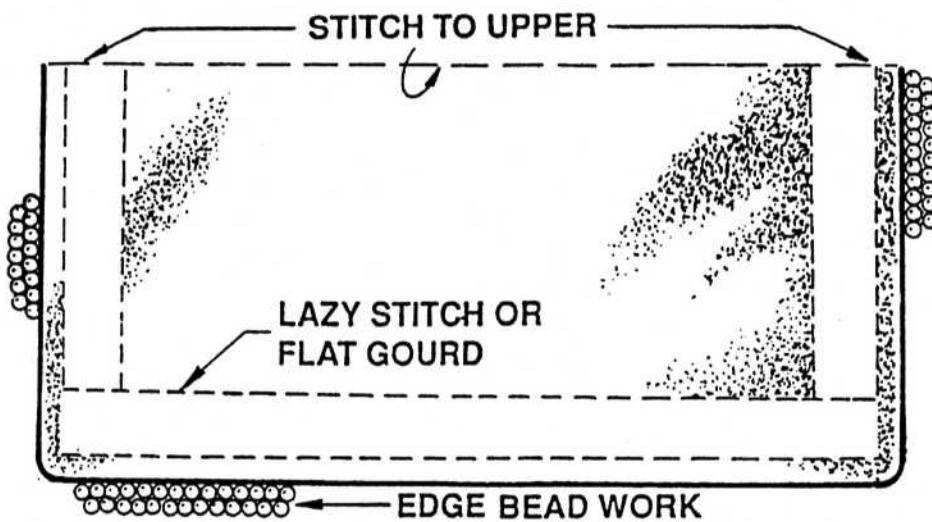
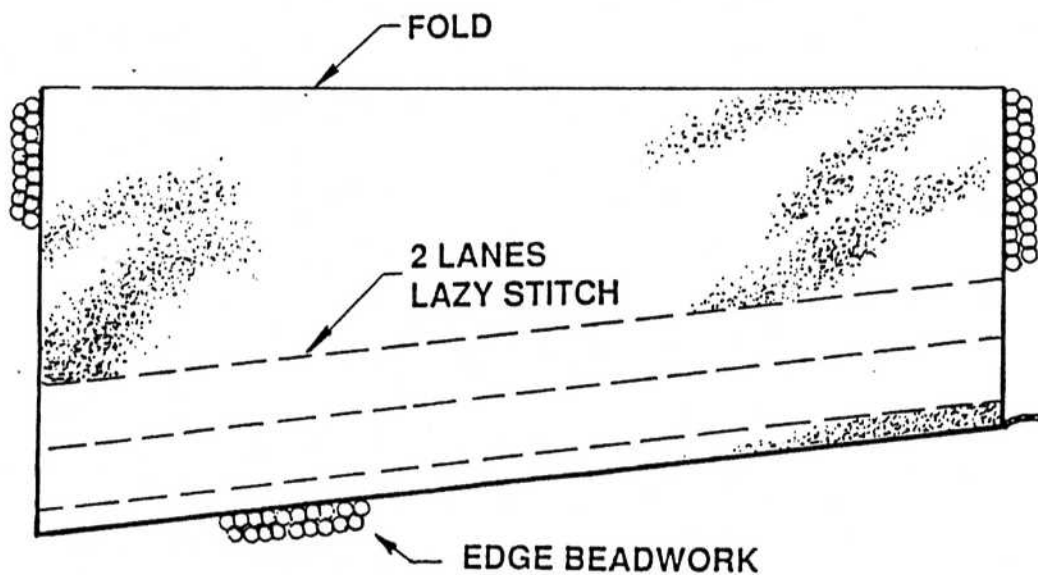


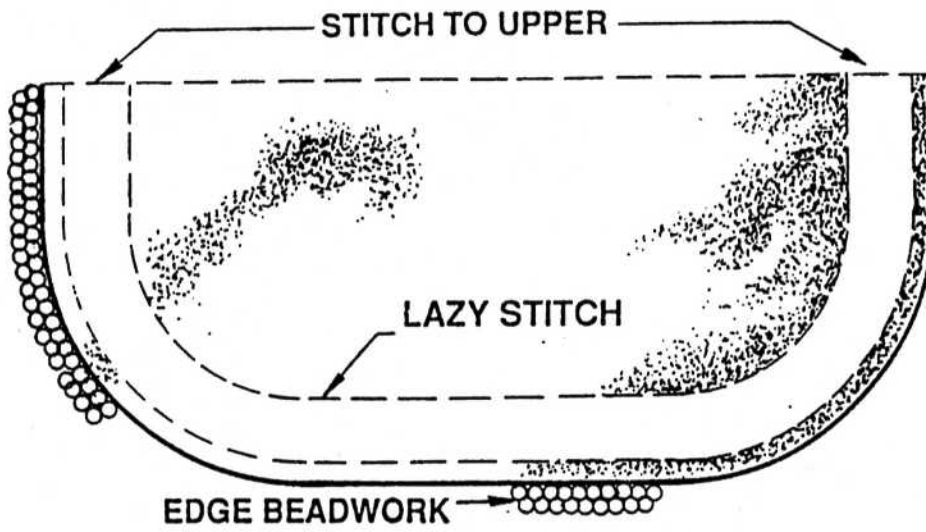
Fig 7 - Cuff or Flap variations



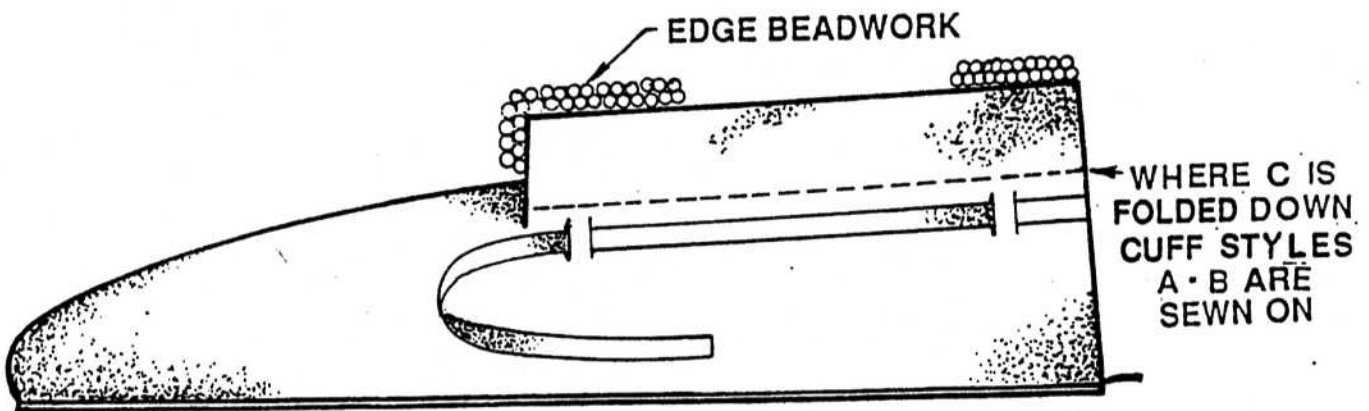
A Rectangular - squared, sewn to moccasin upper.
Examples 2, 4, 6, 10



C Short cuffs made by folding down to part of upper. Not sewn to moccasin.
Examples 3, 8



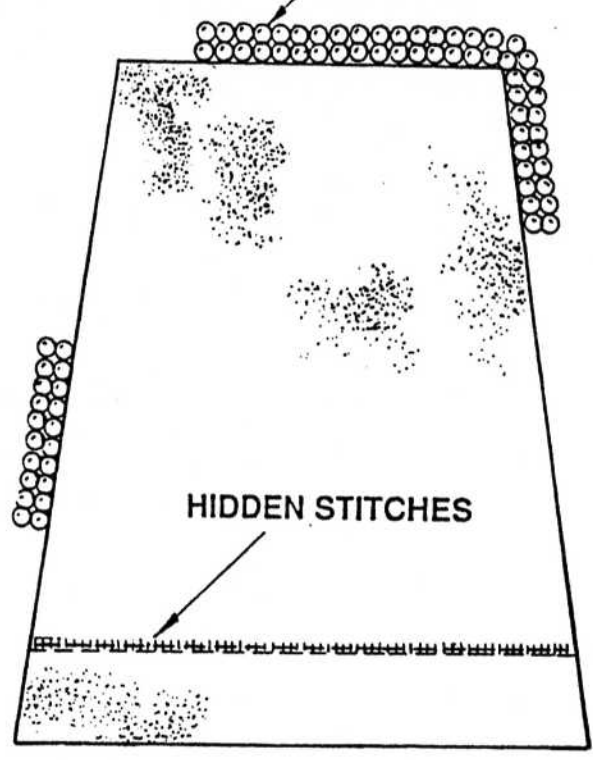
B Rectangular - rounded, sewn to moccasin upper.
Example 9



D Stand up flaps, not sewn on, no decorations: on other than edge beadwork, Example 1, 5, 7
Found only on the Cheyenne examples.

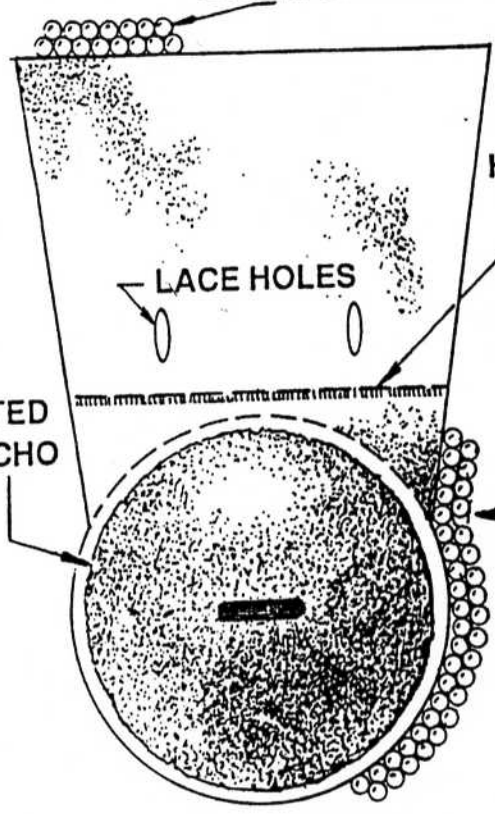
EDGE BEADWORK ALL SIDES

Figure 4a - Tongue Styles Attached to a T-cut Upper Pattern



EXAMPLE 1 CHEYENNE

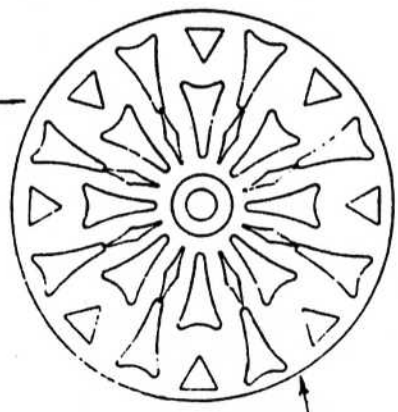
EDGEWORK ALL AROUND



HIDDEN STITCHES TO UPPERS

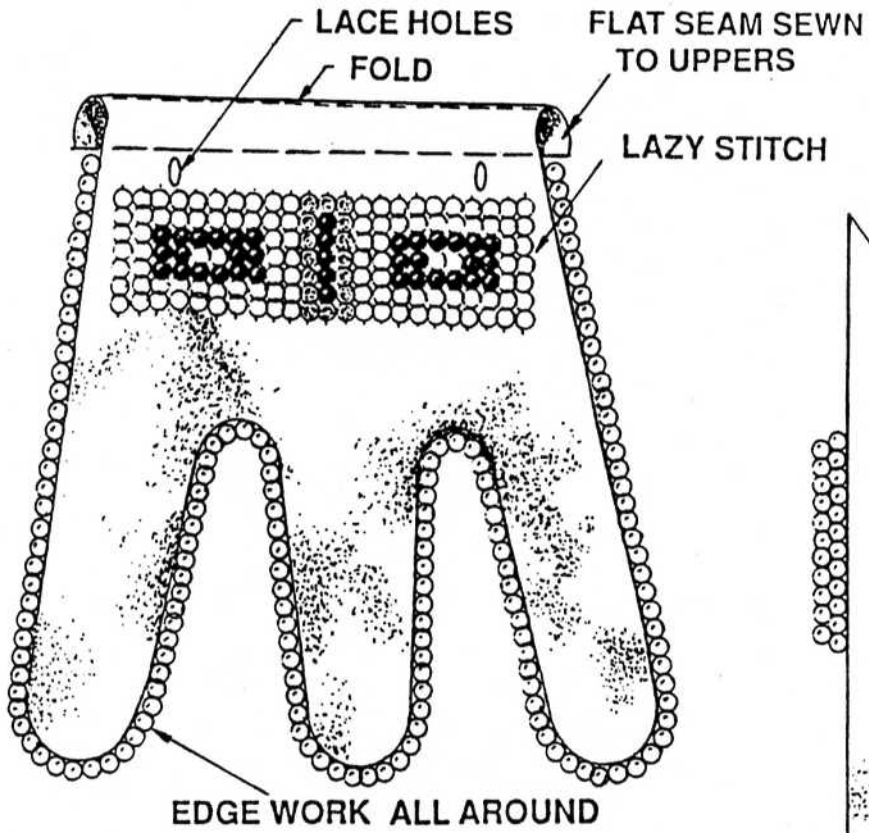
LACE HOLES

EXAMPLE

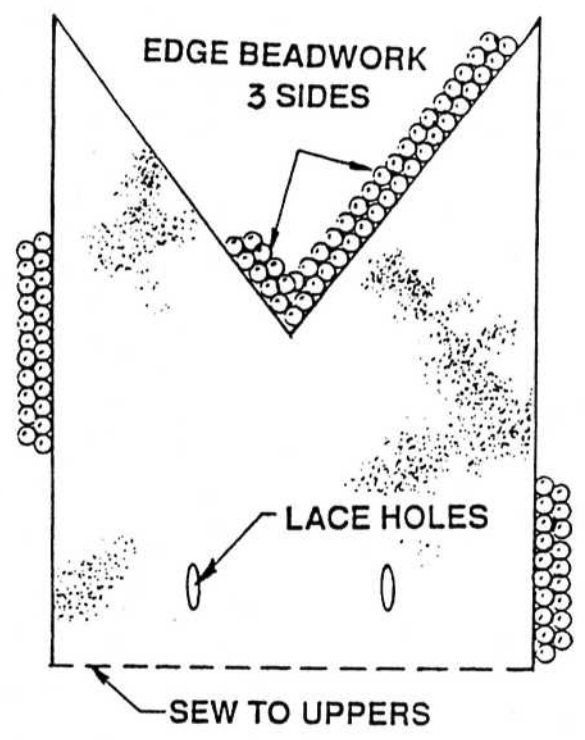


MEDALLION

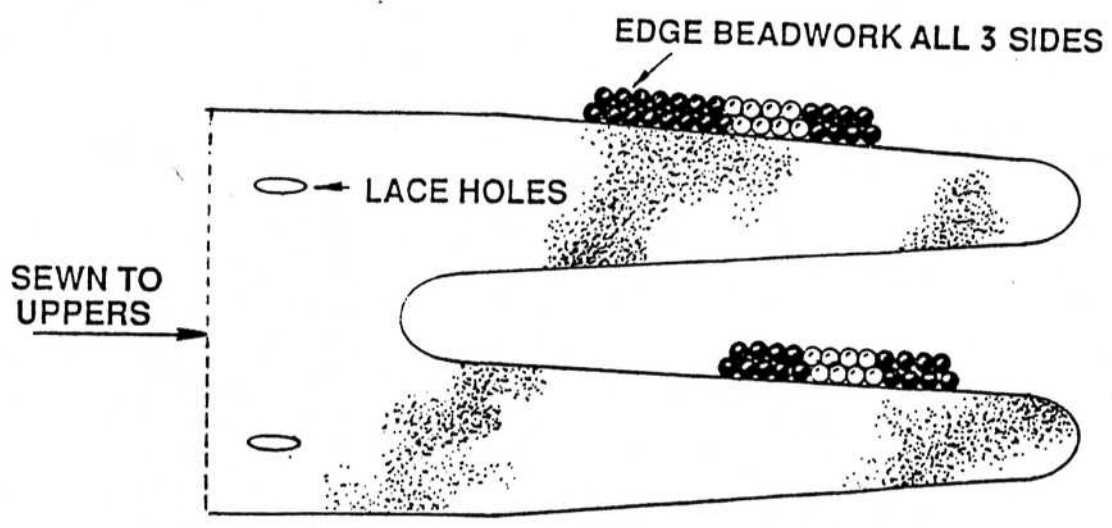
EXAMPLE 4 4,6,8
KIOWA/COMANCHE



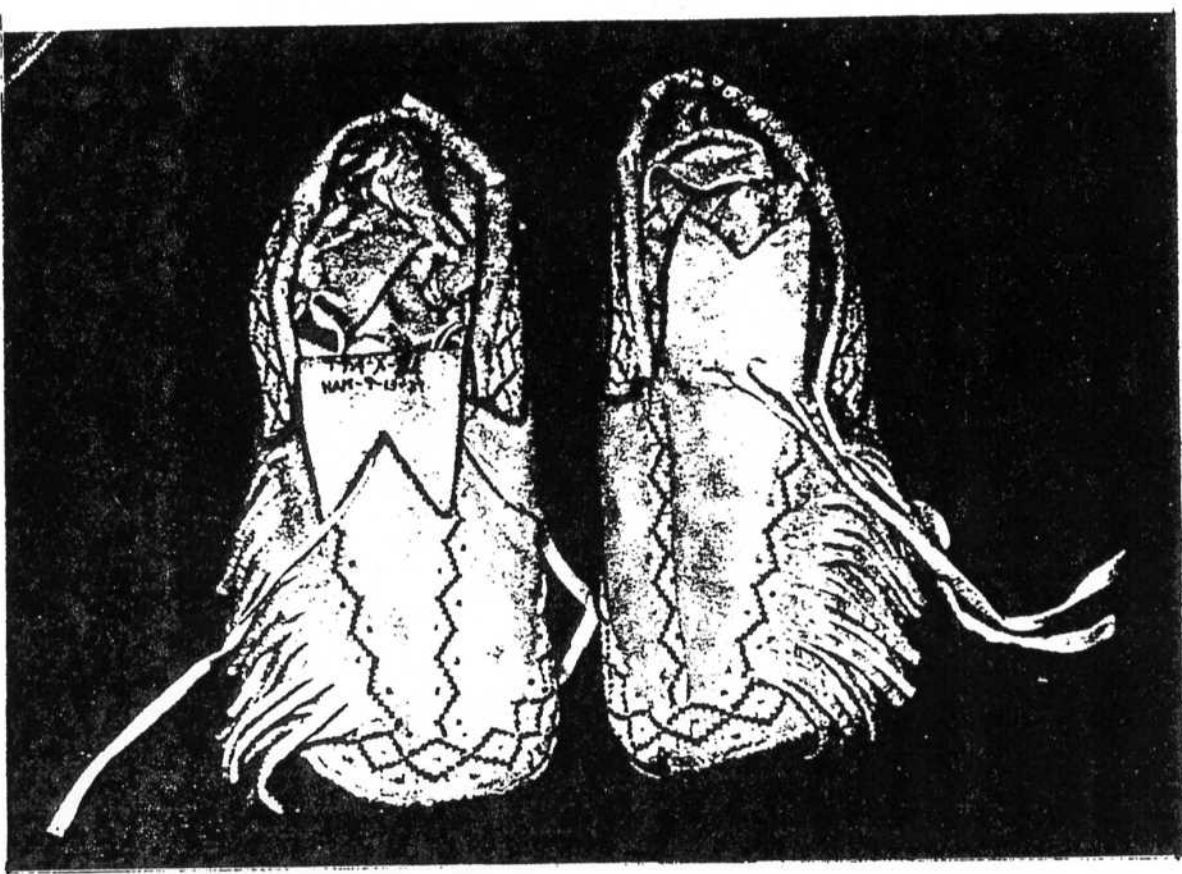
EDGE WORK ALL AROUND
EXAMPLE 2 KIOWA/COMANCHE



EXAMPLE 3 KIOWA



EXAMPLE 5 CHEYENNE



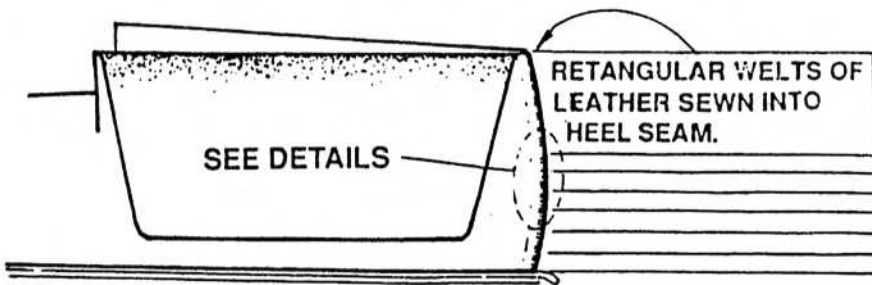
Example 3 - KIOWA. From the OMNH Collection. Authors' photo.

Example 3: Catalog Number NAM 9-13-39

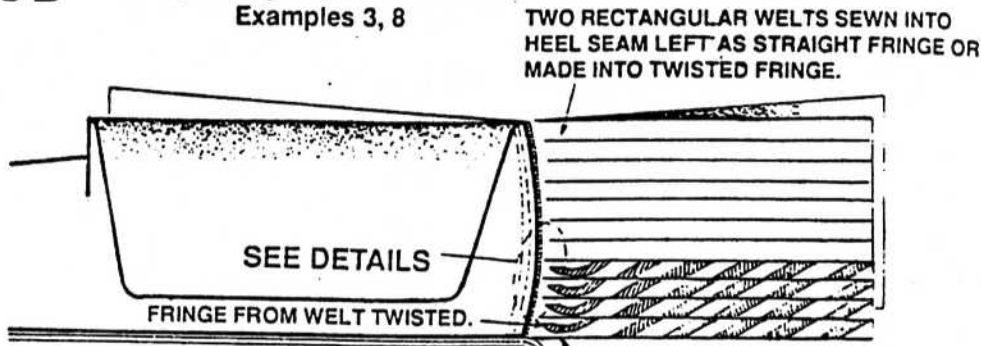
Labeled as Kiowa, this pair of moccasins was obtained by the museum in 1948-49. It is believed by the authors that they were made between about 1925-1945 and that they are of Kiowa origin. The moccasins are made of thin, white, native-tanned leather. A welt was sewn in between the sole and the upper. The vamp fringes were made by sewing a piece of leather (single thickness) to the upper, beading over or beside the seam and cutting the fringe from the remainder that is left hanging (Figure 10c). The heel fringes were constructed by sewing a single thickness rectangle of leather into the heel seam and cutting it into straight fringes as well (Figure 8b). The ankle flaps reflect what is thought to be the later style (Cheyenne influence) made from simply turning down and beading the original flap of the moccasin upper. No extra piece was sewn on to make the flaps (Figure 7c). The tongue is a simple single-forked tongue that is sewn onto the T-cut of the upper. This seam is not exposed (Figure 4a). The tongue could either stand up or more likely be turned down to cover the laces when tied. Ramsey has noticed among many Cheyenne moccasins a notched or forked moccasin tongue is generally considered a

male trait, whereas the tongues are sometimes left uncut (squared off) on womens moccasins. This however should not be used as the primary determinant of whether moccasins are men's or women's. Style and beadwork layout on the moccasins are much more accurate for this.

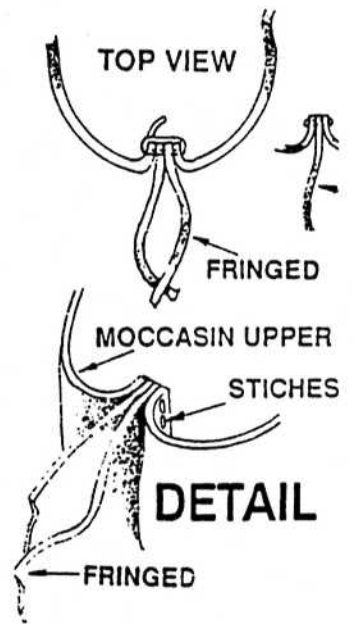
The beadwork placement is two lanes of lazy stitch around the bottom and two lanes along the bottom of the down-turned flaps. They have the usual V-shaped placement of the two lanes running from vamp to toe (Figure 9c). All beadwork is done in the same patterns and colors. Beads are size 13/0 red and translucent medium blue (pony trader blue) on a white background. The design element is a zig-zag pattern and where placed together gives the connected diamond design. To conclude the description of example 3, the flap and tongue margins are beaded with a 1-up, 1-down edgework done in the translucent medium blue. A brief quote from the museum's collection card states, "This item made by W.P.A. workers as part of a project aimed at encouraging Indian Arts and Crafts. These moccasins match buckskin shirt NAM-13-37 and leggings NAM-9-13-38 and costume has other accessories".



8B b. Single welt added into heel seam, straight fringe cut from this welt.
Examples 3, 8



8C c. Two welts added into heel seam, these welts are cut into fringe and left straight or twisted.
Straight: Examples 2
Twisted: Examples 6



d. Heel fringe made on the moccasin as a part of the upper, heel seam may be visible on the outside of the moccasin
No examples at OMNH

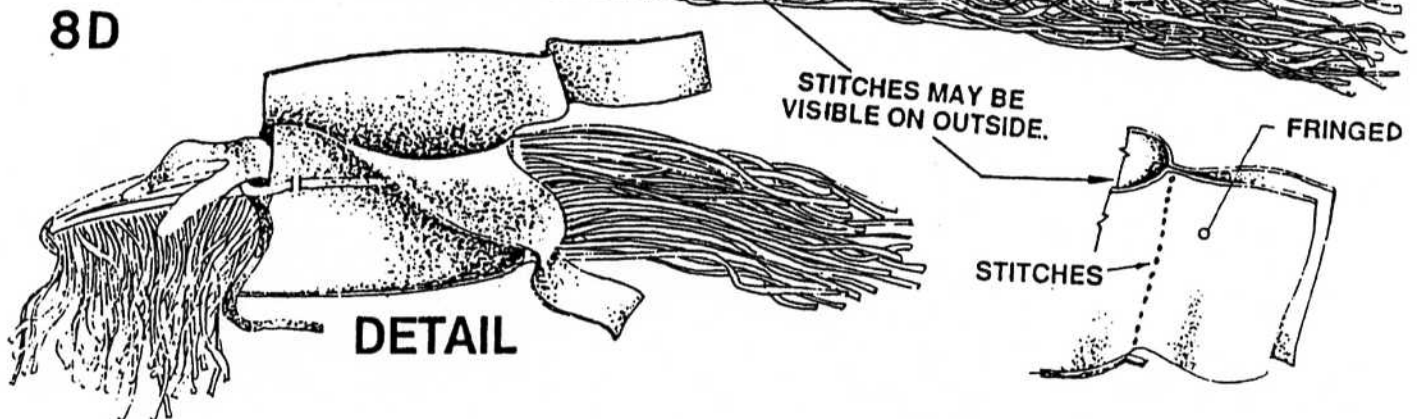
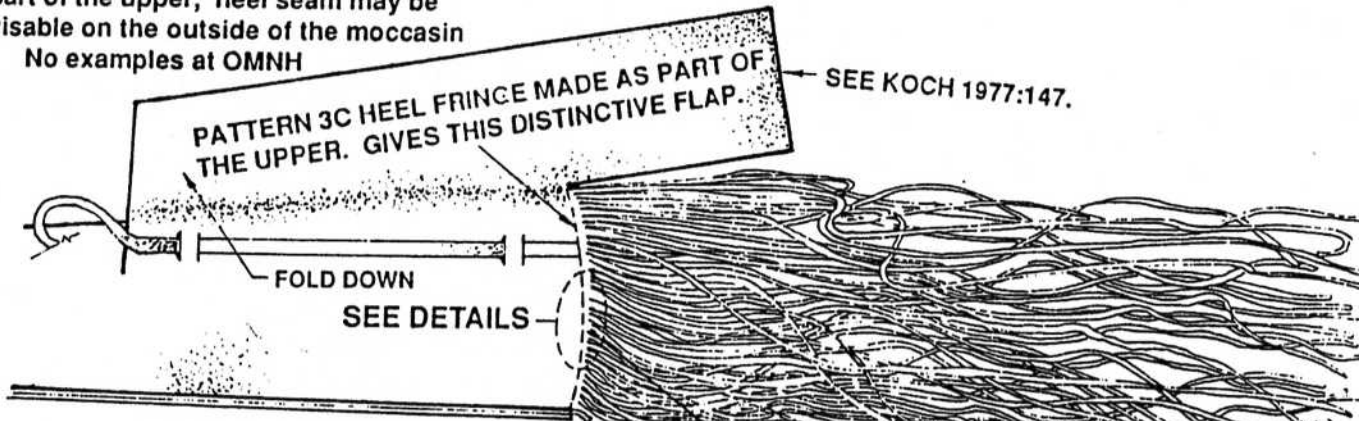
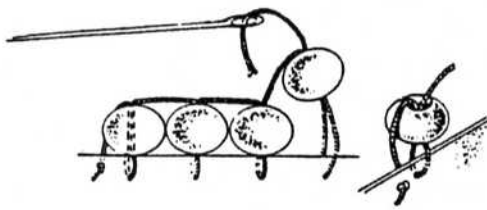
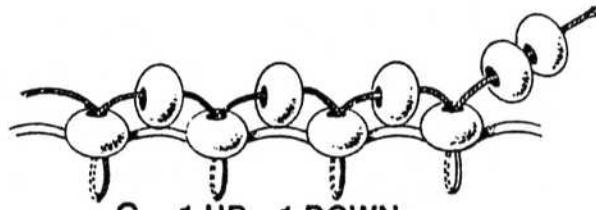


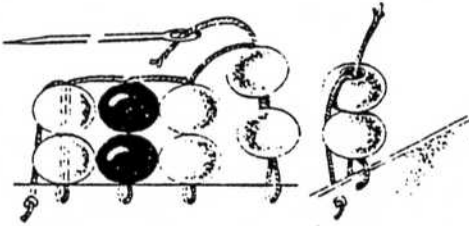
Figure 11 - Edge Beadwork Variations



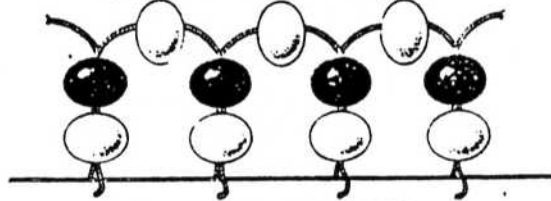
A. 1 DOWN



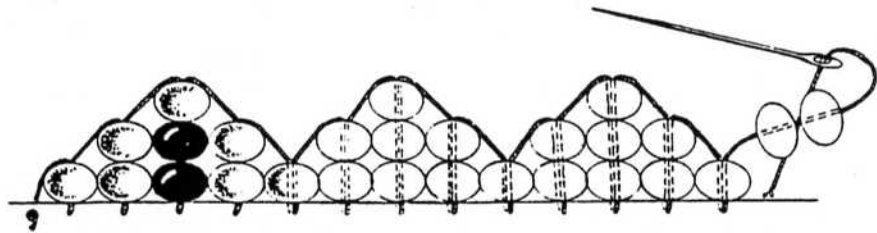
C. 1 UP - 1 DOWN
(ADAPTED FROM GREEN E 1977)



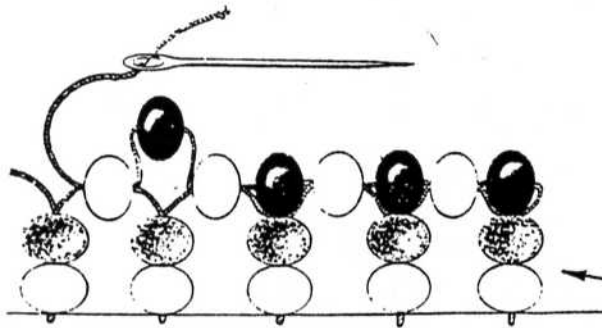
B. 2 DOWN



D. 1 UP - 2 DOWN
EDGE BEAD WORK VARIATIONS

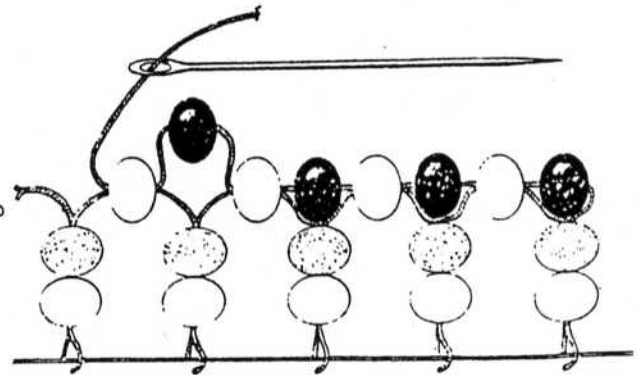


F. SCALLOPED EDGE BEAD WORK.



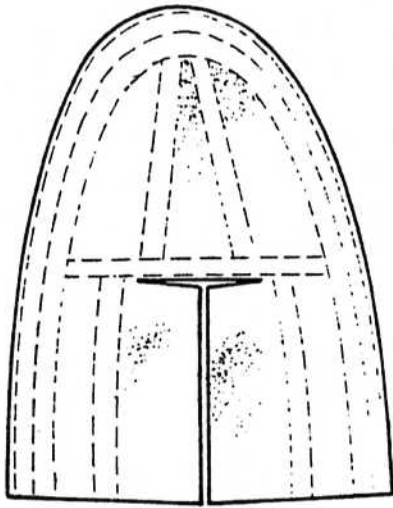
DETAIL
E

EDGE BEAD WORK VARIATIONS

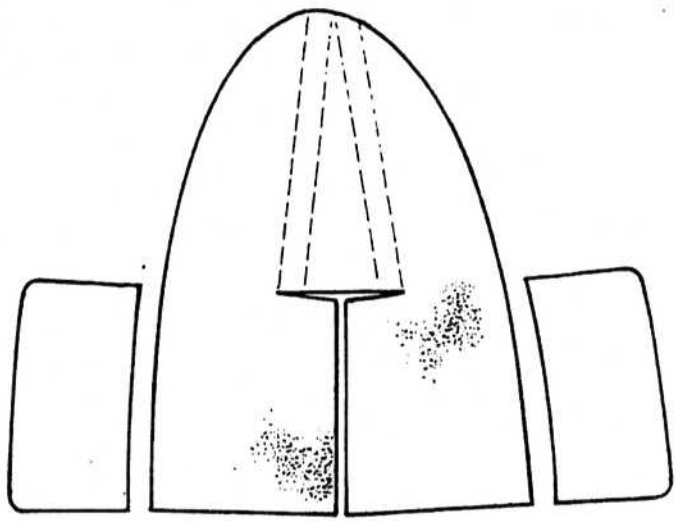


E. 1 UP - 2 DOWN WITH FILL IN BEAD
(ADAPTED FROM SMITH 1981)

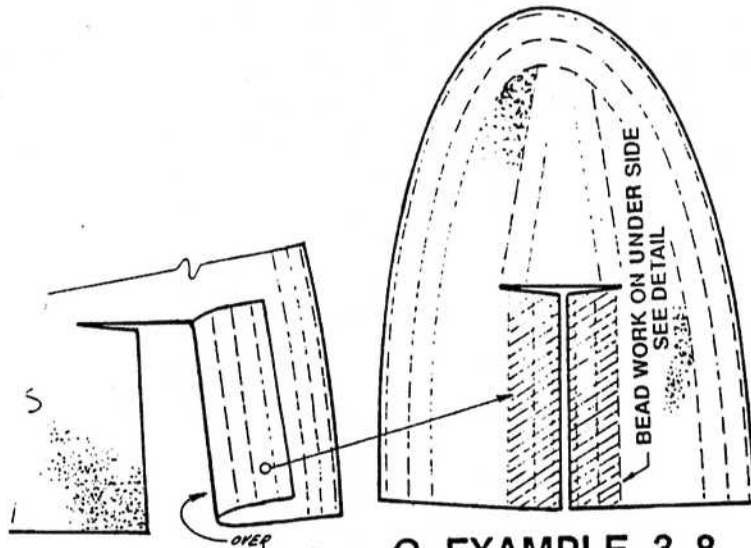
Figure 9 - Beadwork Placement



A EXAMPLE 1, 7

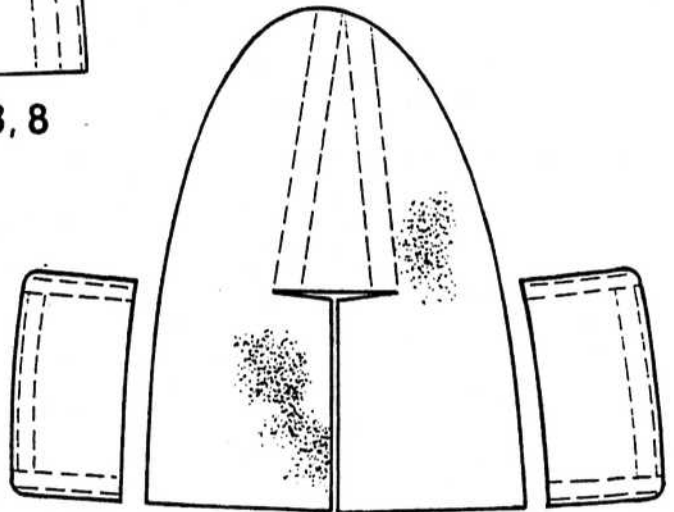


B EXAMPLE 2

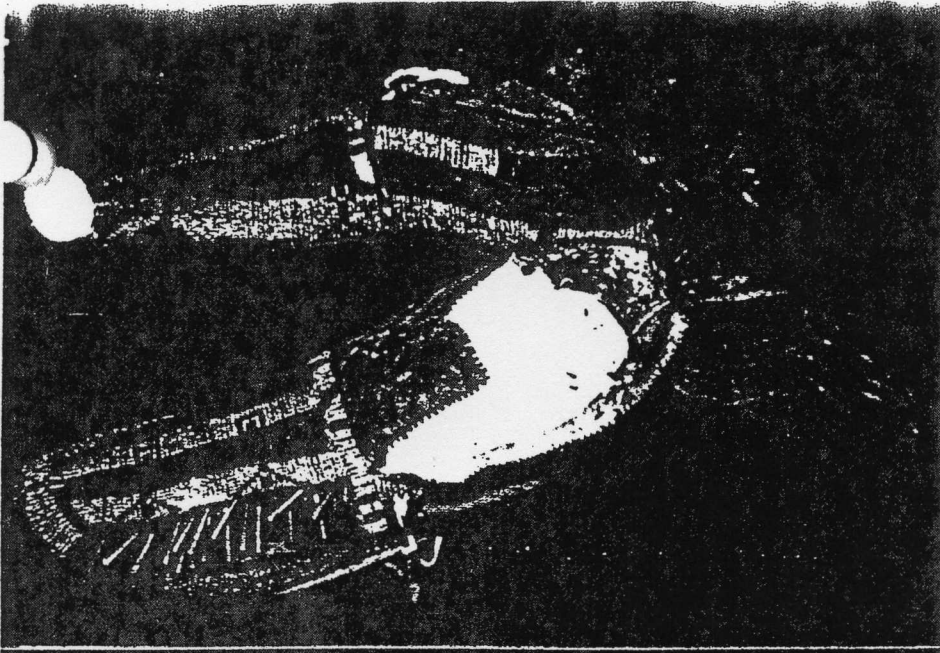


DETAIL

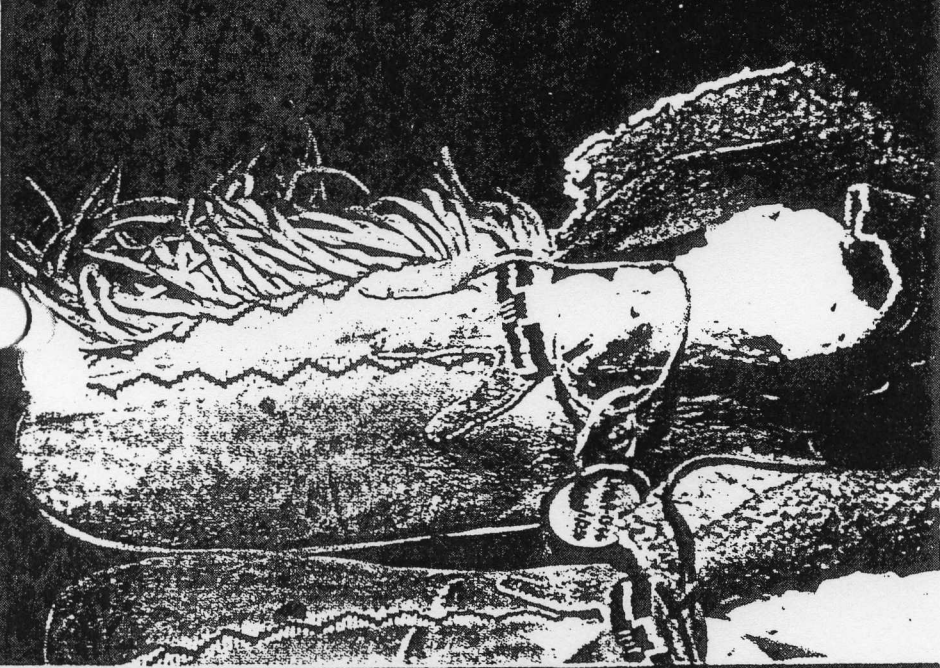
C EXAMPLE 3, 8



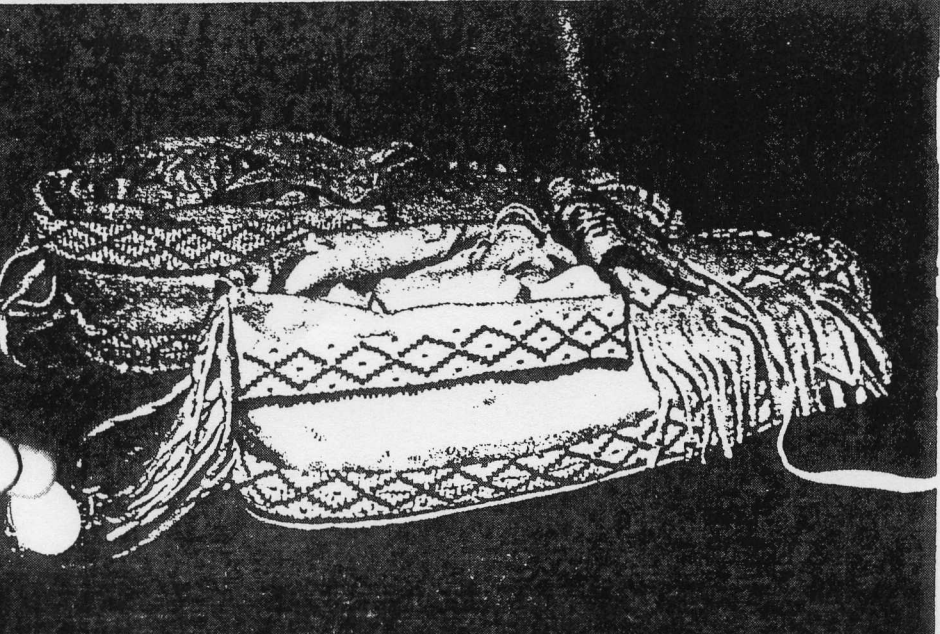
D EXAMPLE 4, 6, 9, 10



*Example 1 (Cat.No.NAM-9-13-94)
made of native-tanned leather
with heel fringes added as
shown in Figure 8a. Beadwork
includes two lanes around the
base with seven designs. Bead
colors consist of medium green
stripes, pink, red, and medium
blue designs outlined in black
against a glassy white
background. Authors' photo.*

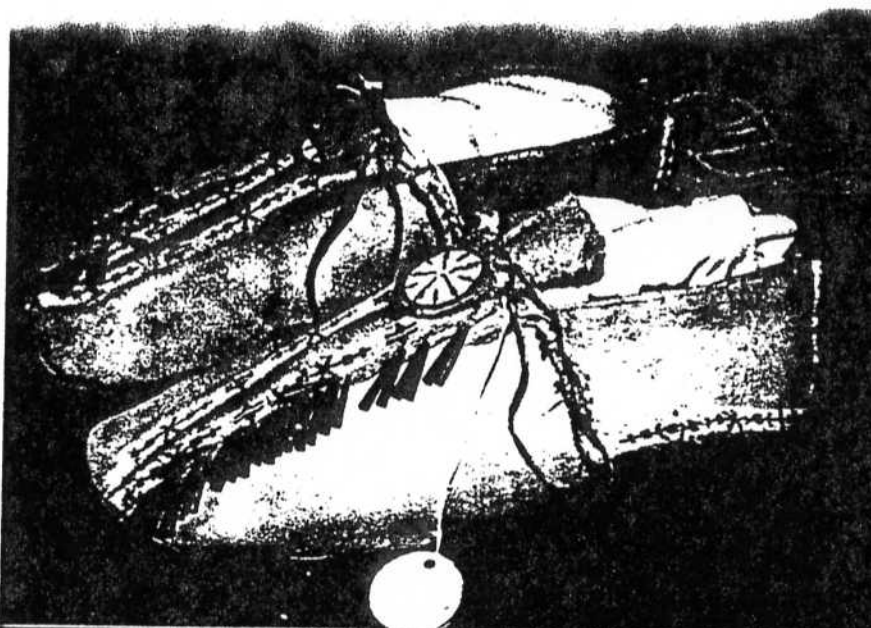


*Example 2 (Cat.No.NAM-9-13-66)
with ankle flaps beaded in
13/0 white seed beads in a
2-down pattern (Figure 11b).
Two rows of lazy stitch run
from the toe to the top of the
vamp. A short row of lazy
stitch is applied to the top
of each tongue beaded in
1-down, 13/0 Czechlovakian
faceted. Background color on
the toe design is white, the
zig-zag is translucent red
with the tongue in greasy
yellow, translucent red, white
and medium translucent blue.
Authors' photo.*

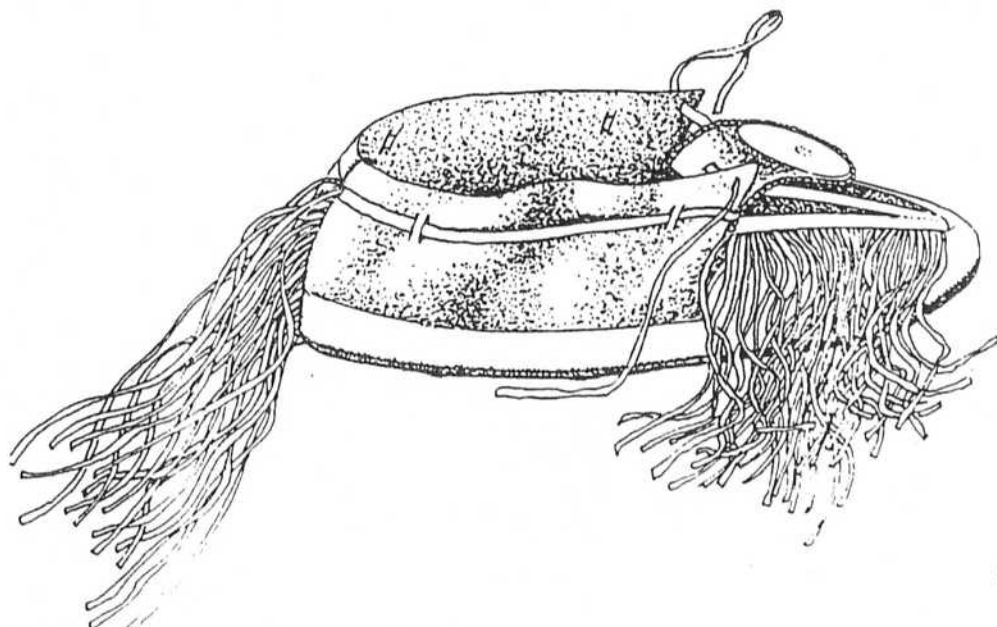


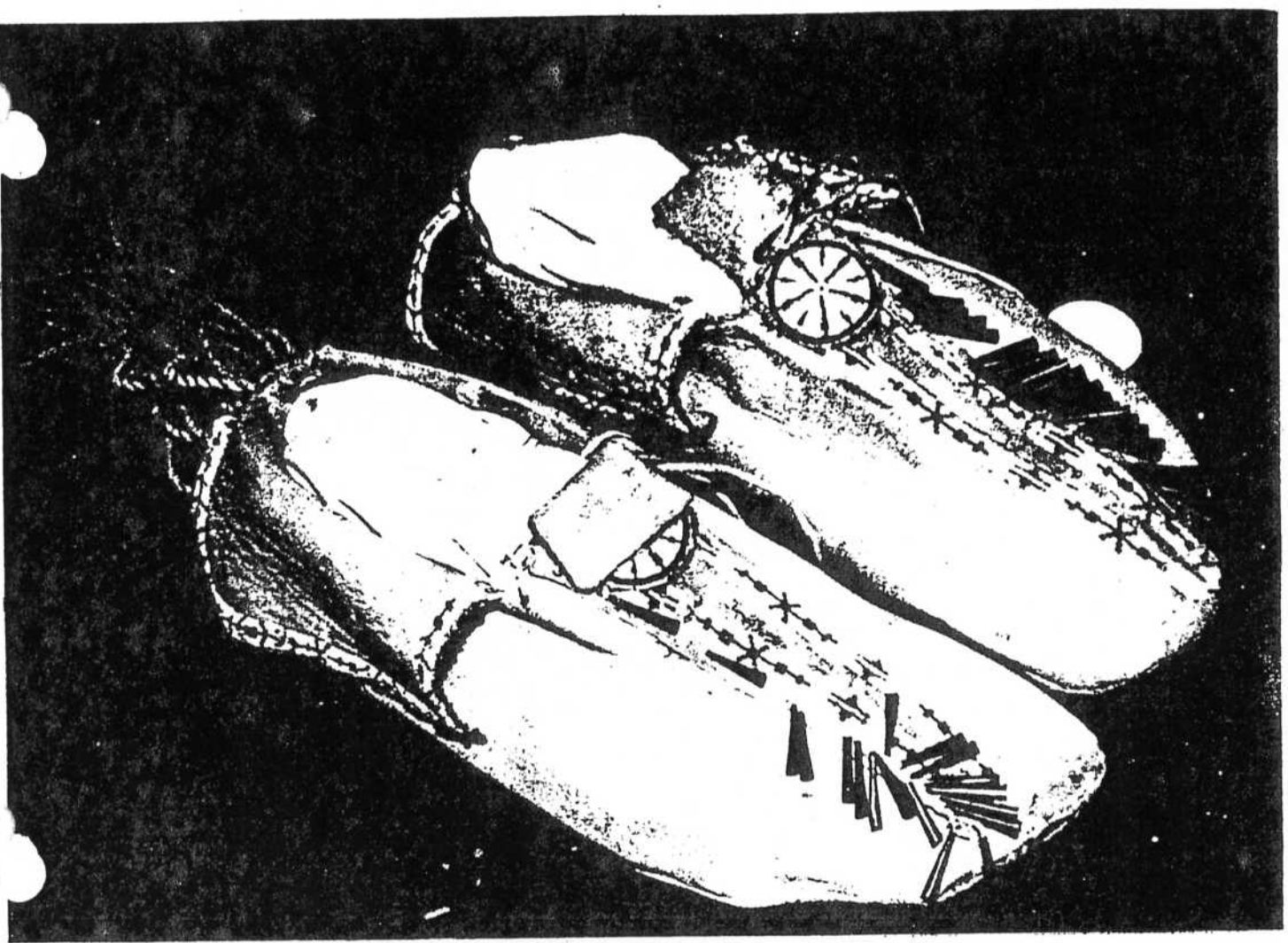
*Example 3 (Cat.No.NAM-9-13-39)
has two lanes of lazy stitch
around the bottom and two
lanes along the bottom of the
down-turned flaps. Beads are
size 13/0 red and translucent
medium blue on a white
background. The tongue and
ankle flap are beaded with a
1-up, 1-down edgework done in
translucent medium blue.
Authors' photo.*

Example 4 (Cat.No.NAM-13-129)
 are a classic pair of dusters,
 a lane of flat gourd stitch is
 placed around the perimeter of
 the ankle flaps edgebeaded in
 13/0, 1-up, 1-down,
 the inside flaps in trans-
 lucent green, the outside
 flaps in translucent orange.
 Except for the edgework which
 may be 13/0 Czech beads, the
 remainder of the beadwork are
 believed to be done in 4/0 cut
 Italian or French beads.
 Authors' photo.



Example 5 (Cat.No.NAM-9-6-308)
 are Cheyenne and are thought
 to be the oldest pair in the
 study. The ankle flap edges
 are beaded in white, 1-up,
 1-down pattern (Figure 11c)
 All beads appear to be 4/0
 Italian, white background,
 diagonals in translucent navy
 blue, with squares done
 in red underwhite. Everything
 about this pair reflects an
 older age and very conserva-
 tive, traditional styling
 of Cheyenne moccasin.
 Authors' photo.





Example 4 - KIOWA. OMNH Collection Authors' photo.

Example 4: Catalog number NAM-13-129 a & b

A classic pair of dusters, these shoes are labeled as Kiowa (possibly Comanche) and the authors agree. The collection card says, "Identified as Kiowa on basis of narrow beadwork, use of fringes and cones, but Comanche used gourd stitch more than the Kiowa did". It is the authors belief that Comanches have used narrow beadwork, fringes and cones as much as Kiowas have, these are some of the primary means of decorating most of their arts and crafts. Prior to being given to OMNH these moccasins are reported to have been bought at Jake's Pawn Shop in Anadarko. On the basis of the very traditional style of these shoes, the gourd stitched beadwork, use of some Italian or French beads, and the decoration with copper cones an approximate date of make is thought to be 10-1930. The museum acquired these moccasins in 1939.

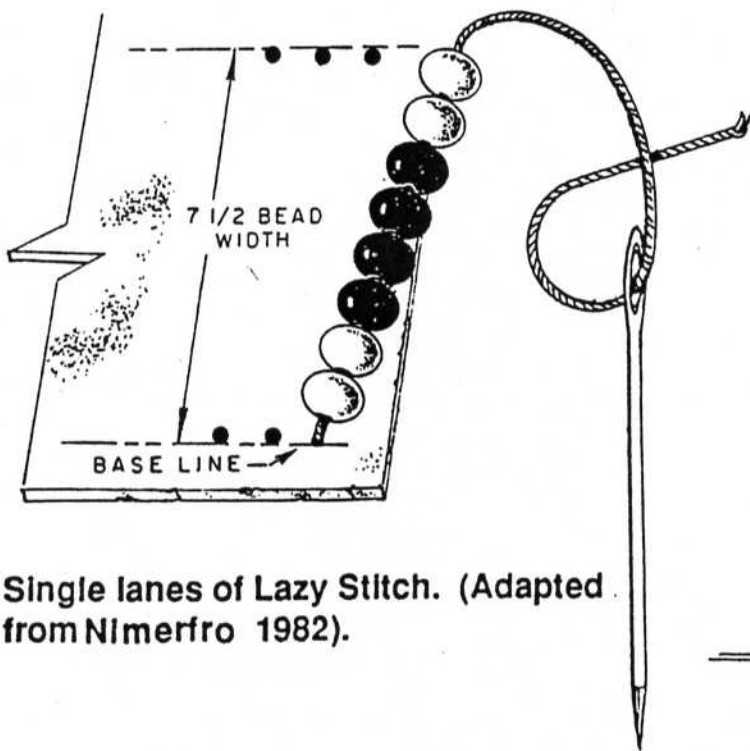
The moccasins are made of native-tanned, off-white hide and a welt was used. The vamp decoration of these moccasins is somewhat complex (Figure 10d), and is done by sewing a V-shaped piece of leather onto the top of the vamp. The gourd-stitched beadwork was then done onto this piece of leather. The inside lane of beadwork of each shoe covers the seams completely. From the outside lane of beadwork a strip of leather 3/8ths of an inch wide is left exposed under the seam for the attachment of the metal cones. The method of attaching the heel fringes are shown in Figure 8c. This method is similar to that described for example 1 only after the thong is passed through itself at the back of the moccasin it is subsequently twisted into a "rolled" fringe. On example 4 the heel fringes have been added the entire length of the heel seam.

The ankle flaps are rectangular in outline (Figure 7a) and have been sewn onto the upper with very fine stitches that leave a nice, flat seam. The flaps are of course turned down when worn and on this pair would have come very close to touching the floor. A lane of flat gourd stitch is placed around the perimeter of the flaps. These edges have in turn been edgebeaded in 13/0 1-up, 1-down (Figure 11c) the inside flaps in translucent green, the outside flaps in translucent orange. The tongue has been added as one piece, the top being squared off, the bottom being rounded off with the medallion sewn onto it. The edge beadwork on the tongue is done in translucent green, the top half of the tongue in 1-down stitch, the bottom half in 1-up, 1-down stitch. Except for the edgework which are thought to be 13/0 Czech beads, the remainder of the beadwork (flaps, vamps, and tongues) are believed to be done in 4/0 cut Italian or French beads. Such beads are almost impossible to purchase today. All lanes of beadwork are done in flat gourd stitch (Figure 12c), seven beads wide on a white background. Design colors are orange, dark translucent green, dark translucent blue, and dark red or amber used inside the main designs as an accent color. The medallions are primarily white and orange with the five smaller points in green.

Additional decoration includes the rows of sheet copper cones along the vamps of the shoes. Each cone is about one inch long. Sheet copper along with sheet

brass and iron were among some of the earliest trade items made available to Southern Plains tribes for making metal ornaments. Besides acquiring metals from Hispanics living in New Mexico we know from documented Wichita village sites which were actively involved in trade with the French along the Red River that metal cones were being made and used as decorations as early as the 18th century (Bell, Jelks, and Newcomb 1967:182). The space between the instep (vamp) lane of beadwork is completely painted with red ochre. The narrow strip of leather to which the cones are attached is painted verdigris (cupric oxide) green. Similar to other examples, two cones are strung on a single thong punched through the added strip of leather (Figure 10a.,d.). A final note on the construction of example 4 is that the tie strings are tied on top of the tongue by bringing them up through two holes punched in the tongue (Figure 4a.,4b.).

These moccasins along with examples 6, 9, and 10 are thought to represent the "old way" of making Comanche and Kiowa moccasins, whereas examples 3 and 8 show more change and presumably more Southern Cheyenne-Arapaho influences. On the former examples (4,6, 9,10) note how the total length of the instep part of the moccasin appears much longer than in examples 3 and 8 or Cheyenne examples 1 and 7. See Table 1 for a comparison of this observation. It is thought that in this sample the vamp lengths have undergone a relative degree of shortening through time.



A. Single lanes of Lazy Stitch. (Adapted from Nimerfro 1982).

FIG. 12

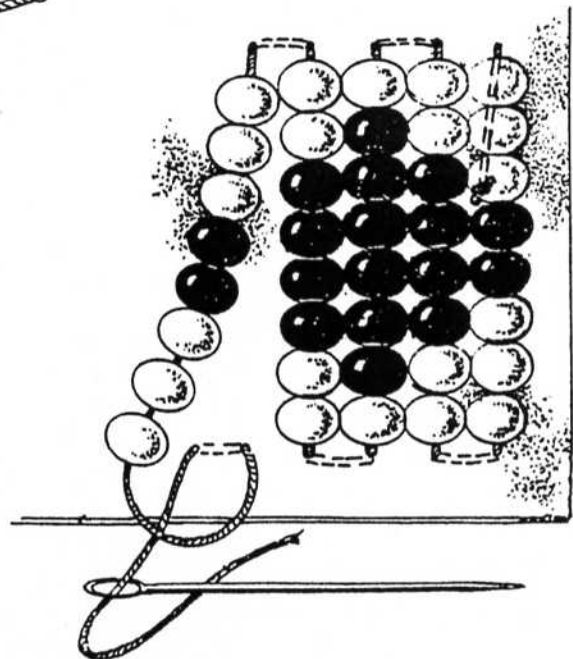


Figure 4b

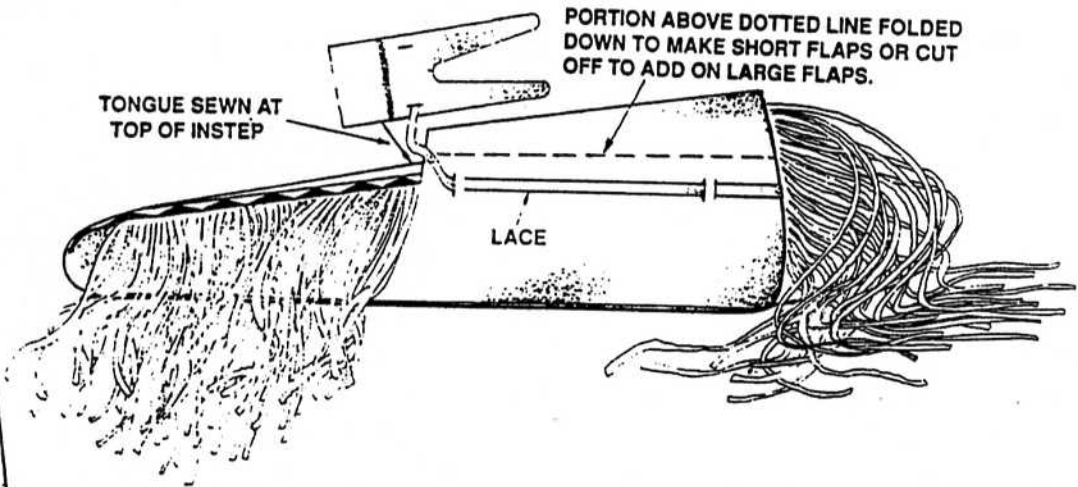
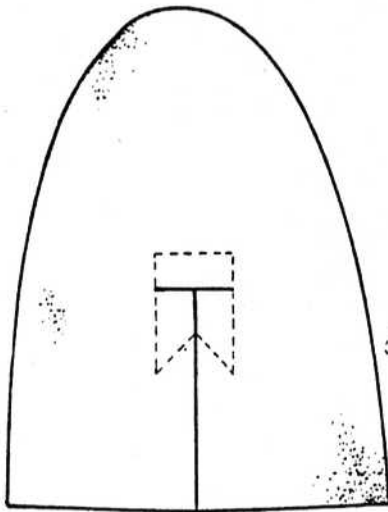
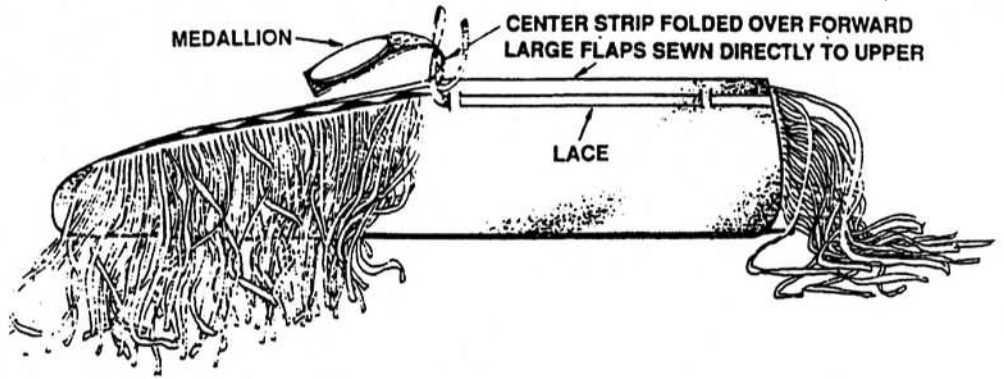
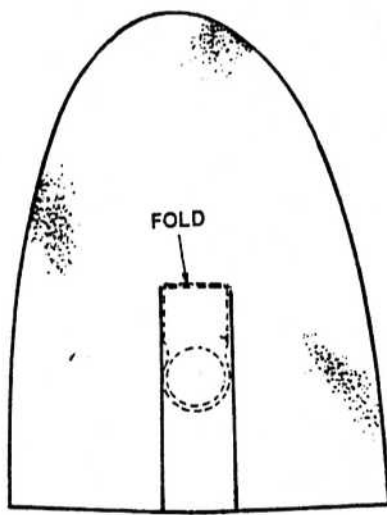


Fig.2 - Sole Patterns

(Adapted from Evans & Stewart 1971b)

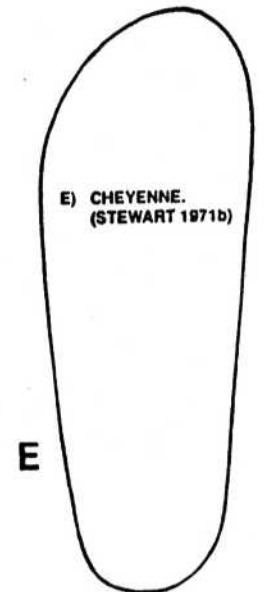
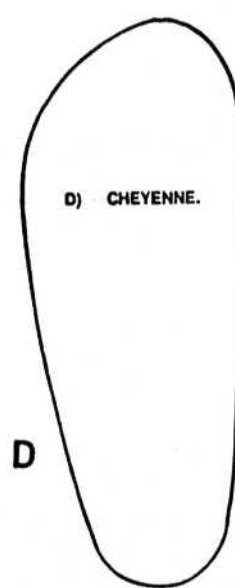
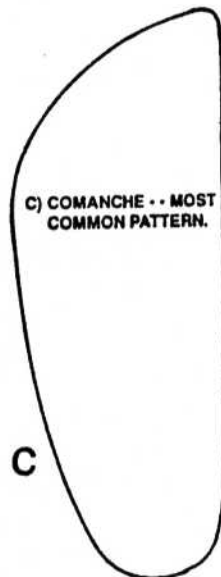
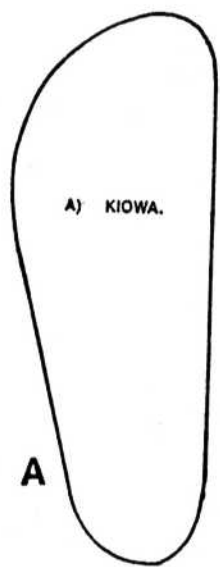
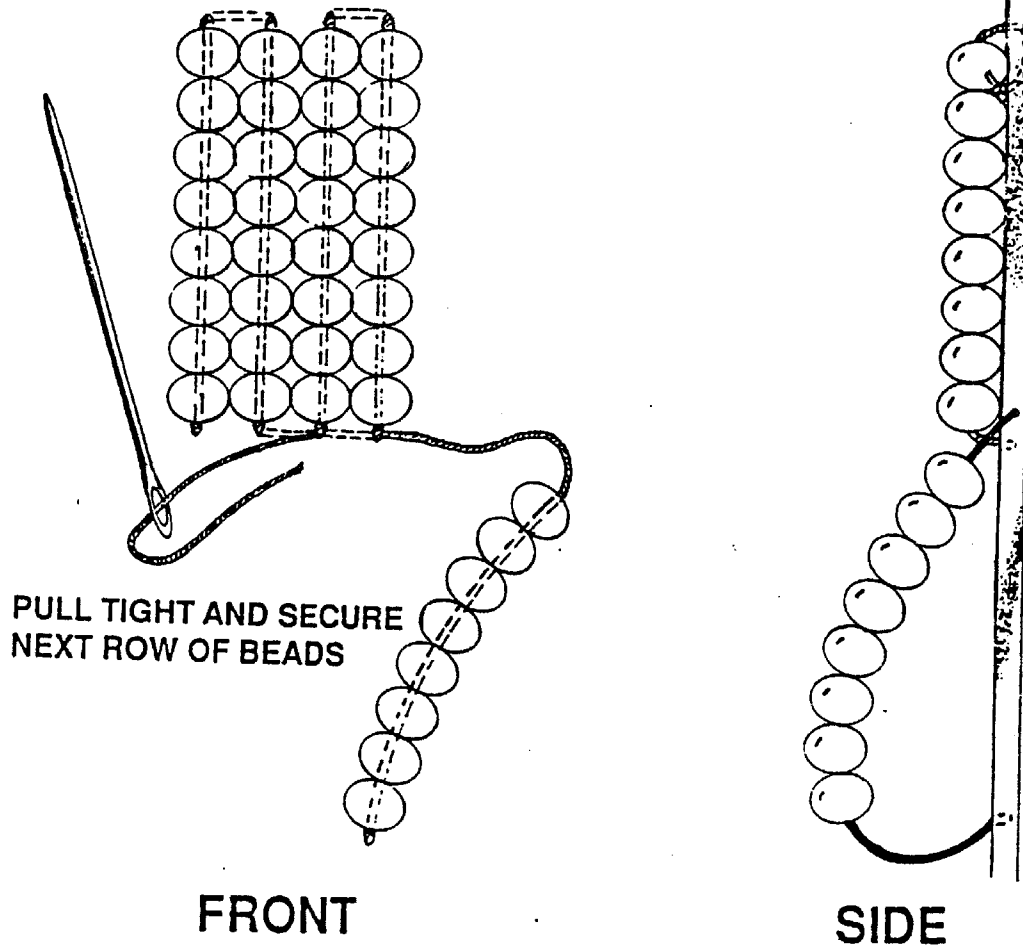
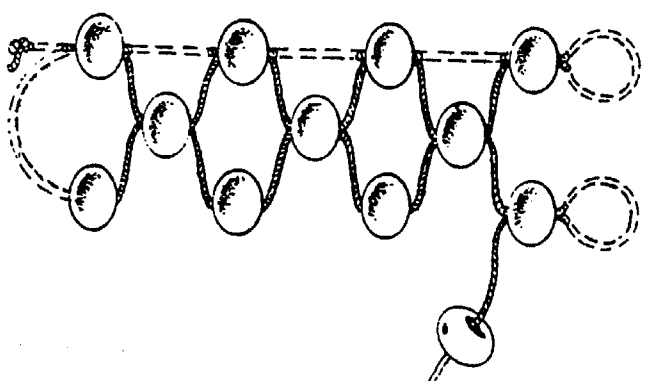


Figure 12



B. One method for adding additional rows of lazy stitch to keep the lanes as close as is proper (adapted from Stewart 1971a).



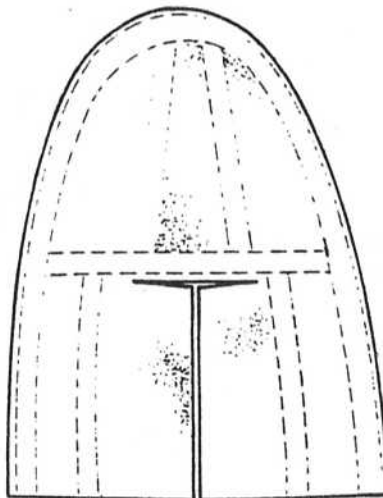
C. Flat gourd stitch as done on examples 4 and 10 (adapted from Evans 1962).

These moccasins are correctly identified as Cheyenne and are thought to be the oldest pair in the study. Information from the collection card states that they were collected in Darlington, Indian Territory by Vernon W. Styles between the years 1883-1885. During this time he was working for Hemphill and Woy (sic), Indian Traders and it is not known if he purchased them or if they were given to him.

The moccasins are made of smoked, native-tanned leather which is light brown in color. A welt was not sewn in between the sole and the upper. The heel fringe is cut straight (Figure 8a), however are somewhat rounded from being walked on. The lanes of lazy stitch are placed one lane around the bottom next to the sole, two lanes from instep to toe, one lane across the vamp in front of the tongue and the lane which goes around the back of the shoes below the ankles (Figure 9e). The ankle flaps are not added pieces of leather, but are simply what is there when the foot slit is cut into the upper (Figure 7d). The flap edges are beaded in white with a 1-up, 1-down pattern (Figure 11c). The tongues on these moccasins are extremely long. They are forked and rounded on the ends (Figure 4a) and are edgebeaded in the same way as the flaps are. The ends of the tongues are long enough to extend to the tip end of the shoes.

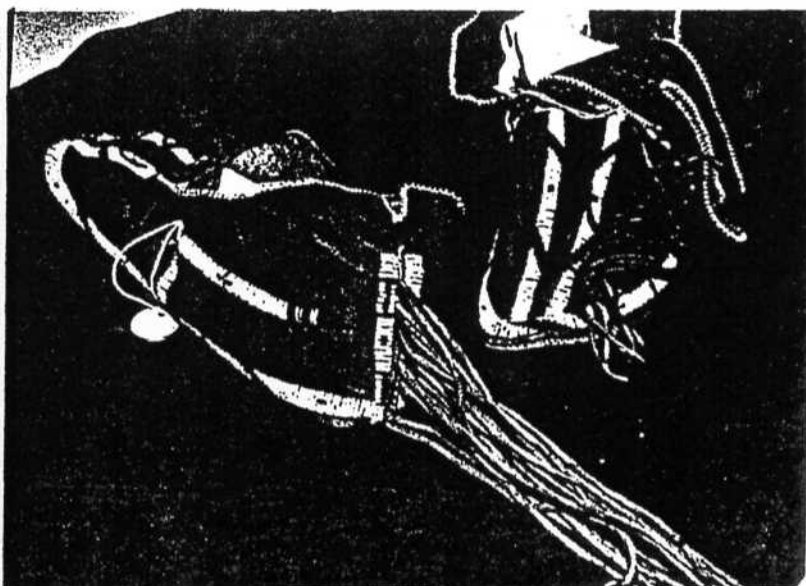
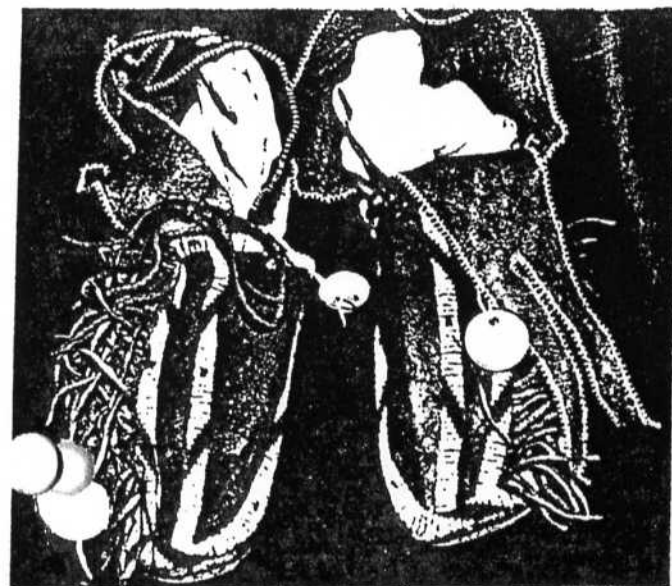
All beads appear to be 4/0 Italian, white background, diagonals in translucent navy blue, with the squares done in red underwhite (red whitehearts). There are seven designs around the perimeter of the

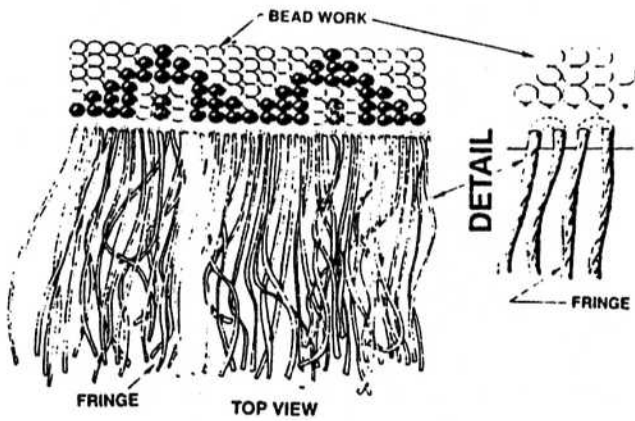
shoes. In between the vamp lanes is painted solid with red ochre. The vamp fringes appear to be attached by punching holes in the upper along the outside lane of beadwork, then inserting one thong through two holes allowing the loose ends to be the fringe (Figure 10b). Everything about this pair reflects an older age and very conservative, traditional styling of Cheyenne moccasin. They are all-around a very graceful and balanced piece of work.



9E EXAMPLE 5

Example 5 - CHEYENNE, O'NH Collection. Authors' photo.

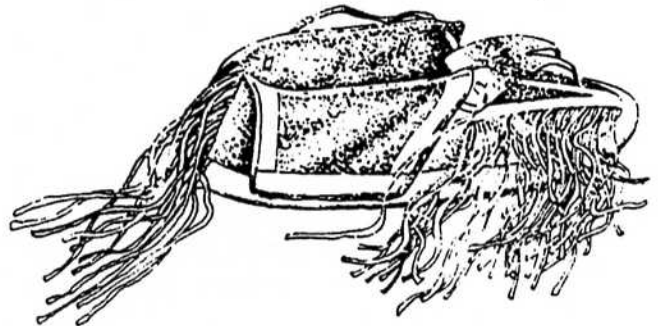


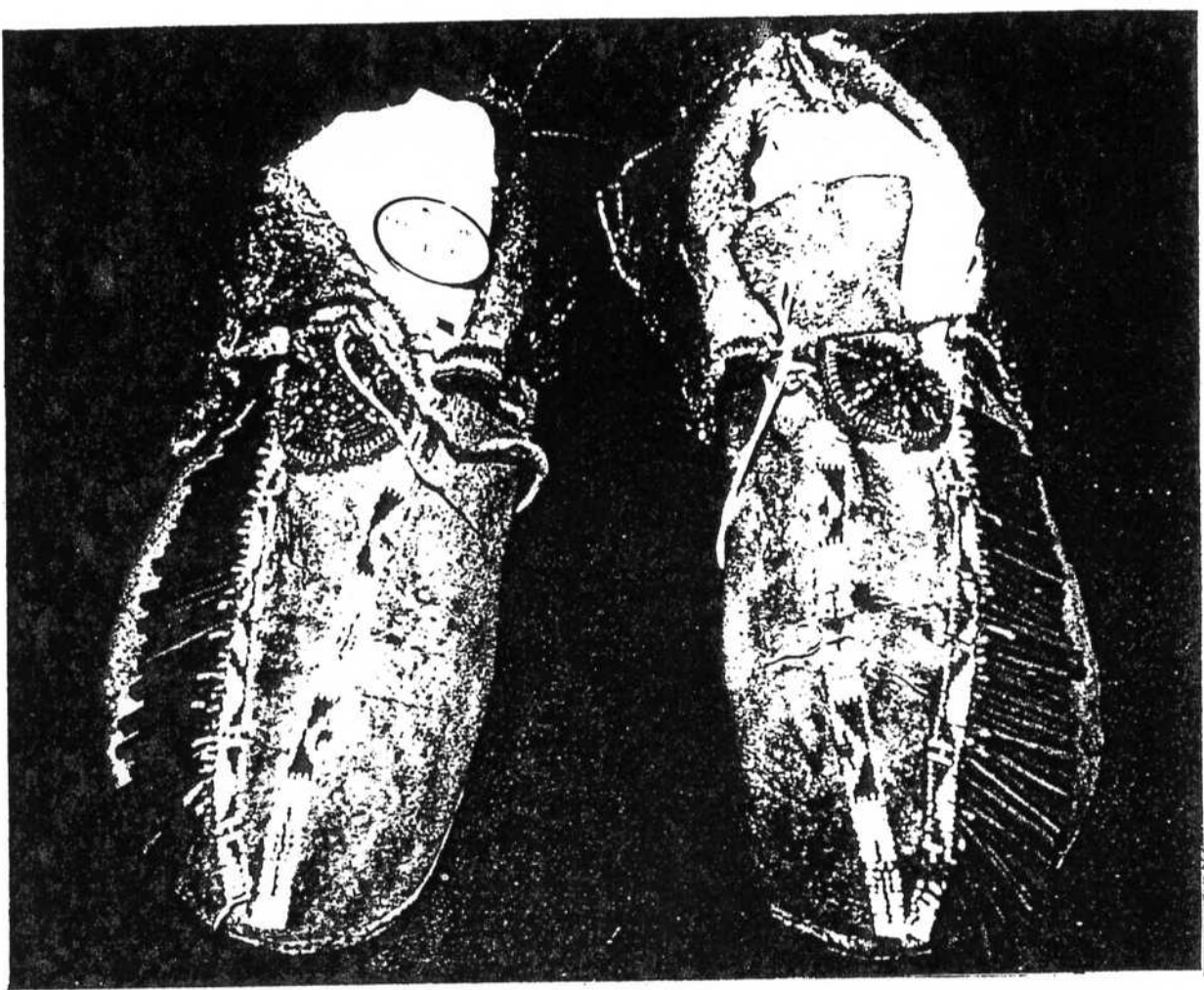


10 B Fringe added to Moccasin upper individually.
Examples 5, 7

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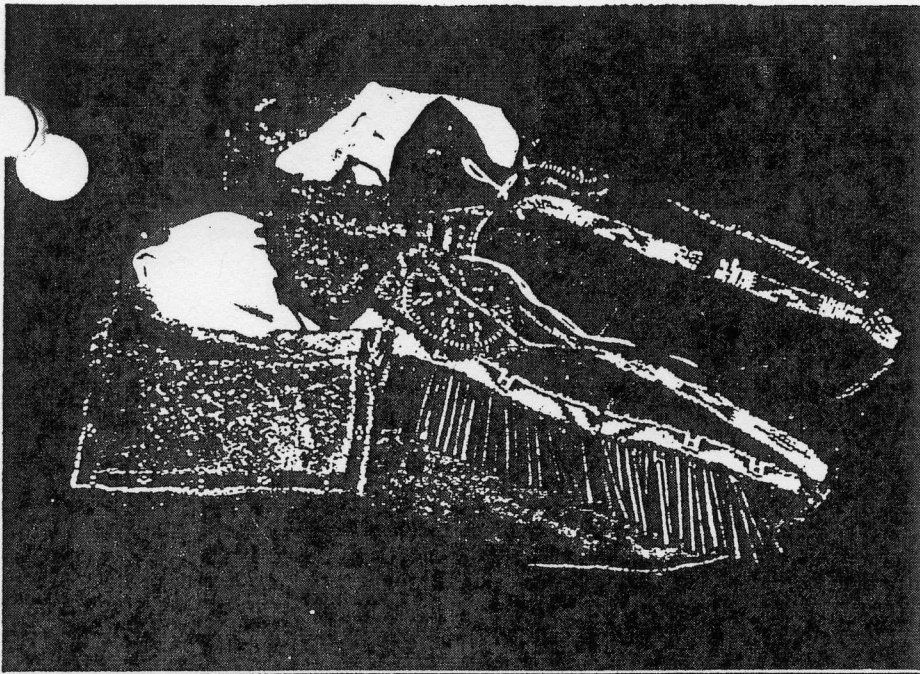


Example 6 - KIOWA. OMNH Collection. Author's photo.

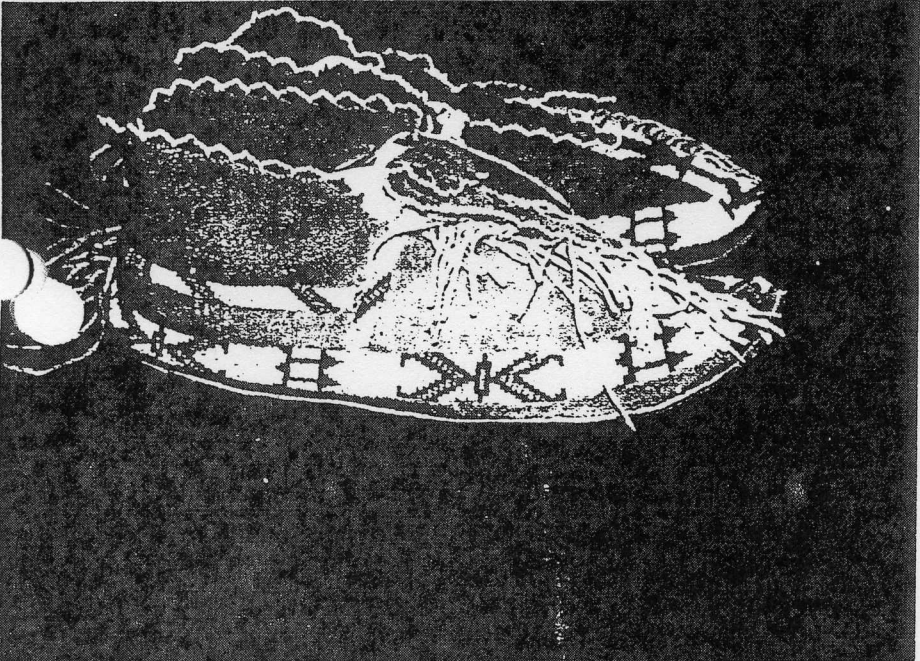
Example 6: Catalog number NAM-9-13-132 a&b

These are labeled as Kiowa, however they could just as easily be Comanche. They were acquired by the museum in 1978 and are believed to have been made between 1900-1930. They are made from native tanned leather with a welt sewn in between the upper and the rawhide sole. Traces of yellow paint remain on the uppers. It appears they were at one time painted yellow all over. The heel fringes are twisted fringes made as in Figure 8d. All beads are either size 4/0 Italian or 12/0 Czech. Beadwork placement of example 6 consists of medallions, a single lane of lazy stitch around the margin of each ankle flap, the two lanes from instep to toe and edgebeadwork around the edges of the flaps and also on the bottom one-half of each tongue (Figure 9d). The flaps are made by sewing rectangles of hide onto the moccasin uppers (Figure 7a). The lane of beadwork around the margin of the flaps is done in a light translucent red (Czech origin?). The edgework is done in a medium translucent green color. The tongue is edgebeaded in a 1-up,

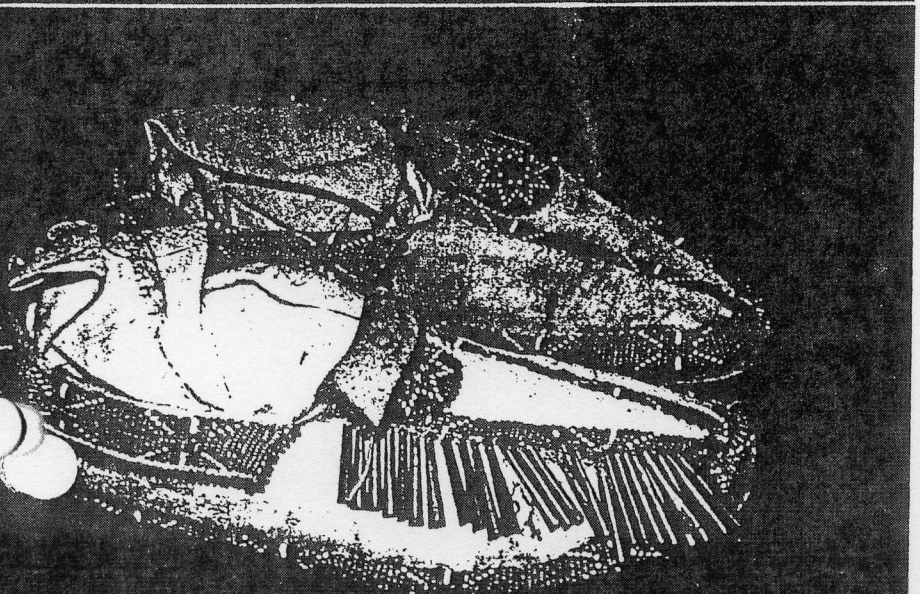
2-down pattern (Figure 11) while the flaps are edgebeaded in a 2 down pattern. The tongue medallions are also done in the light translucent red background with navy, white and medium green design colors. The two lanes of lazy stitch on top of the vamp are in a white background with translucent cut red, translucent medium blue, medium green and light blue (Italian). A row of copper cones is attached beside the outside lane of beadwork by punching a row of holes and putting a cone on each end of a looped thong (Figure 10a). This is a very fine pair of shoes, made the old way. The green stains on the moccasins are the result of the copper cones. Tie thongs are pulled through the center of each tongue and are tied on top (Figure 4a).



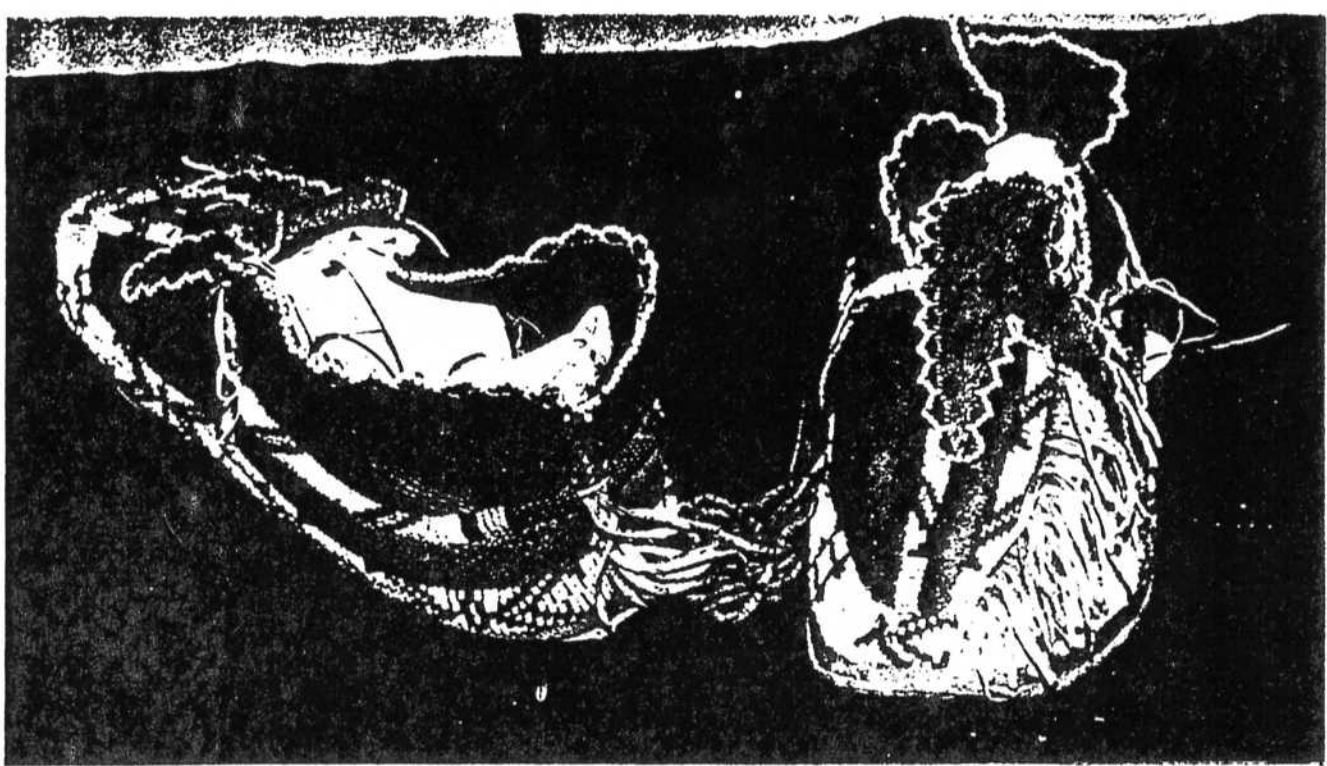
Example 6 (Cat.No.Nam-9-13-132) are labeled as Kiowa but could be Comanche. They are made from native tanned leather. Traces of yellow paint remain on the uppers and were probably painted yellow overall. The green stains are from the tin cones. All beads are either 4/0 Italian or 12/0 Czech. The flap beadwork is light translucent red with the edgework done in medium translucent green. The medallions are also in light translucent red with navy, white, and medium green design colors.
Authors' photo.



Example 7 (Cat.No.NAM-9-?102) are of light brown leather, possibly smoked. Beads for the edgework are red, white, light translucent blue and black, all in 12/0 faceted luster beads, except the white which are not faceted. The lazy stitch lanes are done in 11/0 or 12/0. The "V" designs are more appropriate for a woman's moccasin. Cheyenne.
Authors' photo.



Example 8 (Cat.No.NAM 9-13-16) are Kiowa and are made of white leather. Beadwork placement is illustrated in Figure 9C and consists of a double lane on the flaps. The flaps and tongues are edgebeaded in 11/0 dark translucent blue in a 1-up, 2-down pattern. Medallion background is red and all other backgrounds are light blue. The lazy stitch is done in size 12/0 Czech.
Authors' photo.



Example 7 - CHEYENNE. OMNH Collection
Authors' photo.

Example 7: Catalog number NAM-9-?-102

These moccasins are correctly identified as Cheyenne. They were given to the OMNH in 1951 thought they have been made between 1930-1950. The moccasins are made of light brown leather, possibly smoked, and a welt was used. The heel fringes were added one at a time (Figure 8a) and are not twisted. This attachment is the same as for the two Cheyenne examples in the study. The beadwork placement is two lanes around the perimeter, one lane across the vamp, one below the ankle (robe design), and two lanes running from toe to instep (Figure 9a). The tongues and edges of the "stand up" flaps are done in scalloped edgebeadwork (Figure 11f). The colors for the edgework are red, white, light translucent blue and black all in about a size 12/0 faceted luster beads, except the white which are not faceted. The ankle flaps are also made like examples 1 and 5 (Figure 7d) and probably were not worn folded down. The tongues (Figure 4a) are forked at the bottom, squared off at the top and are attached with stitches that only go part of the way through the leather. The tie thongs do not come up through the leather but are attached as shown in Figure 5c. The vamp fringes are also added individually along the outside lane of beadwork (Figure 10b). The lazy stitch is done size 11/0 or 12/0 beads and the junior author believes them unusual in that they have nine designs around the edge instead of

seven. Ramsey also believes the "v" designs more appropriate for a woman's moccasin. The robe design (bands of solid color) is apparent on the lane of beadwork which goes around the back of the moccasins just below ankle level. The "arrow" designs are done in red, the "slants" in light blue and dark blue, and the "v" designs or "string" designs are done in dark blue, light blue and red with green "flags" at the widest part of the "v". The two rows down the vamp have the same design as one lane of the perimeter row except they have dark blue "flags" on them. The "robe" design on the ankle lane is done in red, dark blue and greasy yellow. In addition to the quote from the collection card of example 7 (see description of example 1) it should be noted that these moccasins were purchased in Ponca City, Oklahoma by the donor. While they may be somewhat of a departure from certain more traditional traits they are a very beautiful pair of shoes that still follow very much in the Cheyenne style.

Example 8: Catalog number NAM-9-13-16

The collection card labels these correctly as Kiowa. They were acquired (loaned) to the museum in 1948-49 and are part of the University of Oklahoma Band collection of Indian costumes. The card also states they were made through a W.P.A. project designed to encourage arts & crafts. See Schneider (1982) for background information on W.P.A., involvement in Kiowa art. The authors feel they were made between the years 1930-1949. The moccasins are listed as part of "Costume 5, a Kiowa man's costume".

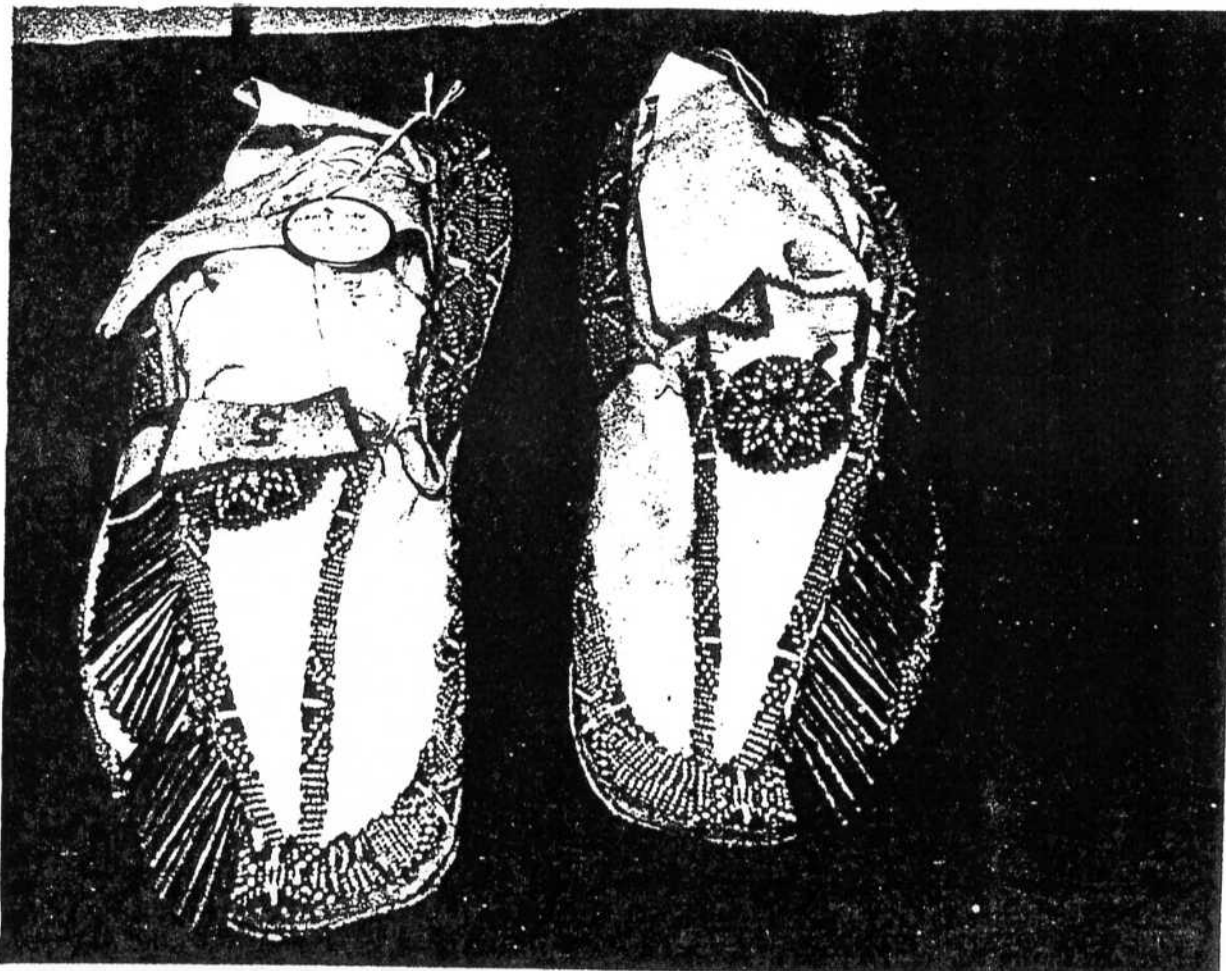
The moccasins are made of white leather and a welt was used between sole and upper. They are soled with sinew thread, the rest is cotton. Heel fringes are cut from a single thickness strip of leather sewn into the heel seam (Figure 8b). Ankle flaps are made by turning down and beading that part of the upper (Figure 7c). No cuffs were sewn onto the moccasins to make these small flaps. The tongue is added onto the top of the vamp and is sewn down in the middle (Figure 4a). The tongue flares at the top and is rounded at the bottom to accommodate the medallion.

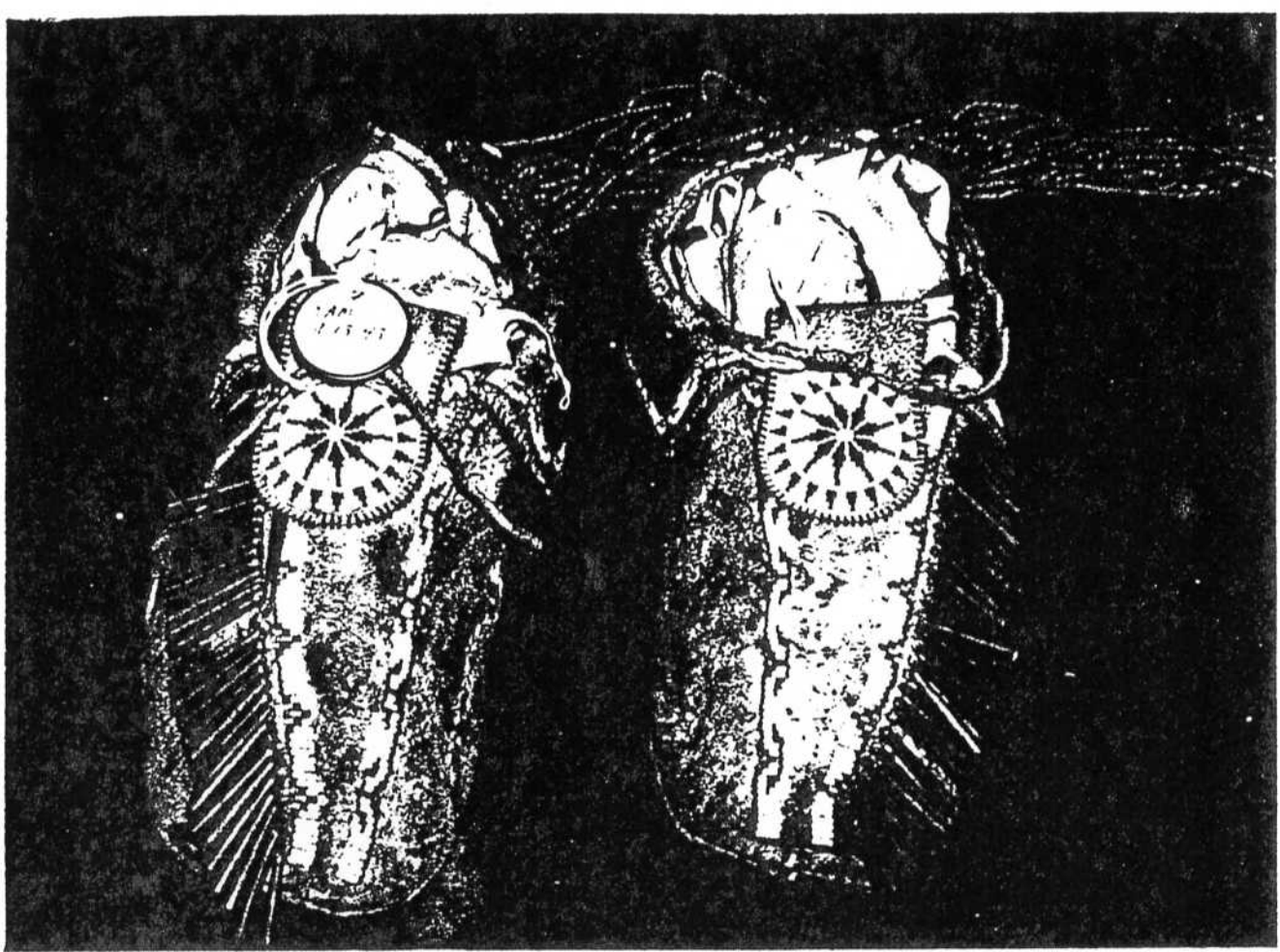
Beadwork placement of example 8 is diagrammed in Figure 9c and consists of a double lane on the flaps

and a double lane around the bottom of the shoes. The medallion on each tongue, two lanes running from instep to toe and edgebeadwork around the tongues and flaps complete the beadwork. The flaps and tongues are edgebeaded in 11/0 dark translucent blue in a 1-up, 2-down pattern. The medallion background is red, all other backgrounds are light blue. The lazy stitch is done in size 12/0 beads, presumably Czechoslovakian. The design colors include white, red and navy blue.

To complete the decoration, a single row of handmade tin cones are attached to the moccasins by running thongs through a series of holes in the upper and attaching a cone to each end of a thong (Figure 10a). As is the style, the row of cones is placed beside the outside row of lazy stitch on the vamp so that the cones dangle to the outside. Example 8 is a nice pair of more recently made dusters. Although some traditional features such as medallions and cones are retained, the short flaps and double lanes of beadwork may reflect Cheyenne influence and short vamp length and relatively sparse heel fringe may reflect trends taken by the more recent moccasin makers.

Example 8 - KIOWA - OMNH Collection. Author's photo.





Example 9 - KIOWA. OMNH Collection. Authos' photo.

Example 9: Catalog number NAM-9-13-43

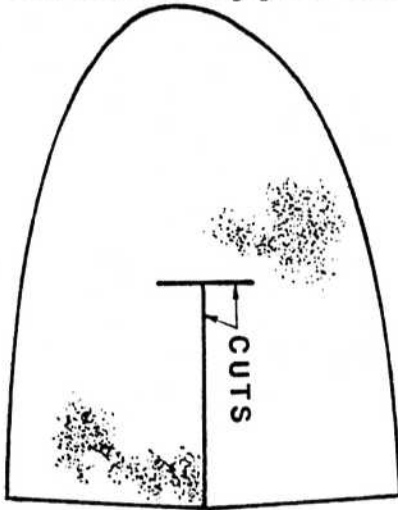
These moccasins are labeled as Kiowa and this identification seems proper. They were acquired by the museum in 1954. The collection card states that they are part of a collection loaned by the University of Oklahoma Art Museum. The shoes are made of white leather and a welt was used between the rawhide soles and the uppers. Well made twisted heel fringe is attached as shown in Figure 8a. The cuffs are made by sewing pieces of hide onto the uppers. The corners of the cuffs are rounded which is different from the other nine pairs (Figure 7b). The tongues were sewn onto the moccasins by sewing the top margin of the tongue onto the upper, folding down the remainder and beading the medallion on the lower end (Figure 4a). There are no examples of moccasins at OMNH made from a parallel cut pattern (Figure 3d and 3d) in which the tongue is "built in", but this is known to have been an alternate pattern used by northern Plains peoples (see White 1969, Kiowache pattern). When the parallel cut pattern is utilized the usual tongue treatment is identical to

example 9 except that the tongues do not have to be sewn into place. Figure 4b demonstrates the relationship between the T-cut upper pattern, the parallel upper pattern and their characteristic tongue treatments. These moccasins are so well made that an additional trip into the collections had to be made in order to confirm just how these tongues were done.

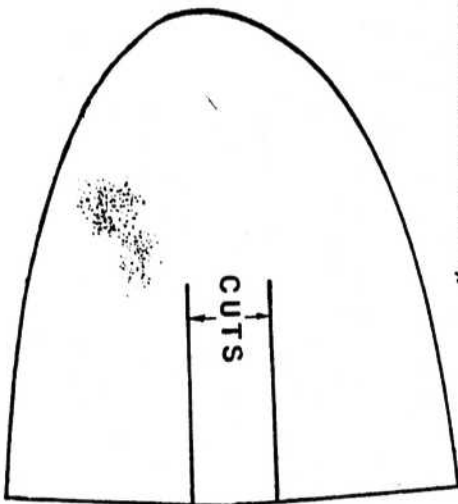
The beadwork on example 9 consists of two lanes of lazy stitch extending from instep to toe and a single lane around the margin of each cuff. Note how the beadwork designs are the same on the outside of each moccasin and the same on the inside of each moccasin. This type of symmetry is also common on other Kiowa beadwork such as cradleboards and "oak leaf" medallions. The beadwork is done in size 13/0 Czechoslovakian beads although some colors such as the greasy yellow may be Italian beads. The background color is white and design colors are light red, navy, light blue, and greasy yellow. The edgebeadwork on the tongues and cuffs is done in 1-up, 2-down with red as the up bead (Figure 11d). A row of tin cones

fastened to the upper is attached beside the outside lane of beadwork on each moccasin. While these are not the oldest pair in the sample of ten, they certainly are made following the older style as they have long vamps, large flaps or cuffs, pointed toe, twisted heel fringe, connected beadwork motifs and the fold over tongues. The level of detail on this pair is rivaled only by examples 4 and 10 which utilize flat gourd stitched beadwork.

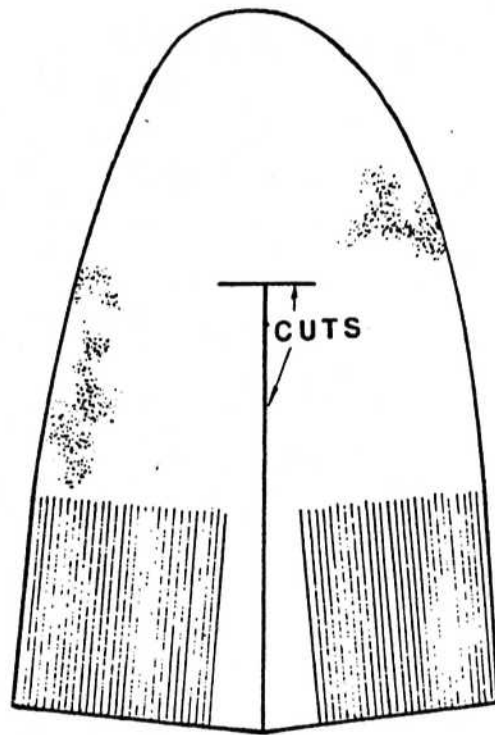
Fig. 3 - Southern Plains Moccasin Upper Variations



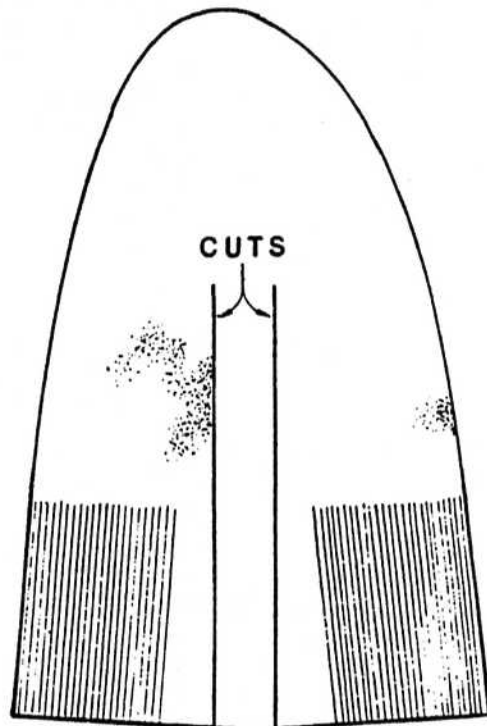
A. "T-Cut" upper pattern made without heel fringe attached.



B. "Parallel Cut" upper pattern made without heel fringe attached.

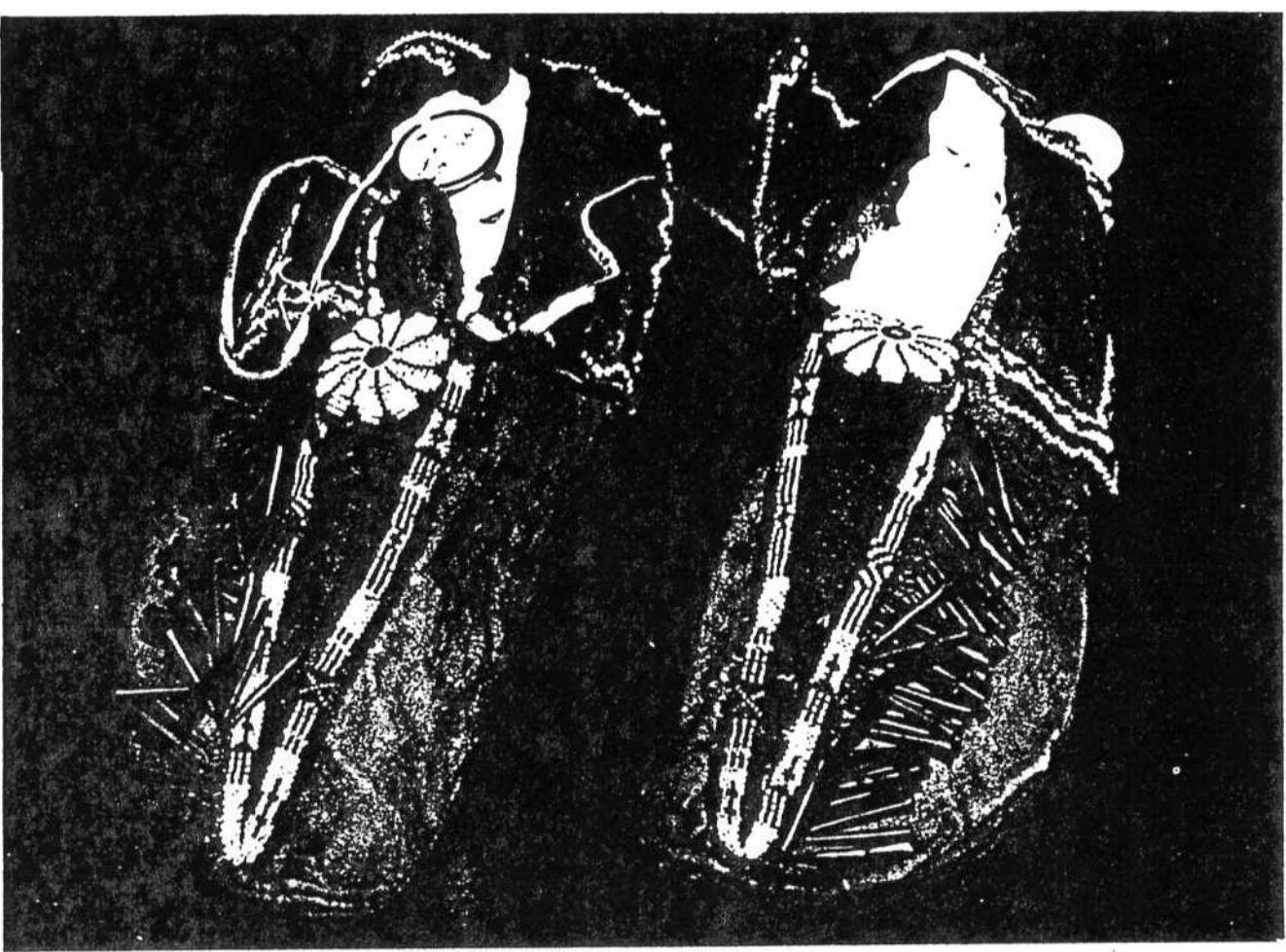


C. "T-Cut" upper pattern with heel fringe on.



D. "Parallel Cut" upper pattern with heel fringe made on.

(Adapted from White 1969 and Stewart 1971b)



Example 10- Labeled KIOWA but believed by the authors to be COMANCHE. OMNH Collection. Authors' photo.

Example 10: Catalog number NAM-9-13-9

These moccasins are labeled as Kiowa but in the author's opinion are just as likely to be Comanche based on the use of flat gourd stitch and the heavy application of green and yellow paint. This sort of painting was used and to some extent still is used abundantly by both tribes. They are believed to have been made between 1890-1910 and were given to OMNH in 1951. They are made of thin, native-tanned leather which has been water damaged. This pair of moccasins contains a welt between the sole and the upper. The origin of the welt has been suggested to be the result of Reese Kincaid's work with the Cheyenne-Arapaho at Colony, Oklahoma (Stewart 1971) at the turn of the last century. Recently, (Cooley 1986:13) has presented strong evidence that the welt was indeed a native invention documentable to the 1870's. The author's here believe this to be an unsettled issue and advise that historic moccasins not be dated solely on the presence or absence of a welt.

The heel fringes on these moccasins have been clipped short, leaving only fringe fragments. It is believed that the fringes on these moccasins were straight and were made as a part of the the upper pattern (Figure 3c and 8d). The ankle flaps are made by sewing rectangular pieces of hide onto the uppers (Figure 7a). The tongue is sewn onto the moccasin top as shown in Figure 4a. The top of the tongue is squared off and the bottom is rounded to accommodate the medallion shape. The tongues were finished by edgebeading in a 1-down stitch (Figure 11a) using medium translucent blue (pony trader blue).

With regards to beadwork placement, this pair, like example 4 received special vamp treatment to accommodate the flat gourd stitch. The two lanes of flat gourd stitch were beaded onto a triangular piece of leather which was then sewn onto the moccasin vamp in the proper position and subsequently edgebeaded in

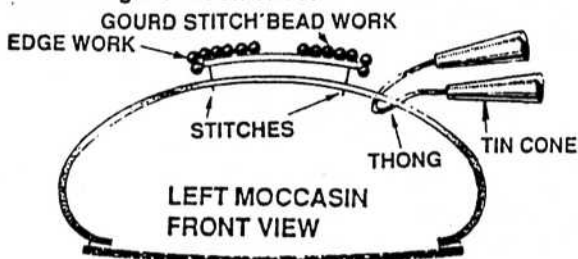
a 1-up, 1-down translucent medium blue (a glassy blue, not pony trader blue). The ankle flaps are beaded with a single lane of lazy stitch around the margins. The outside flaps on each moccasin are beaded with a white background, red, yellow, and blue zig-zags with the yellow bead between the red and the blue. The inside flaps are lazy stitched with a pony trader blue background with white zig-zags and two yellow beads at the base of each blue triangle. The outside flaps are edgebeaded in 1-up, 1-down pattern with white beads.

The beads on example 10 are 5/0 Italian and the gourd stitch is done in a white background with red underwhite (red whitehearts), translucent navy, greasy yellow, medium green, light blue, and medium translucent blue (pony trader blue). The medallion background is white with red underwhite and either

black or translucent navy designs. A row of copper cones is attached to the moccasin upper directly beside the attached vamp triangle of leather. The tie thongs are not pulled up through holes in the tongues, but are pulled over each edge of the tongues and tied on top of them. The shoes are painted over all of the outside of the uppers. The interior of the vamp piece and on the flaps between the edge-beadwork and the lazy stitch is painted verdigris green. The rest of the uppers, including the interior area of the flaps and the upper part of the tongues has been painted ochre yellow.

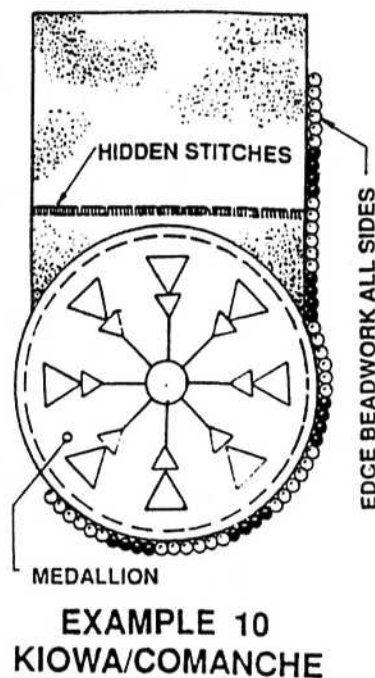
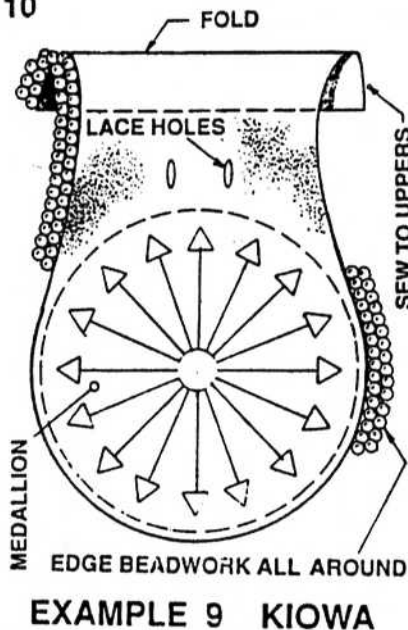
This pair of dusters is one of the most elaborately decorated in the study. Even though they have been water damaged and are somewhat distorted it is apparent from the photographs that they are tastefully done. Example 10 is a classic example of Southern Plains reservation era beadwork. Along with example 5a and 6, example 10 is thought to be one of the oldest pairs analyzed in this paper.

An edgebeaded triangular flap of buckskin is sewn to the upper. The lanes of flat gourd stitch are applied. The cones are attached beside the outside margin of each shoe.



D EXAMPLE 10

Figure 4a - Tongue Styles
Attached to a T-cut
Upper Pattern



If one is familiar with the technique for making Plains hard-soled moccasins, then constructing a pair of dusters will be a matter of making some changes in decoration to make them follow this distinct form of Southern Plains shoe. Figure 2 shows variations in moccasin sole shape for various Southern Plains groups. This should be taken into account when making dusters. Also, a consideration of the type of heel fringes, cuffs, tongues, and vamp decoration may involve necessary alterations in the upper pattern. All the sketches in this paper were designed to demonstrate the details of how these moccasins were put together and make it possible for someone to accurately reconstruct any of the moccasins analyzed in Parts 1 & 2. It is suggested that the readers study Figures 2, 3, 4, b, 6, and 8 before starting to build a pair. In particular Figure 6 will help in laying out the plans for your dusters.

Rather than beginning anew the authors have chosen to reprint with the author's permission the materials and construction section of the excellent Ty Stewart Cheyenne moccasin article (Stewart 1971b). Also reprinted with Mr. Stewart's permission are the upper size chart and Figures 6a and 6b. For additional references on patterning moccasin uppers see Sutton (1983).

"Ideally, Indian tan buckskin, rawhide soles and sinew are traditional. Some modern moccasin makers prefer using commercially tanned sole leather because moisture will not be as hard on it. Split cowhide is used in place of Indian tan, but only in the less expensive moccasins.

"The first step is to draw your foot pattern. This is done by removing your shoe and while standing, have someone trace the outline of your foot. (Be careful not to indent too much at the instep.) Now, using your foot outline, draw a sole as shown in Fig 14. (see Hays and Ramsey Figure 6a) Keep it just slightly smaller than your foot outline to insure a snug fit. This way the moccasins will form to your feet.

"Now the moccasin upper is shaped as shown in Fig. 16 (Hays and Ramsey Figures 3 and 6b) and cuts are made as shown. Be sure to measure at the instep portion so the upper is cut wide enough to fit properly. We have provided a table to the average foot. It will be close enough to fit, but verify by measuring your own feet and draw an outline as shown.

"When the sole and upper are cut out, you may if you wish, transfer the outlines to cardboard to make it easier when outlining these figures on leather.

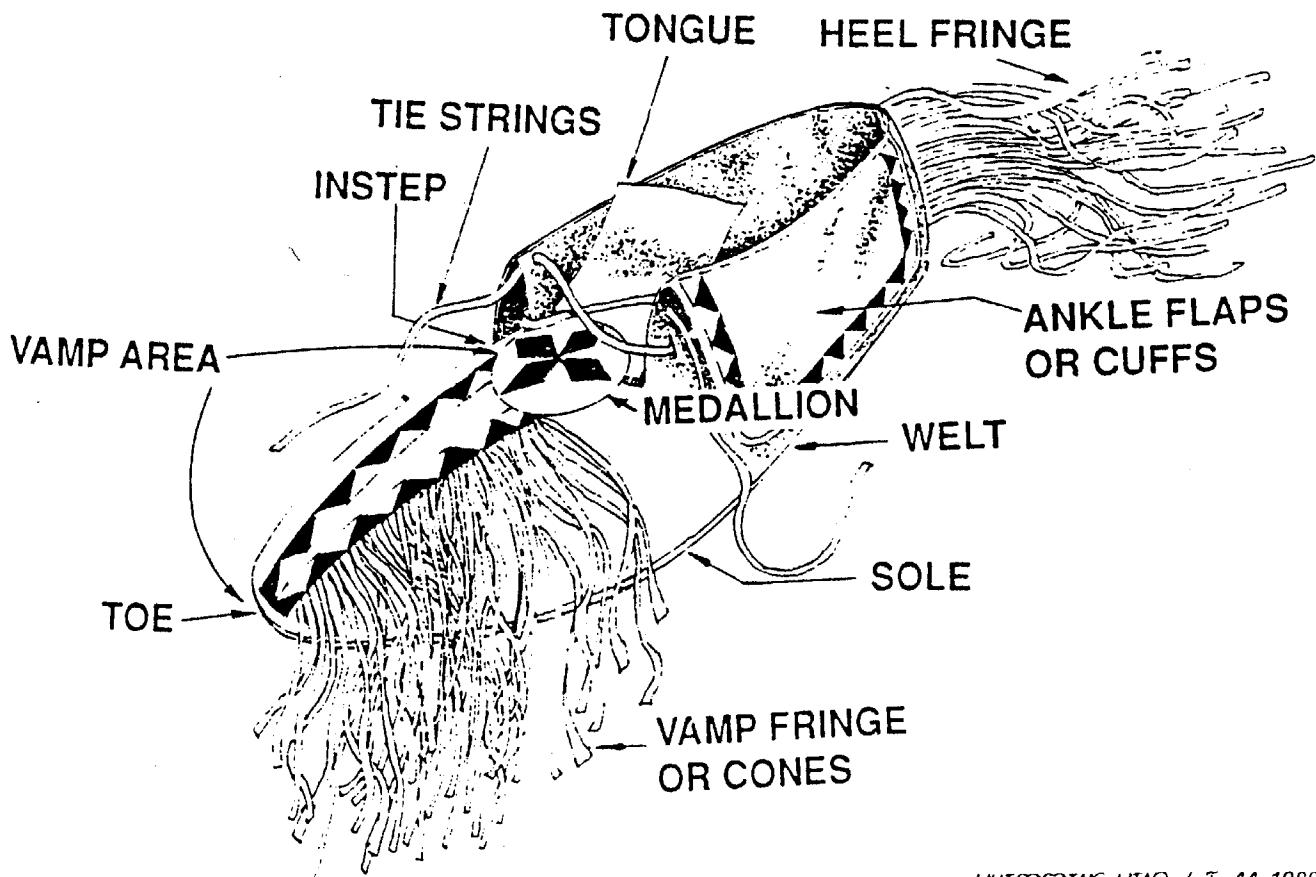
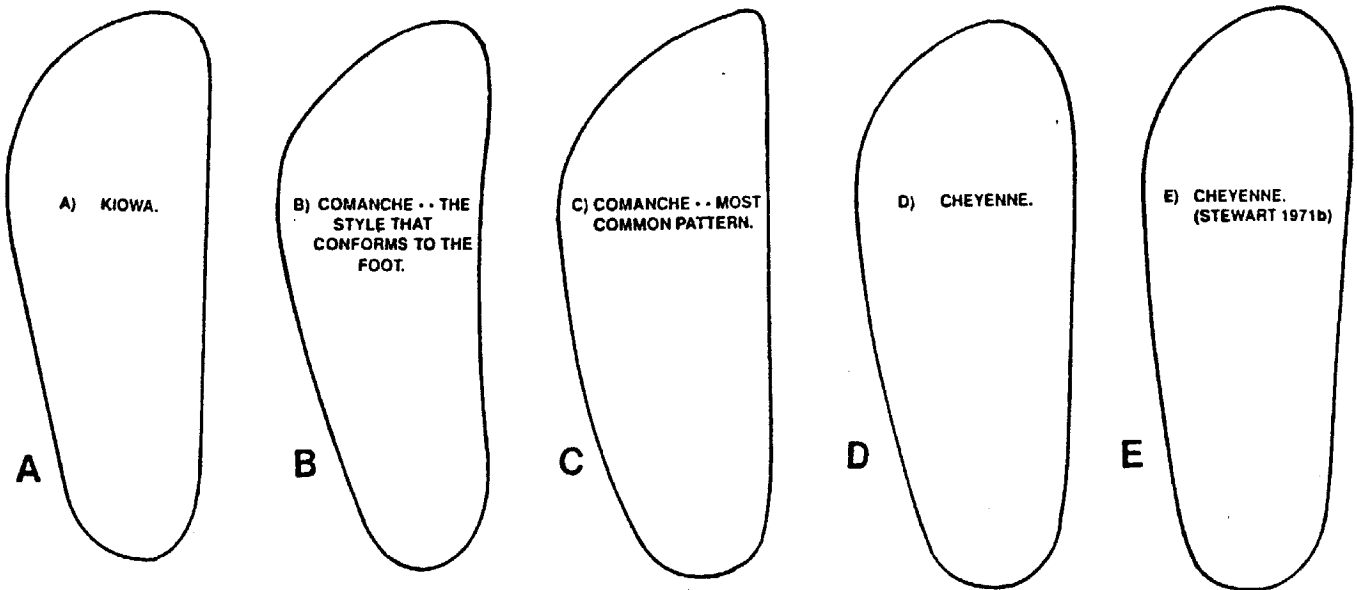


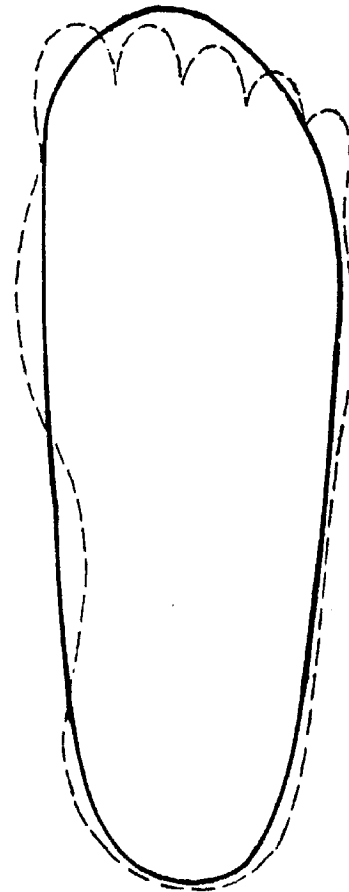
Fig. 2 - Sole Patterns

(Adapted from Evans & Stewart 1971b)



SIZE	L	W
4	9-1/2"	8"
5	10-1/4"	9"
6	10-1/2"	9-1/4"
7	10-3/4"	9-3/8"
8	11-1/16"	9-1/2"
9	11-3/8"	9-3/4"
10	11-3/4"	9-7/8"
11	12"	10-1/8"
12	12-1/2"	10-3/8"
14	12-3/4"	10-1/2"

The foot sizes shown will give an approximate size for your moccasin uppers. The critical area will be the width and instep portion, and it would be best to verify these areas by cutting pattern from paper.



6 a. Developing the sole pattern from a foot tracing see also Fig. 2

"It is now time to apply the beads. If you wish to do so, draw your design on the buckskin using a point pen, although it's not absolutely necessary if you have worked it out on paper. (Hays and Ramsey suggest not marking up the leather with ink of any kind, but instead use a pencil or the tip of an awl to scratch in the lane and design marks.) The first lane of beads around the perimeter is applied about 3/8" away from the edge of the leather. At the point where the heel seam is joined, end the lane about 3/16" away from the edge to allow for sewing and the application of the row of beads up the heel seam. (There is no lane over this heel seam on dusters as the fringe goes there.)

"The row across the top of the instep should be considered next, depending on the type of design you wish to use (refer to Part I, Figs 10, A to P, page 17.) (not shown) When the beadwork is completed, with the exception of the heel seam, it is time to attach the sole. Moccasins are sewn inside out so the beaded portion will be face down when sewn.

"Position the sole, the welt if using one, and the upper in place and tack down at the toe and each side to avoid movement of the welt and upper. You can tack down the heel if you so desire. Beginning at the toe work down one side, inserting the awl as shown in figure 17 (See Hays and Ramsey Figure 6c.) Use the large awl for going through the sole. When punching through the sole, be sure not to open up the hole too much but just enough to insert the needle. A whip stitch is used for this attachment. (Hays and Ramsey suggest wrapping moccasin sole rawhide in a damp cloth for several hours to soften them up. Rawhide soles are punched, sewn and turned much easier after this is done.) Small, tight stitches are taken in the areas shown in Fig 16. (see Hays and Ramsey Figure 6b) This seems to be the place where the most stress is applied when being worn.

Figure 4b

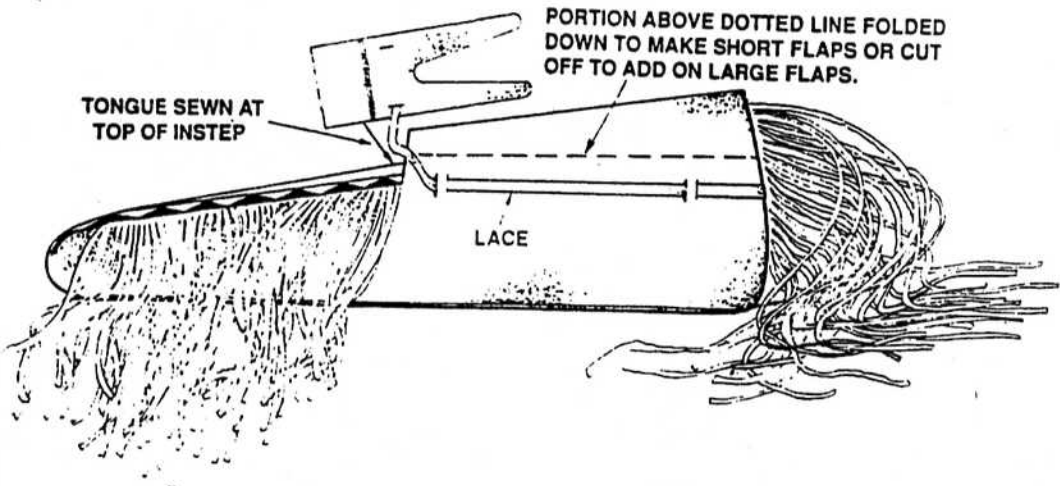
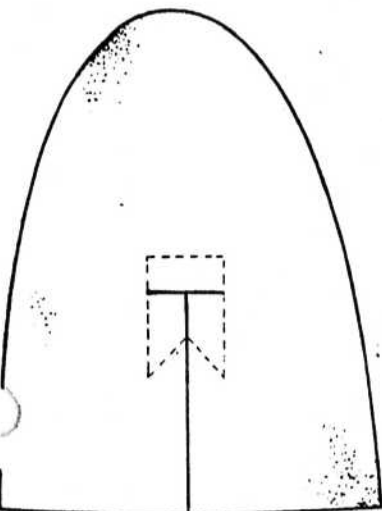
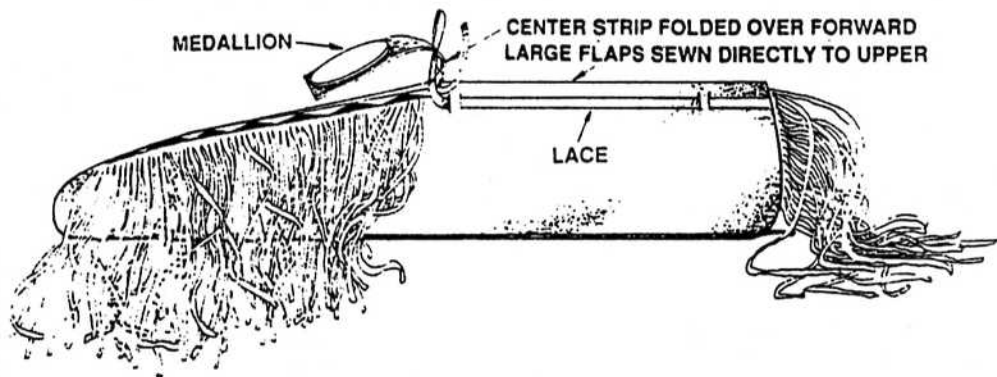
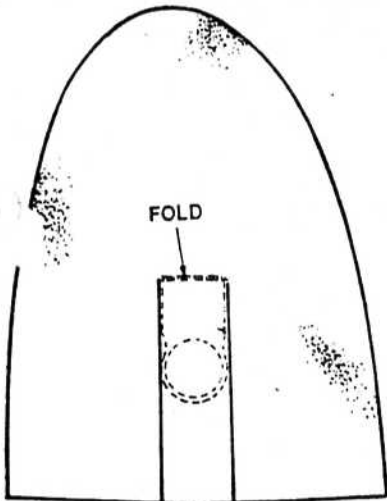
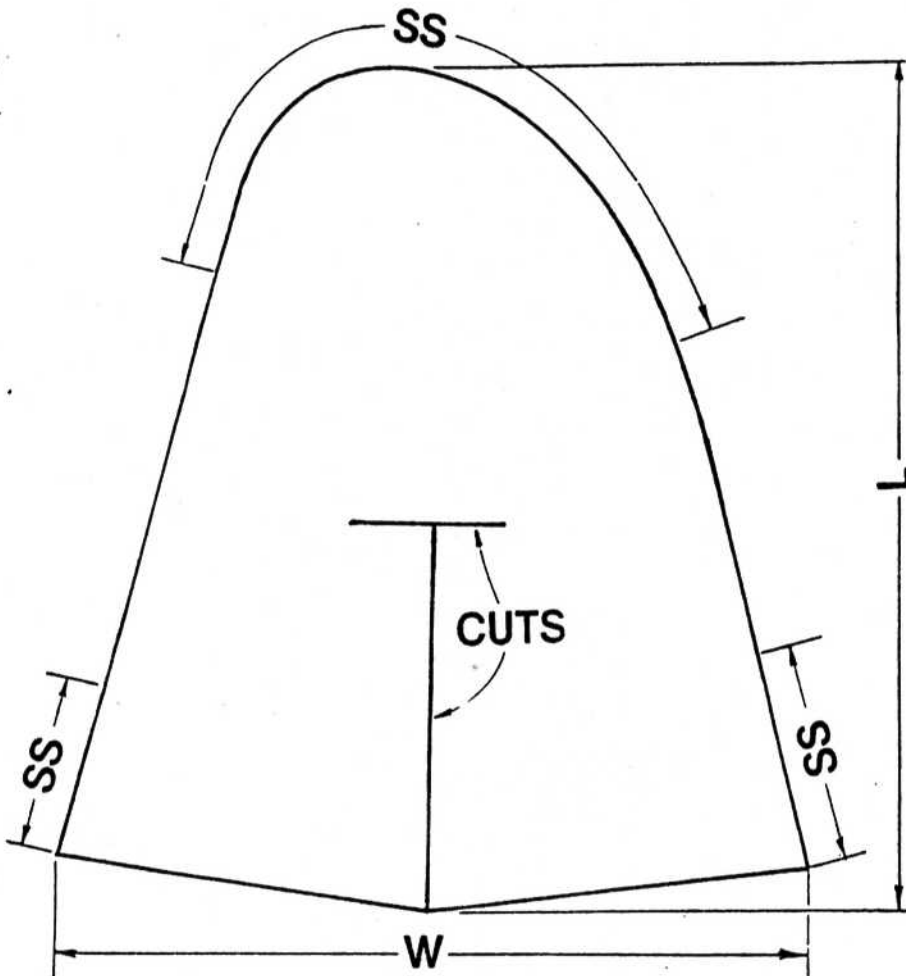
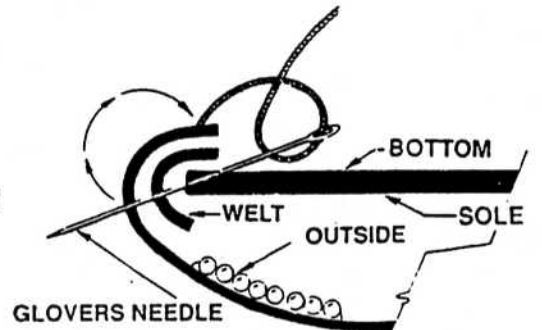


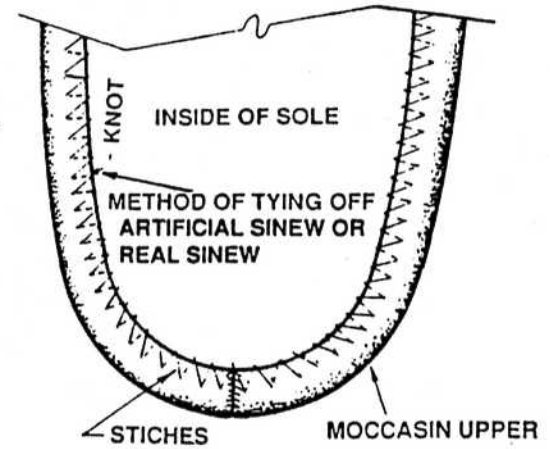
Fig. 6 — Construction



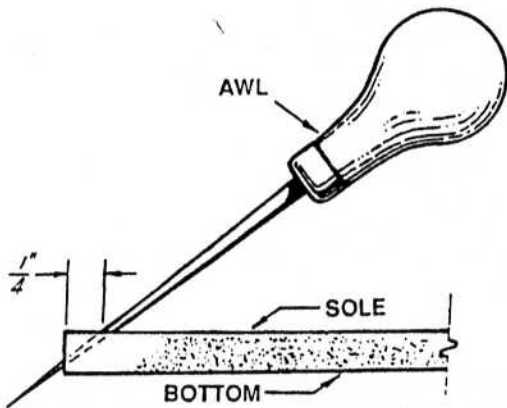
b. A typical moccasin upper is shown above. Its length's and width's for average feet are given in the table below. The "SS" indicates the area in which smaller stitches are to be taken.



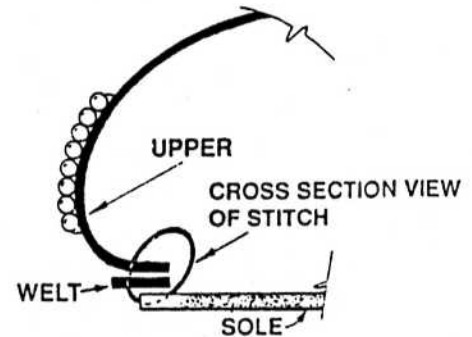
d. Placement of the welt and upper while sewing onto sole.



e. Detail of heel of moccasin before turning right-side out.

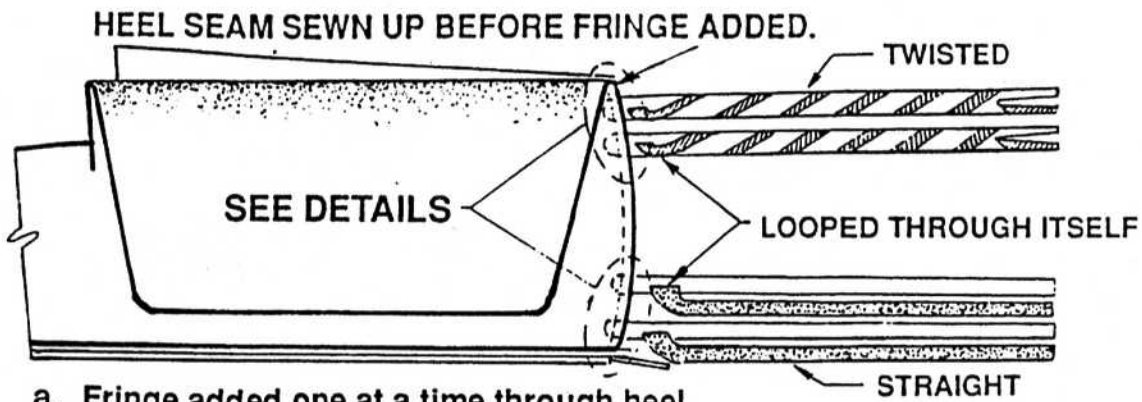


c. Using an awl of appropriate diameter prepare the holes in the rawhide soles as shown above.



f. Detail of moccasin stitches after moccasins are sewn up and turned right-side out.

Figure 8 - Heel Fringe Variations



a. Fringe added one at a time through heel seam, straight or twisted.

A

Straight: Examples 1,5,7

Twisted: Examples 4,9

"Use carpet thread or linen doubled and heavily waxed. (Hays and Ramsey suggest using artificial sinew which is nylon if one does not use real sinew.)

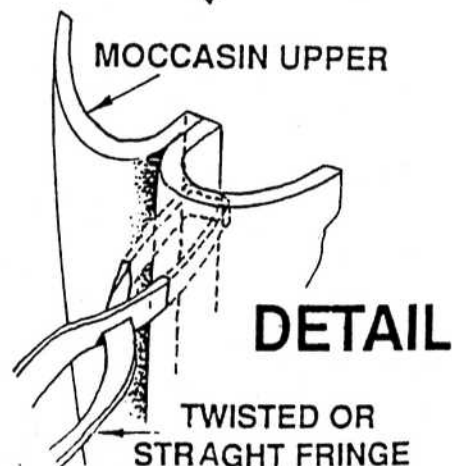
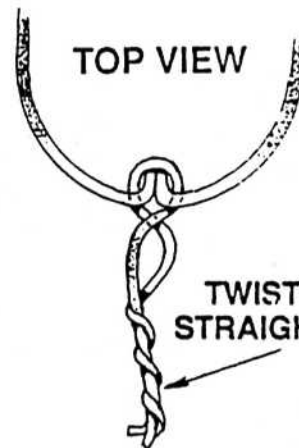
"When sewing up partially beaded moccasins the heel seam is sewn together first before sewing the upper to the sole. The reason for this is that on partially beaded moccasins the heel is sewn and folded as shown in Fig 18. (This method may not necessarily be used by all moccasin makers). (not shown in Hays and Ramsey 1988).

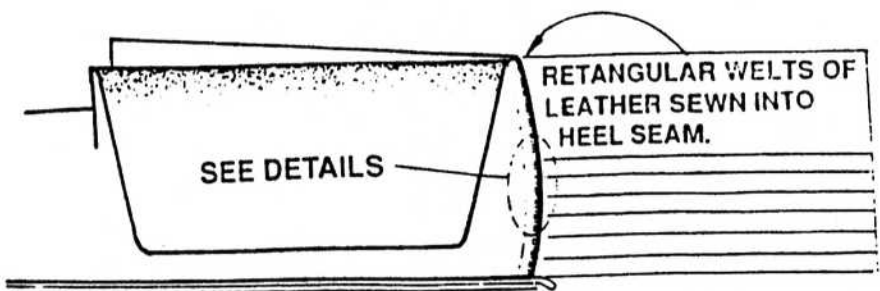
"Two little tails are sometimes sewn at the base just above the sole. They come to a point and extend out about one inch in back. When I asked what this represented the answer was 'to cover your tracks'. Grinnell states, 'Almost always the moccasins of modern times have two little tails of deerskin, an inch or more long and 1/8" wide which project backward from the heel, at the point where the heel seam joins the sole.' (THE CHEYENNE INDIANS, Vol I, pages 219-220.)

"The tongue can be sewn on before or after the upper is sewn to the sole.

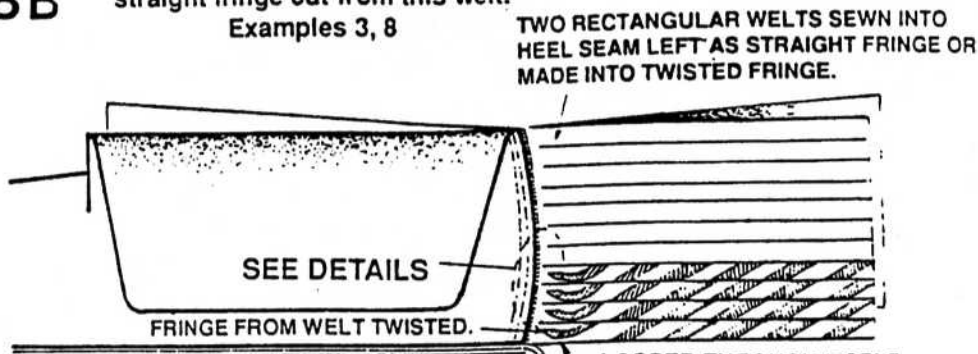
"The tie thongs, ideally, should run under the top row of beads or about halfway up the side, but can be placed in an exposed position. The tie thong is placed as shown in Fig 20 and 21. (see Hays and Ramsey Figure 5)

"As with all methods of craftwork, no doubt there are many ways to accomplish a specific end. The methods presented here are fairly common, but will vary to some degree from one area to another around Cheyenne country (Stewart 1971b)."

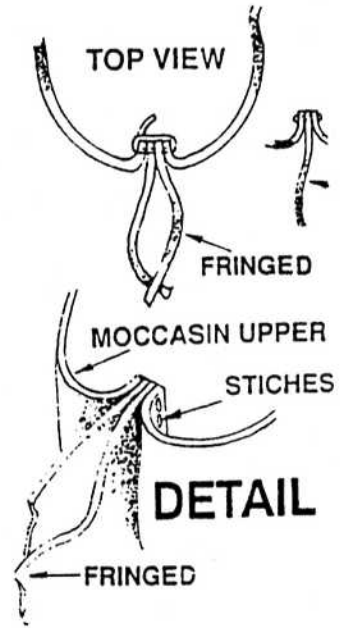




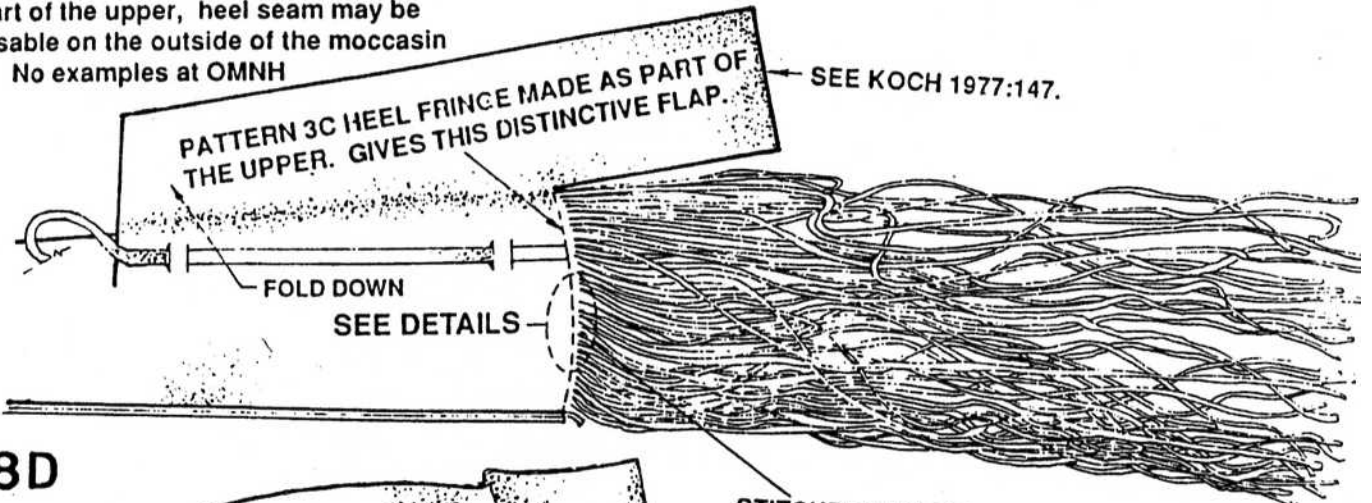
8B b. Single welt added into heel seam, straight fringe cut from this welt. Examples 3, 8



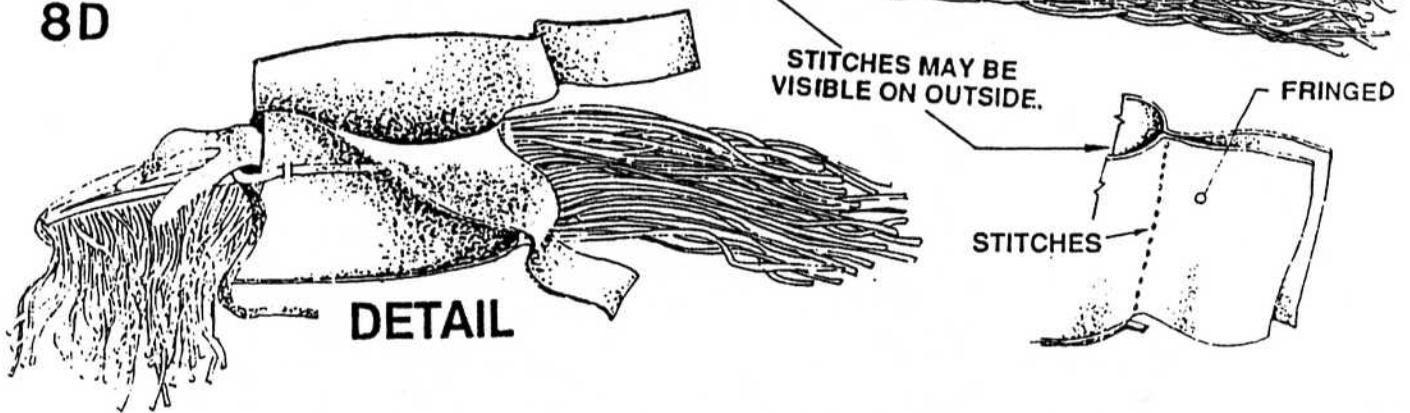
8C c. Two welts added into heel seam, these welts are cut into fringe and left straight or twisted.
 Straight: Examples 2
 Twisted: Examples 6



d. Heel fringe made on the moccasin as a part of the upper, heel seam may be visible on the outside of the moccasin
 No examples at OMNH

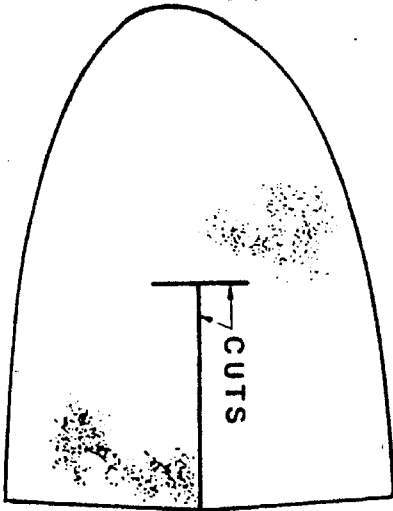


8D

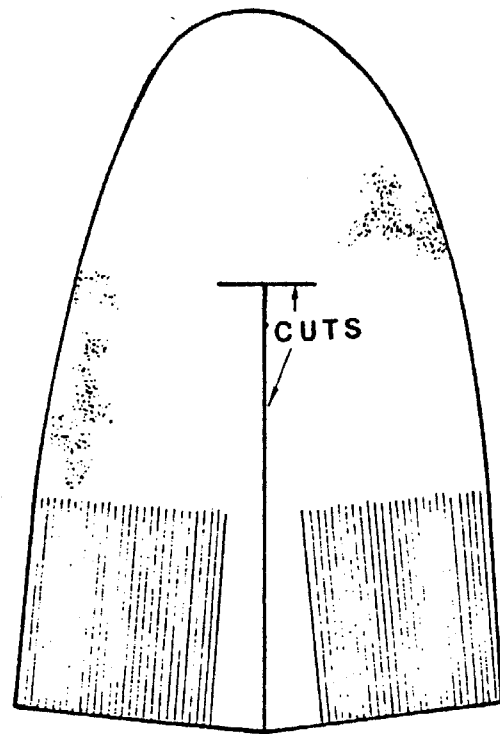


Certain portions of the above text which dealt with fully beaded moccasins were deleted. In addition it is suggested that the ends of the welt be crossed over at the heel seam and trimmed to form the small "tails".

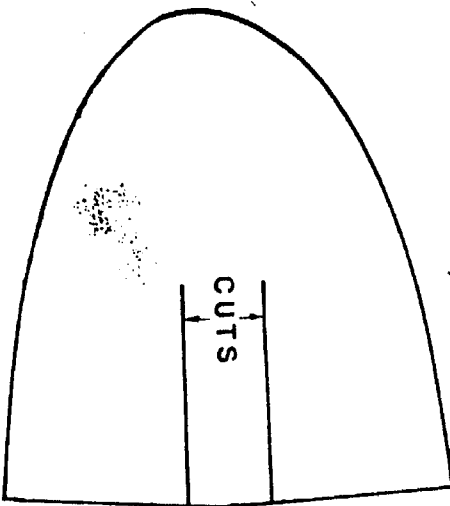
Fig. 3 - Southern Plains Moccasin Upper Variations



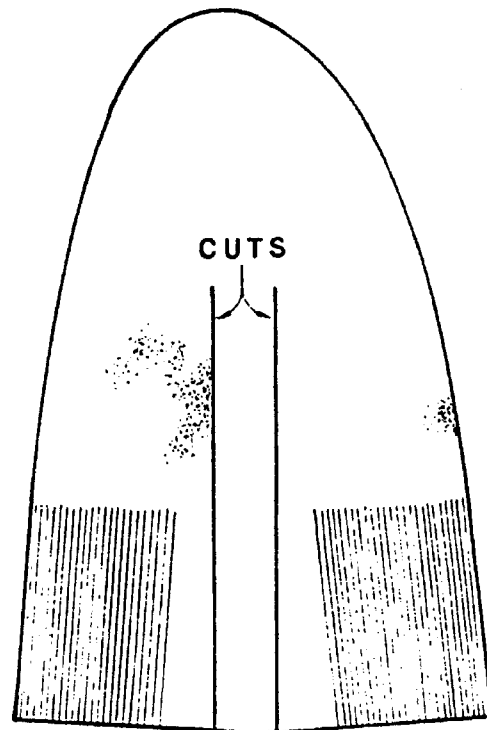
A. "T-Cut" upper pattern made without heel fringe attached.



C. "T-Cut" upper pattern with heel fringe on.



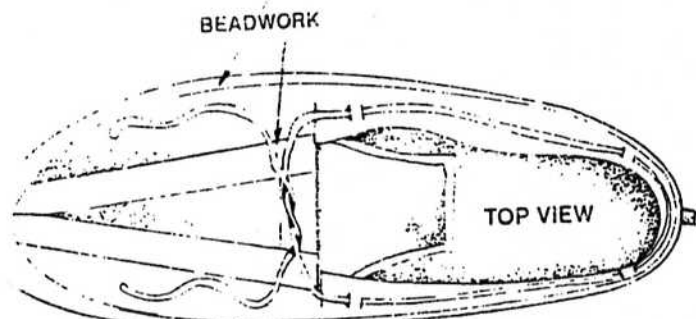
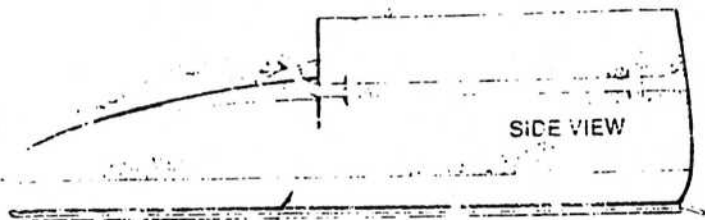
B. "Parallel Cut" upper pattern made without heel fringe attached.



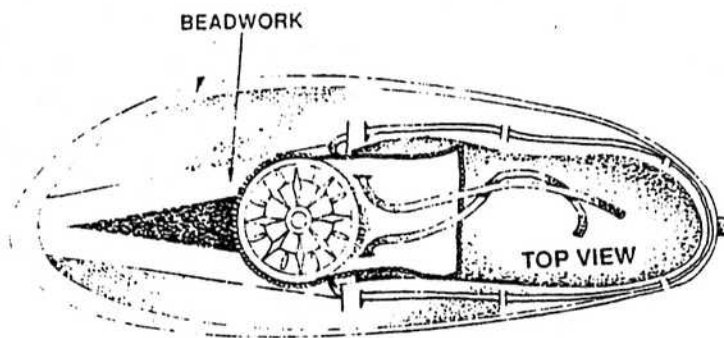
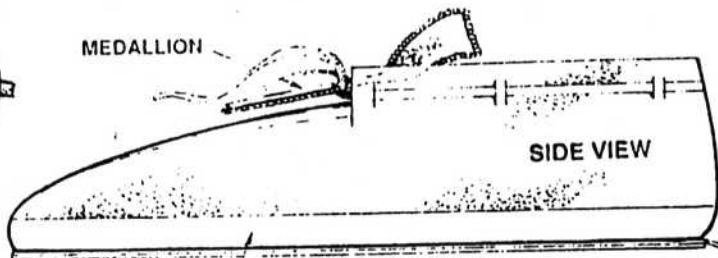
D. "Parallel Cut" upper pattern with heel fringe made on.

(Adapted from White 1969 and Stewart 1971b)

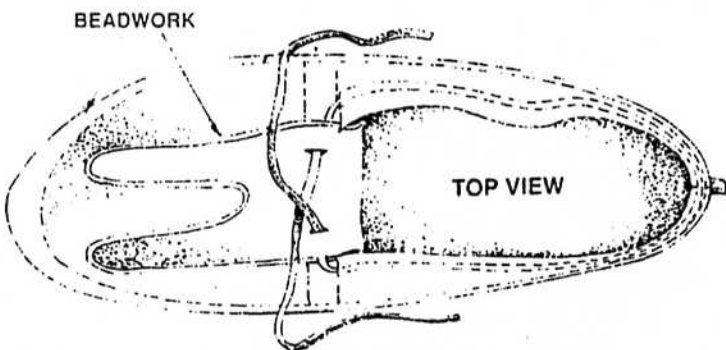
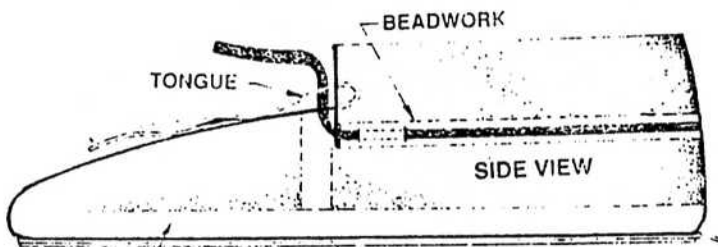
Fig. 5 Tie Thongs



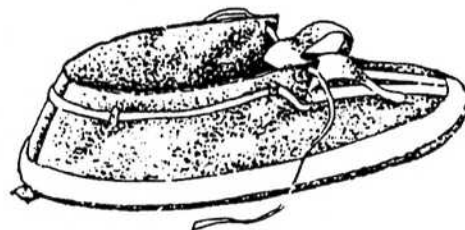
Variation A: Examples 1 and 10, thong tied on top of tongue.



Variation B: Examples 2, 3, 4, 6, 8, 9, thong passed up through tongue.



Variation C. Examples 5 and 7, thong passed through ankle beadwork and tied either on top or passed through tongue.



CONCLUSIONS

In examination of these ten pairs of moccasins, presented in Parts 1 & 2, several generalizations can be made regarding duster manufacture between about the years 1870-1950. The traits recognized as significant by the authors are summarized in Table 1. Although the sample size is too small to firmly speak for all moccasins of the period, this sample is thought to be fairly representative of what was being made and worn in Oklahoma during this time, for this particular style of shoe.

Several of the traits exhibited by these moccasins may represent a departure from older tribal styles. A comparison of the Cheyenne moccasins with the Kiowa shoes show several traits which seem to have been picked up by the other. For example, heel and vamp fringes may have been adopted by the Cheyenne only after their migrations to the Southern Plains. Likewise the row(s) of lazy stitched beadwork around the bottom of Kiowa moccasins seems to be a more recent feature, possibly acquired from contact with the Cheyenne. The older Kiowa/Comanche shoes appear to have an extremely long vamp length, whereas more recent examples appear to be made exactly like non-duster styles of Cheyenne partially beaded

moccasins, only trimmed in the Comanche/Kiowa manner. This denotes a departure from the older character of Comanche/Kiowa moccasin making. Two historical events make this increased cultural exchange between the Cheyenne-Arapaho tribes and other Southern Plains people more frequent. First of all the peace made between the Comanche and Kiowa on the one hand and the Cheyenne and Arapaho on the other in 1840. Secondly, the Treaty of Medicine Lodge in 1867 brought all these tribes in closer contact with one another in Oklahoma. Four publications which examine changes in Plains Indian art are Conn (1986), Greene (1977), Koch (1977), and Schneider (1968).

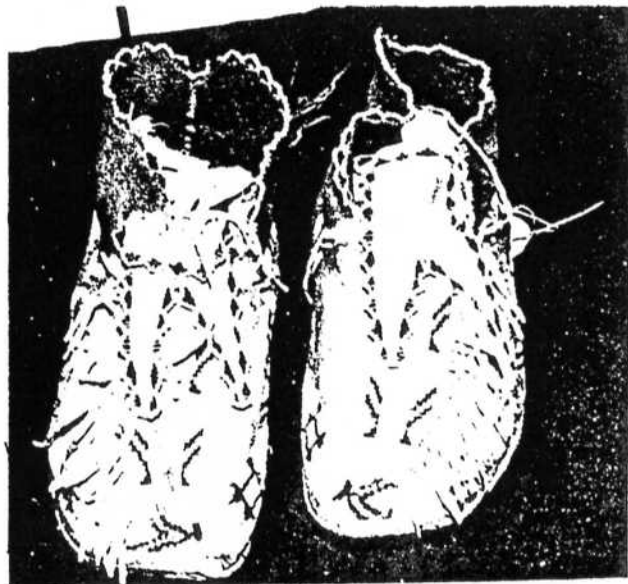
After thirty or forty years of obscurity due in part to the popularity of non-duster styles of Cheyenne moccasins in Oklahoma, dusters are making a comeback in many powwow arenas, particularly in Southwest Oklahoma among straight dancers and some traditional dancers. This increased popularity is thought to be related in part to increased emphasis by tribal members of a return to their own tribal styles of clothing and a steering away from what has been called the Pan-Indian look. This should not be over-emphasized however as inter-tribal sharing and powwow fashion is bound to continue to change Plains Indian clothing in the future as it has in the past.

Moccasins (left) are probably Comanche based on the use of flat gourd stitch beadwork and the heavy application of green and yellow paint. The beads are 5/0 Italian and the gourd stitch is in a white background with red under-white, translucent navy, greasy yellow, medium green, light blue, and medium translucent blue. Authors' photo.

OMNH Cat.No. 9-13-9

Cheyenne moccasins (RIGHT) are of light brown leather. The "V" designs are more appropriate for a woman's moccasin. Authors' photo.

OMNH Cat.No. NAM-9-?102





JIM WALDO, Kiowa, wearing a fine set of clothes including dusters of more unusual trim and a fine pair of Kiowa tab leggings with braided or twisted (yarn?) garters. On the dusters Jim is wearing, the tongue medallions have short fringe all the way around them and the cones on the instep are attached in clusters to the decorative zig-zag scalloping on the vamp piece. Around his waist is a rainbow selvedge blanket. His loin-cloth is also of the wool rainbow selvedge cloth and appears to be of the typically long, narrow cut and is decorated with ribbon trim. He wears a buckskin shirt with straight fringe, a neck scarf with a star slide, and a bandolier across one shoulder. His otter fur braid wraps are held in place at the bottom with ribbons and at the top with rectangular hair ties, probably flat gourd stitched. In his ears are chain type earrings ending with the popular crescent shaped design which Rex Reddick calls a "scorpion" motif. Barely visible in his hair is an ornament of twisted fringe and crimped metal which is still worn by some straight dancers today. Photo courtesy of the Western History Collections, University of Oklahoma Library, Phillips Collection Number 894. Photo description by Joe S. Hays.

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