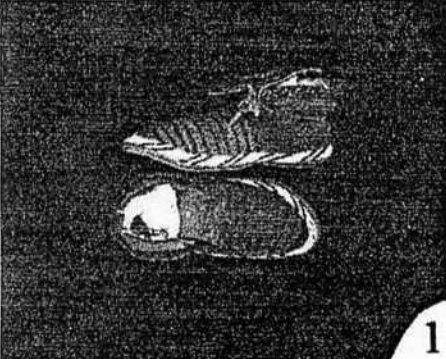


# A DESCRIPTION OF ONE PAIR OF SIOUX MOCCASINS

by Bob Brewer

Illustrated by Jim Mewes &  
Bill Brewer

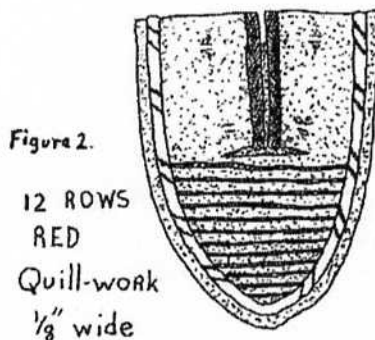
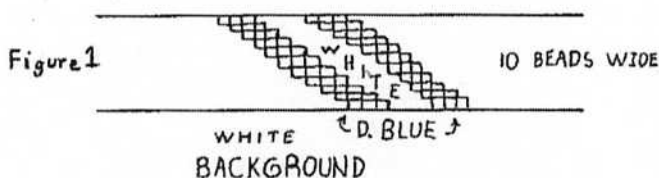


**T**he pair of moccasins, (catalogue no. 88-2378) discussed in this article were examined by the author in the Kansas City Museum of History and Science, Kansas City, Missouri during the summer of 1972. It is a typical pair of Sioux partially quilled and beaded moccasins produced by the Sioux Indians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

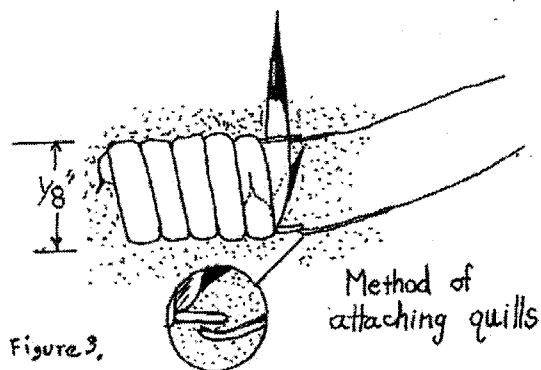


Figure 3.

Method of attaching quills

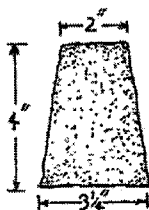
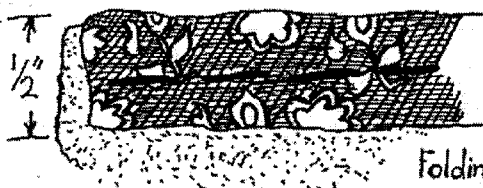


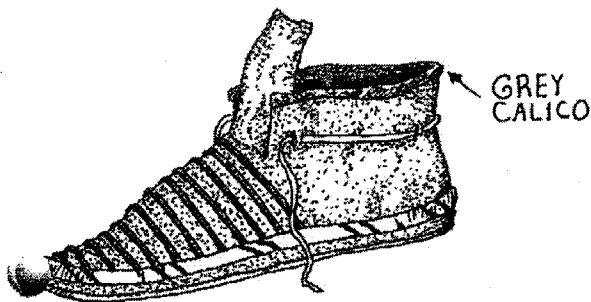
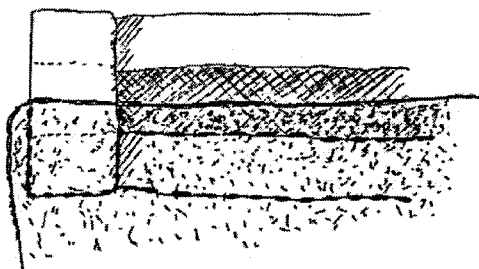
Figure 4

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.

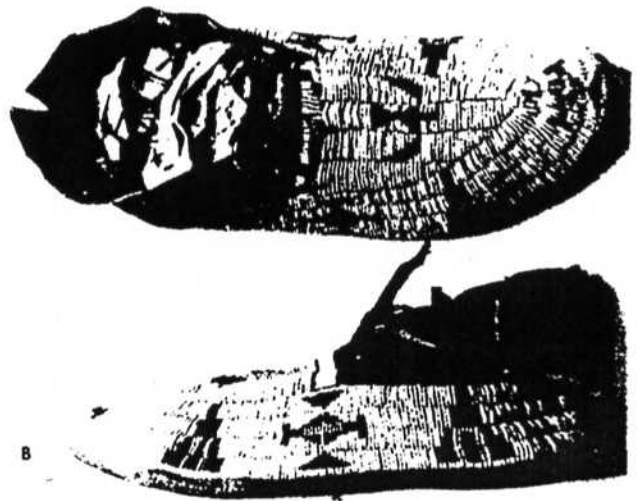
Now occasionally mother-in-law and father-in-law tabus were lifted by the vowing of sacred beadwork which would include among the other four items mentioned above an "especially fine pair of bead covered moccasins." (Marriott 1937) The habit of always doing fine work was the result of the trade guilds 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.

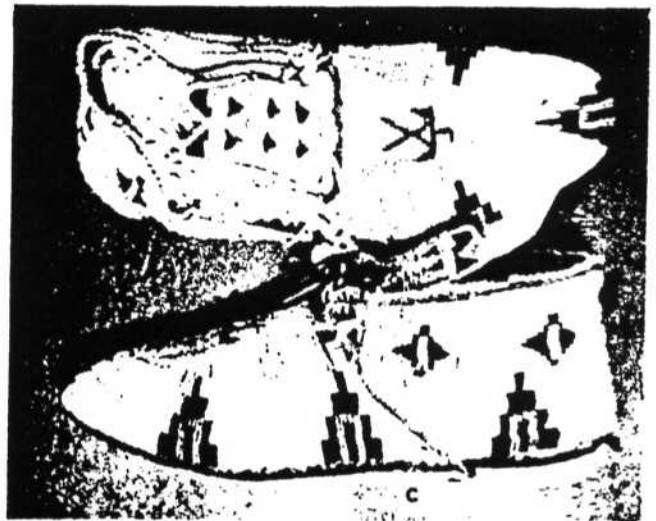


This is not to say they were not Cheyenne, however. Photo F is an excellent example of Cheyenne moccasins and will attest to the fact that nine designs were also used around the perimeter.

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".

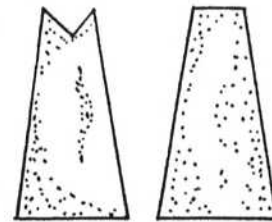
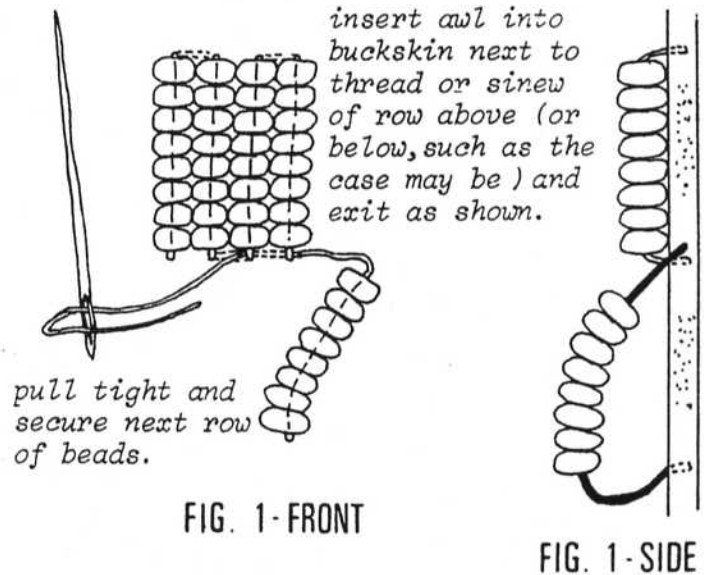


FIG. 2 FIG. 2a  
Typical Tongues

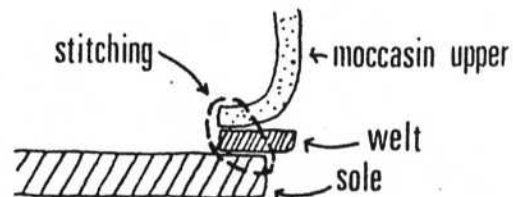


FIG. 3 Welt Insert

