

Hank Stamm: My name is Henry Stamm, and I am here with Mary Jane Goggles and Faye Thayer to discuss Shoshone art. It is March 15<sup>th</sup>, 2002. I wanted to ask you a little bit about Millie Guina. I had hoped to be able to interview her, but obviously that's not going to be possible, but can you tell me a little bit about her life and how she used her art and maybe what she taught you about it. I mean, just say whatever comes to your heart and your mind that you'd like to say and this maybe could serve as something of a little bit of a memorial tribute to her, if you want to.

MJ: It's been such a long time since I'd been around her...

H: Were you around her when you were little, at all?

MJ: Yes.

H: So, you grew up in her house?

MJ: Around...

H: Around her house.

MJ: Stay with them in Sage Creek.

H: Did she teach you anything about beadworking or making hides?

F: Yeah, she didn't teach us. We watched her and we learned.

H: That's the Shoshone way, isn't it? Yeah.

F: Yeah. You know, like, today, nowadays, they teach you. But you were just around it and learn it, by watching. That's what they'd tell you, "You watch." You don't say "we're going to teach you."

H: And you watch all for nothing and you learn how it's done.

H: What do you remember about her that was fun or really interesting when you were a child? Any interesting little stories, or...

F: No, not really stories. We just talked the natural Shoshoni language. We have words that we have to use \_\_\_\_, and if you don't then it sounds another way. And we used to have fun talking and she used to tell us we were good Shoshoni talkers because our words never come out the right way. We'd all laugh about it.

H: And have a lot of fun?

F: Um, hmm. While she's doing stuff, you know. She'd talk to us and stay stuff and we'd talk back and she'd laugh at us because we didn't say it right or it sounded different.

H: She spoke some Sheep Eater, too, didn't she?

F: She knew quite a bit and told us, you know, our ancestors who were Sheep Eater and stuff like that. \_\_\_\_\_ remember who and who's who, and stuff like that.

H: Was the language slightly different, too?

MJ and F: No, not too much.

H: Did you watch her, then, when she beaded?

MJ and F: Oh, yeah.

MJ: We'd watch her \_\_\_\_, and she'd tell us, you know, what's different between this and that, and like the hair on a deer or an antelope or how you should...

H: Scrape it off?

MJ: Yeah, which area you have to work on first, because the tailend of the hide, you know, the one that you have to work on first because it's hard fur. And she'd tell us things like that.

H: Did you ever make dresses with her or did you watch her make dresses?

MJ: No, I haven't. But she'd tell us, you know, what kind of Shoshone dresses, and you know, like, our cloth dresses, she'd tell us that you know, this one isn't the way you're supposed to cut it. You cut it this way and what kind of materials you use. She'd never, you know, I'd never actually seen her do it, but she'd tell us how to cut it if we asked her, I mean me, I'd asked her, you know, how do you cut a Shoshone dress?

H: This is Mary Jane speaking, by the way.

MJ: You know, because you know, I see a lot of people wear different kind of dresses and they'd tell me how they cut theirs out and stuff like that. And I did their style and design of dresses, and then one day I told her, I says, "Yeah, I got this real pretty material." And that's when Jeri Greaves was still around here. And I thought, "Think I'll take it to Jeri." And I said why should I take it to Jeri when I've got my Auntie living up there. She can tell me how to cut it out.

H: Um, hmm. I've heard from a Canadian, part Cree, person who does beadwork now, who says, in his tradition, Indian people didn't like to cut out patterns. They like to keep the dress in the shape of the animal. That was a way of honoring the spirit of the animal.

MJ: Well, that's the way you do deer hide. \_\_\_ on top, you know, on the front, \_\_\_... You never put a deer things head down below on your—toward your knees, unless you know how the deer hide is—front like that—you know, like that, you do it that way. Then you know, like, the arms up here, they go up toward you, on this way. That's how it goes. Then you never put it sideways, either.

H: Yeah, so if I show you the dresses, here, these old ones here that I've got... This is a dress that's in the Denver Art Museum, and it's probably around 1880, maybe a little earlier. All of this beadwork is sinew sewn, there's not a bit of cotton thread in this thing. And I notice here, that the fringe is short, and I know in other, like Cheyenne and Sioux dresses, the fringe is much longer. So, Mary Jane, you were telling me earlier that this is the way you were taught the fringe should be?

MJ: Um, hmm, the fringe is always short because, you know, like, \_\_\_ doing something, than this part gets in the way, and stuff like that. \_\_\_ up to this modern day, you know, the traditional dress has got long fringes where they can swing their \_\_\_.

H: Um, hmm, yeah, that's Powwow influence, don't you think?

MJ: Yeah, all our dresses like that all turn into Powwows, now.

H: Do you ever remember seeing this sort of thing? Is this sort of a boxed eye, this isn't a boxed eye, or sort of a line and box kind of design? Do you ever remember seeing that on old beadwork, or...

MJ/F: Umm...

F: I have.

MJ: She has, but I haven't been, um...

H: I want to show you another one where there's a boxed eye design. This one belonged. This is the only old beaded item that actually has a date to it to as when it was collected. Everything else is sort of guesswork, but this one's actually collected in 1884. It belonged to Chief Washakie's daughter, and if I go down a little bit further, we have her name here, umm, Nahtoma, or Elizabeth. And I don't know which daughter this was.

MJ: Liz Watta, isn't it?.

H: And who was this?

F: Elizabeth Watta

H: Is that who that is?

MJ: Um, hmm.

H: And she must have been a relatively young girl at that time, this was in 1884, and the dress was either sold to or given to a visiting railroad company president. And this was down in Rawlins, when this exchange took place, according to the information that came with this dress. But this is the only dress and the only item, actually, in all of the things that I've seen in all of the collections I've gone to that have the date to it.

F: Um, hmm.

H: Um, which is really, for my purposes, is really important, because that gives me very solid evidence of when a certain style might have been used. And this is what's called a boxed eye design, is that correct?

MJ/F: Um, hmm.

H: More or less. Have you ever seen that particular design used?

MJ: I see them on Cheyennes and \_\_\_ Arapahoes, the design that is.

F: Yeah, the design

MJ: the design, that box style.

MJ?: That's their popular design on the Cheyenne-Arapahoe.

H: Right now?

MJ/F: Um, hmm.

H: Yeah, so that may be an older thing that's come back?

MJ: Positively, that's the only ones I've seen them on.

H: Yeah, do you ever see any old, you know, you're in your auntie's grandmothers, any of their kind of dresses. Have they survived? Have you seen things like this?

MJ: Well, we had one, but I don't know where it's at.

H: Did it have a design that uses kind of geometric pattern? Maybe not necessarily a boxed eye, but something you know that was more geometric, rather than the florals?

MJ: Just plain?

F: Um, hmm.

H: Just plain, yeah. When I look at it, this was a very heavy dress. Again, this is all sinew sewn. Um, and I just can't imagine the time that it took to put it together.

H: Faye, you had mentioned something about baskets, and I wanted to go back to the baskets, here. Do you ever see one like this bottle-neck basket here, that has this?

F: Yeah, that's the kind that Pat Burge's great-grandmother weaved, and she's still got it.

H: She still has this basket, yeah?

F: Yeah, she used to have it in the culture center, but after she moved out of their, she didn't want nobody to destroy it for her. You know, so she took it back home.

H: So, this is pretty much a Shoshone basket?

F: Yeah, the way it's weaved, I think it is.

H: Okay. And there was another one here I wanted to come down, too. This one, here, the little basket here from the Cheyenne museum.

F: Yeah, I think that's one, too.

H: You think this is maybe Bannock, here?

F: I wouldn't...

H: I have read in other places that Bannocks tended to put more color and design, that Shoshones tended to make a very plain, utilitarian, functional basket.

MJ: I used to remember seeing that one way on that my grandparents did that, Johnny Dick's wife, they used to have that tie on the side here for berry picking.

H: Oh, so this was a berry picking basket. Oh, wow. Do you know, I've heard Johnny Dick sing some songs, some traveling, journey songs, umm, when Drusilla and I worked on some things and that was pretty interesting. I remember one, it was "ahainia", or something, it had a really nice beat to it. I can't remember, I don't have my tapes for that. I'm going to go skip from the baskets to some of these other things that caught your eye before. You said that you knew what these were, what are these? And we're looking at some colored sticks.

MJ: That's what they'd call a stick game.

F: Yeah

MJ: Our grandparents, our grandma used to have one, and she was blind, but them grooves and stuff like that, she'd feel it and she'd tell us what it is.

H: Oh, so what did the grooves symbolize, or what did they mean?

MJ: They're just like a card game...

F: Like, they have a \_\_\_\_, made into all... like Monopoly.

Mj: Monopoly, yeah.

H: Um, hmm.

F: Every time you throw it, you have a big, fat rock, like that, and they'd take them little sticks and you'd hit it like that and the way they land, each one of them grooves, means so many...

H: Moves, or something like that?

F: Moves, and each one of them had, just like Monopoly, either you go to jail, or you lost all your points, or you know, stuff like that. It's a game like that. Yeah.

H: A gambling game?

F/MJ: Um, hmm, yeah.

MJ: You'd have little darts you'd stick in the canvas, you know. Like you say you've got five points, well you'd count five of them little \_\_\_\_\_. They looked like, to me, them little deals looked like a piano. You know the little black deals that's on a piano? That's the way they looked. Here you just stick them in the, stick that little, looks like a dart, you stick it in there.

H: Ok, so these are a different variety of sticks then?

F: Yeah, this is another game, but almost the same.

H: So it's a different game than the one that has the grooves in it?

MJ/F: Um, hmmm, yeah.

H: These were collected in, I think in 1963 is when they were given to the Cheyenne state museum, but I think they are much earlier than that. I think that these are around 19<sup>th</sup> century.

F: Yeah.

H: I don't know if all of them are, I think that they are all wood and carved in...

F/MJ: Yeah, they are all, what to you call it?

MJ: Red wood?

F: Red wood.

MJ: Anyway, you know them trees that are red and then when you slice it that little groove in the middle is you take all the little...

H: Yeah. Like red willow? Is that what it is?

F/MJ: Yeah. It's made of that. Yeah, that's what it is....groove in the middle...

H: This is a traditional Shoshone feather head-dress that...

MJ/F: Is that a war bonnet? Yeah.

H: Yeah, and it's upright. It's not this way, it's that way. This is also in the Cheyenne State Archives. What's interesting about this one is not so much, this is just a...is that like a mountain design or just a...you know these triangles that are inverted?

F: Something like that. Teepee designs.

MJ: That's what they call teepee.

H: So is that a teepee design?

MJ/F: Yeah. Uh huh.

H: I couldn't tell how old this was. There is a combination of some thread in this and a little bit of sine w, but I think it is early 1900s, right around 1900 or so. Let's see if I actually give a date to it here, circa 1890. I don't think it is any older than that, it could be. The interesting thing about this one though as we go back to it, and I think I put a detailed image of the beadwork here, you can see. I think that's greens in there, greens and ...I can't...the color may not be quite accurate here.

MJ: Oh, mostly...

F: It was a green, I think it was green because that's Shoshone colors.

H: Ok, Shoshone color is a green. That is good to know. Let me show you something else here. This is what made this one unusual. This is the drop on it, the tail piece. Look at all the designs this person has.

MJ: Oh, gaw, all those weasel tails on there.

H: Yeah, but see all the...

F: Yeah, but this got little designs on it.

H: Look at all the height (?) and I've got more pictures close-up of these. There looks like there's a ...

F: There's a man.

H: Yeah. There's...

F: This is a cavalry...

H: A cavalry person. I've got close-ups of these, so let me get to those. I think I've got close-ups. Yep, here we are, detailed images. This is one...I've never seen this before. Ok, here's here's I think...

F: Indian scalped.

H: Indian scalped. Ok, and let me go back...go on down because I've got all of these outlined here. This one intrigued me. So, we've got an Indian scalped so that actually tells us something about time period.

MJ/F: Mmm hmm, yeah.

H: It is after Reservation period. That is when scalps became available from...and then you've got a guy whose got a feather dress on, a roach maybe even, and then a bustle and a tail thing.

F/MJ: It's a warrior. Yeah.

H: That's a warrior?

MJ/F: Um hmm, yeah.

H: Ok. Then we'll go to another one here. This is maybe the same scout, but...

MJ: That's the same scout.

F: Mm hmmm.

H: Is that a buffalo robe probably?

MJ: No, it's a, what do you call it, Pendelton.

H: Okay, Pendelton blanket here, then, okay.

MJ: One with the old time, what do you call it”

F: I can’t remember the name of it.

MJ: Something like a wool...

H: A wool?

F: Like a army blanket.

H: Yeah, so anyway, and then there’s the buffalo, and then maybe a teepee here. And that’s all that was...

MJ: I think that’s a warrior’s bonnet.

MJ: Because she’s telling a story on it.

H: Okay. So, he’s maybe, all the sudden, he’s a warrior and a scout... yeah?

MJ: A warrior, and then he’s got a story on it.

F: That’s right, he’s got that You know, so many feathers for this he earned and you know...

MJ: That’s why he’s got that eagle feather on his head.

H: So, if we go back and just look at the big picture of the tail feather, here, then, there’s ermine and eagle feathers all over the place on this thing. He’s also, umm, has got these...

MJ: The pair.

F: Um, hmm.

MJ: \_\_\_ the warrior \_\_\_.

H: I don’t know who this was, and how it got into this museum. There’s no collection info on it, but this is somebody that, if we could show it around enough...

F: If your researched it, enough...

H: You could find out who it was.

F: Yeah, because these were the important guys.

H: That's something I'll keep in the future. It's got one, two, three buffaloes, there. There's a teepee, I don't know if it's another teepee, there?

F: Yeah, it's a teepee

H: And this is a little bit down there. It's hard to... it's faded. Umm, three buffaloes, two teepees, and then images of him and his scout, and a warrior, and then with the blanket. So, I thought this was... when I saw this, I thought, "Oh, boy!" You know, this is really neat. Well, let me go to some other pieces, here. I've got everything that I'm supposed to have with me, here. I'm going to show you... these are some images or things that I could not see because they're still in storage, but they're from the National Museum of the American Indian.

F: That's in New York, hmm?

H: Well, it's actually going to be – it's in Washington. They're moving it out of New York all to Washington.

MJ/F: Oh, yeah.

H: And so, these are... I've got a couple of more dresses here and a few other things and some of the photographs that are here are not all that good, but we'll see what I can do to... what I want to do is cancel this out. You get to watch me not be very fast with a computer. What I am going to do is open up a slide show of these. There are not very many of these pictures and we'll take a look at these. Here we are. Have to wait just a second until that sort of loads up. These are the pictures that are coming up.

F: Uh huh, long time ago before this rose came up.

H: Actually when I go to the bead-work page I'll show you the early floral designs and...

F: Yeah, they weren't an actual floral, they were like grapes or oranges or something like that.

H: Well here is another boxed eye. This is in Wyoming at American Heritage Center. These were also in the same...

F: Yeah, this is the kind that we used to have.

H: That's about the 1890s. This is thread sewn, there is not any sinew, well there might be in some of the bead-work, but the sole itself was thread sewn. This was another knife case and I think that I found this in Cheyenne, here. Ok, let me get to it where I can do this. It's not going to let me yet, it's slow. You think that's Arapaho?

MJ/F: Mm hmmm. Yeah.

H: You know, when I saw it, it was listed among the Shoshone items but when I saw it I wasn't sure because I was thinking that I wasn't sure. So, you know, that's something that we think that maybe this is Arapaho then. This is a blanket strip.

F: This is a Shoshone.

H: Ok, these are in Jackson Hole and they are maybe from the 50s or 60s. They're probably Bannock. They are soft sole. Hard to tell, huh?

MJ/F: Yeah.

H: This dress you've seen before. This is a better print of it. This is also Shoshone, it is a vest panel probably from the 1920s. It's all...the back of this is a calico kind of cloth or a cotton print. This is all thread sewn and you have these great big flowers and it is sort of like a rose but not quite.

MJ/F: Yeah.

H: So that is one of those earlier ones. This that ...assuming I can, well it's still trying to handle the power.

F: Well, we have a history to our stuff here. In the beginning there was no kind of design on you objects.

H: Ok.

F: Then the traders came in, that's bead stuff, and then they start getting beads and start decorating their dresses, you know, each tribe. But with our, the Shoshones, Bannocks, the Utes, all of us – we were all one tribe at one time. It was the Shoshone Nation and then when we all split, were put on different reservations with different names we carried some of these to each.

H: To each.

F: Yeah. So, along the way we just, you know, interchanged, you know, some stuff. And then here comes, I don't know how it's going to sound but this is the truth, here comes the Crow tribe.

H: Uh huh.

F: They have taken most of what we have, our objects, our bustles – the style of our bustles, the style of our dresses, our dances, our songs, they took them. But, they said long ago that they were traded with different things for different stuff, you know interchanged.

H: Right.

H: Now this one...this is in the National Museum of the American Indian and it is 10-6955 and it has sort of...it's got the short fringe and it has a darker background color. I don't know what that is, maybe black or something?

MJ: Look at that old styling there...

H: Real old style, yeah?

MJ/F: Yeah. Real old styling.

H: Yeah, and it has a little bit of bead-work across the bottom too, which I haven't seen on too many.

F: Yeah, uh huh. I think that's probably just there because they probably didn't have enough beads at that time, you know, but just to decorate it.

H: Rather than going all the way up here and there?

MJ/F: Yeah.

H: The shoulder or the top part, cape I guess that's called.

F: In them days we didn't have many a beads because we had to trade it with feather, you know.

H: Yeah, ok, well that's one dress I have.

MJ: Now-a-days all you have to do is go down to the store.

H: Here's another one. This is 1855, these are the numbers that are on the dress in their catalog. Again, this is identified as Shoshone. It is probably about the same age as the other one.

MJ: It doesn't look like us.

F: It's Sioux styling.

H: Except for the fact that one of the Shoshone dresses we already looked at has this border done like this and the background color is that blue that was seen in a lot of the Shoshone pieces.

F: You see, this was a design, this part right here comes from the military design. You remember that on the uniforms?

H: On the legs?

F: Mm hmmm.

H: Yeah, ok. So that green and blue border kind of thing. Oh ok. That's great.

F: Maybe a woman married a military guy and decorated her dress like that.

H: Yeah. This is another piece coming up. Knife case, also this is 23-4025 and it has brass here and it is identified as Shoshone, but we don't know much else about it.

F: That's one Shoshone. It's got our colors in it.

F: Uh hmm.

H: Is it, you think? We can move that forward. No sense in you having to stretch.

MJ: Looks like us.

F: Looks like it, uh huh. See this? Sometimes we too use this design like this for a belt.

H: Yeah.

F: You know most of it is rawhide, you know.

H: OK. Rawhide? I have seen designs like that on belts. So, this again is old 19<sup>th</sup> century. This...

F: There...

MJ: There it is Shoshone...

H: This is this pattern right here and these are leggings and this is a close-up of it and this is 23-6899.

MJ/F: Mm hmm.

F: That's the way we are.

H: That's from probably early 1900's up to about 1920. I think that the flowers start getting bigger after about 1920.

MJ:F: Mm hmm,

H: What I have seen and I am not sure, and this is where I am trying to confirm it is, I am guessing on the age of things, but before 1900 we have primarily geometric, a lot of that box kinds of designs and then from 1900 up to about 1930 we get florals like this...

F: Yes.

H: Then from about 1930 to about 1950 it seems like the floral patterns get bigger, but it is not in a definite rose yet and somewhere around World War II the rose comes in. I have seen some pictures of Sun Dance belts that have a rose and it is a Crow Sun Dance and I think it is in James's house and I took a look at, it is a 1941 photograph and it looks like some of, a couple of those belts have like a white background with a red rose in the center.

MJ/F: Uh huh.

H: I can't see quite close enough. This is the leggings like this and this is, looks like a modern button, you know what would have been available from the trading store.

MJ/F: Yeah.

MJ: Mostly all them buttons came from military.

H: Yeah, well I am guessing but this looks like it is about 1910, 1920, so, by that time, people were buying things out of Lander, or there was a store, so there's that. But I'm glad to know that's clearly \_\_\_\_\_. You don't see this thing any longer. Nobody beads like this at all.

MJ: Nobody beads like that no more.

H: This is not good photograph. It is a brass-tacked tomahawk, it's item 3496. It's not a good photograph. I didn't take it, and they didn't have a good scan of it, but it's all we had. This is a pipe tomahawk. I don't know what kind of feather that is off the \_\_\_\_, it could be eagle, but I'm not sure. Umm, we do see brass tacks along here, and then there's a beaded drop from the mouth end. And they say it's Shoshone, I don't know. The colors seem wrong to me, but I'm not sure. And this, I can't tell if this is beadwork or red trade cloth, or something like that.

MJ: That's red trade cloth.

H: Possibly.

MJ: I wouldn't know, I've never seen anything like that.

H: That seems unfamiliar, then. Let's look at this one.

F?: Wow!

H: This is 4197, and it's probably men's leggings, is what I'm guessing. Possibly Shoshone?

F: Yeah, it is Shoshone.

MJ: It is Shoshone.

H: It is? Okay. Well, that's good, it's identified as such. And then, umm, I like that one.

F: Um, hmm, me too.

H: That's really pretty. Then, there's this one...

MJ: It's the same one as that other one.

H: Which is the backside, no, actually, it's 4198, it's a different one. A different set. May be the same person?

MJ/F: Um, hmm.

H: Which brings me to a question, would a woman or now, I guess, a man because some men do beading, but would they have pretty much their own family's colors and styles that they would pass down, in generations? Or, would each woman maybe add her own little creativity to what she's doing?

F: Yeah, I've heard of people putting like, like this beading here, they would deliberately put a different kind of bead in there.

H: Okay. Did this pattern, you know, the main pattern might be all the same, but then...

F: Yeah, all of the sudden there's an odd...

H: An odd bead, or an odd color, that identified that person.

F: Yeah, who sold it.

H: Okay. That's neat to know. Well, let me close this one down and show you some more. What do we have, here?

MJ: Umm, that's the eagle feather.

H: This one is in the, I think it's in the Jackson Hole Historical Society. And it's Eagle Feather Dance Fan.

F: Um, hmm.

H: Okay. Nothing distinctive about it I mean, it would be still used today in Powwows, I would assume.

MJ/F: Um, hmm... yep.

H: I don't know what the age is on it. I've got it as circa 1890, because I think I took a quick look at the handle, and I think there's some sinew and rawhide in there, and it's real sinew, it's not new stuff.

F: Yeah, and you can tell, too, what is all underneath, here.

H: Yeah. I actually may have a little bit more information of this. No, I don't \_\_\_\_\_. I don't have any other information in here. Umm, it was catalogued in 1988, so it may be more recent, but I don't think so. When I give a date for things, it's because I'm thinking, you know, I'm comparing it to other things that I've seen, and the rawhide, and the sinew in it, because this was bound with sinew, and that's not done today, I don't think. Yeah, so that's what I was thinking on it. I'm going to go back to some other images, and, let's go to \_\_\_\_, see what's \_\_\_\_. These three right here are all in the Cheyenne State Museum. The only one, this one, you really can't see too much about it, I don't know if there's... no, there's nothing on the back. It's bound on the edges, a bit, but the design is totally faded on it. And I just have to assume that it's probably Shoshone if it's identified as such. This is the only one out of theirs that was clear in its design. And I haven't seen too many of the old time parfleches, ummm, they're hard to find. And this one had a dual design because the backside of it looked like this. And it had big pony beads on it.

F: Well, yeah. Well, that looks like Shoshone work.

H: Then, this other one, let me go back, I'll stick this in there, this one, actually, is in a private collection, and it's pretty old, and it's a typical envelope style. And I've been told that one of the things that you can identify Shoshone parfleche is that they use a knot, what's called a nine-field design, that's what the art historians called it. If you look at it, it's broken down into nine different separate zones of pattern, when outsiders look at it. The other thing is that Shoshone typically only have two tie holds here. If you look at Arapahoe and Crow and Sioux and Cheyenne parfleche, even if it looks similar in the pattern, although, to my eyes, I have trouble distinguishing, you can look at the number of tie holds that are there, and, from what I understand, Shoshone's just use the center two—you know, economy—and tie them without having to burn that many holes into the parfleche. But, some of the other tribes will have two here, and two here, and two here – sometimes as many as six holes. And some of them, always six holes. Some, it's just one here, one here, one here.

F: (Talking to MJ) It was kinda of that before, remember? When I fixed mine –used whatever they had. Much laughter.

H: Yeah, at any rate, I'm trying to find more parfleche examples. Then, I've got hide painting, and I've got a fair amount of hides. This one is where... it's attributed Charlie Washakie and it is located at the Western Heritage Center in Billings, Montana. Umm, and the interesting thing... it's got all of the typical scenes of... from what I can tell

about hide paintings, umm, I've got four men who painted them, or at least they're attributed to them, there's Cotsiogo, his white name was Cadzi Cody. But sometimes Katseego or something like that. And then, Charlie Washakie, Dick Washakie, and George Washakie all painted hides, evidently, and sold them commercially, umm, between 1890 to say, 1920—when most of these seem to have been made.

F: Yeah, most of these hide paintings tell a story.

H: Well, I think these may tell a story, but they're more likely made for white people to buy, so what they did was show images that look like they could tell a story, but these guys were no dummies, and they were not, from what I understand, they were not really trying to tell a story, other than tell the story, you know, here's a good story, you know, I need a hundred bucks. They did that. But, one of the things, this one, the detail is not as good on it, but almost all of them have, let me get back, almost all of them have buffalo hunting scenes, dance scenes, and sometimes camp life. It's real common to see all those kinds of things like that. This one is not real clear. The color's half faded on it. Some of the other ones, I'll go back and pick up a bright colored one, here. This one is painted by George Washakie, it's attributed to George Washakie, and it is umm, and this is in the National Museum of the American Indian, so it's in Washington. The words that came with it, there's a little information card that came when we unrolled this, and he said, what it said on it, it said it depicts a buffalo hunt scene and a wolf dance. But I want you to see what they're calling a wolf dance. Sun Dance? Forked tree, we've got feathers off a buffalo head in the tree. Well, remember that they're not going to be...

[Side B]

MJ: Now-a-days they call it, let me get it down and show you...

F: Like...

H: Sneek-up? [A type of modern Powwow dance]

F: Yep. Yeah.

MJ: Yeah, they are trying to hunt.

H: Yeah, but this is definitely a forked pole and it is a buffalo head and they are dancing around it and my guess is that he's...

F: \_\_\_\_\_mixing it up together...

H: Yeah, and you do have eagle feathers off the top of the pole.

F: Which they probably didn't want to reveal that.

H: Well, hold on one second and we'll look at another one. I think I've got a close-up of several others, I think.

MJ: [Unintelligible]

H: Now look at this one. Oh, I don't have the close-up, but I think you can still see it.

MJ: Which one is that one?

H: This is a Cadzi Cody or a Cotsiogo. I don't have a bigger picture of this one to show you, but again you see a forked pole, a buffalo head, and now the full eagle above it.

F: I think it is just symbolizing, instead of putting it all there, a Sun Dance – the pole. Instead of coming out and putting the whole thing there, they've just given a taste of it.

H: The taste of it. Again you have buffalo hunt scenes around it and the dancers and the forked pole. Almost all of these hide paintings have the same kind of things on them. There are a few that don't. Let's see if I can remember one. I've actually got one here that is signed and this is in Cheyenne if I can remember which one it is. This is made by Charlie Washakie, I think, and there is Chief Washakie. Now this particular image of Chief Washakie was first published and first photographed in about 1883. So, we know that this hide is dated after that because this is probably one of the most famous photographs of him. There are two or three that all got made at the same time and this was made by Charlie Washakie and I think that I've got a close-up of his too. There is a signature here, but I can't read it very well, but it does say Wind River Reservation or Shoshone Indian Reservation, Wyoming, and then there is something here that starts like an initial, but these things that go down like this are actual part of the signature and I don't, can't really read them that well. I couldn't read them close-up when I was looking at this hide, but that is one that is slightly different. It is supposed to depict some of the stories of Chief Washakie's war episodes and I've got another one that does the same thing. I think that there is actual a hide, if I can find it here, that is signed by somebody. I have to remember which one. This one is another by George Washakie. Real bright colors in it. Again, here we have dancing around a flag pole, drum group right here, horses all over the place, as well as buffalo. Have you seen things like this?

MJ: Mm hmmm.

H: There is supposed to be a number of these hides around this area that people still have.

F: Mm hmmm. Most of them have them in private collections now.

H: Tell me a little but about what bead-work has meant, or just being around art in your own lives growing up? I mean, I know Faye, that you have made some bead-work objects.

F: Yeah.

H: What has it meant to you to be able to bead?

F: You know I never really thought of it. It was just a natural thing.

H: Yeah. You watched enough of your elders do it?

F: My mom was a good beader. Mm hmmm.

H: Your mom was a good beader. Do you still have any of her old bead-work?

F: I don't think that we even have any, do we?

MJ: What's that?

F: Mom's bead-work.

MJ: No.

F: But, there are some up in Browning Museum.

H: Are there?

F: Mm hmmm.

MJ: You've never been up to Browning Museum?

H: I've never been up to the Browning Museum.

MJ: There is mostly all our Shoshone work in Browning Museum.

H: How did the Blackfeet get your stuff?

MJ: Well, we had a, what do you call it? A National Arts and Crafts and my mom, and Ethel Tilman, and Marian Dean still used to run it right where the Post Office is now. Right towards the road there, there used to be an old building there and that's where they had all our arts and crafts, our little store used to be there.

F: But, they had no place to store them, to keep them in you know good shape and they had just built that big museum up there. So, they stored it there, but somehow their agreements and all that stuff, I don't know what, maybe they lost their paper work or something.

H: Well, these are moccasins that your Auntie made.

MJ/F: Yeah.

H: What was distinctive about her work?

MJ: Well, she's got the old time designs on there. You see that one is kind of centered to the one that you've got.

H: Oh, this little piece in here?

MJ: No the whole thing, you remember how them look like tulips on the...so her pattern is...but she's got modern way of putting it in there now. See all this design through here...

H: This particular pair of moccasins also, she made all the moccasin, right? She did every piece of it?

MJ/F: Yeah. Even doing the hide, too.

H: The bottom of this is not rawhide, it's real heavily smoked and a little thicker cut. Is that typical of her work or did she use rawhide on the soles at all?

MJ/F: Mm hmm. Well, sometimes she did. When she had the rawhide, you know.

H: If she had it, but the bottom pair this is real heavy smoked and quite a bit more yellow than this and it is also a thicker piece of hide on the bottom so it would stand up to greater wear.

MJ/F: Something like a latigo leather.

H: I wanted to show you a couple of, if I got them in here, you might enjoy seeing this. Do you know who made this? I'll give you a clue. He's a Western Shoshone.

MJ: Johnny Dick

H: Yeah. Yep. That's one of his creations here. [looking at a Johnny Dick doll]

F: It's cute.

H: I think that is who this is. Does that look right for her's [looking at Cecelia Ottogary doll]?

MJ/F: Yeah.

F: She's a Western Shoshone too.

H: Yeah, there are several...some of these are all in the same ... different color groups backgrounds of the same item. This pair, I think, I don't know who made these.

MJ: They look like [unintelligible]

H: They are actually fairly old. I think this was, the... I think they belonged to Daisy Sinclair.

MJ/F: Yeah

H: Are there any other kinds of things you can say about bead-work or art. I mean, you said it is just kind of like breathing to you almost. You watched your mother do it.

MJ: With me, when I bead-work I dream about it.

H: Do you really?

MJ: I dream about how like when someone comes over and asks me to do something but they just tell I want you to make geometric design on it and then I hardly make geometric designs on mine. I usually work on animals or flowers or birds or something like that. I usually work things like that, but when they come over and ask me to make a geometric design I have to think

H: Mm hmmm.

MJ: And I have to think and I have to concentrate on what, on how it is going to look and then maybe, when I go to bed I dream about it and then I have to get up before I lose my dream and I have to write it down and then it is up to me about what kind of colors I put into it.

H: Oh.

MJ: That's what happens to me, you know, when I have to do something like that and like when I bead-work. That's the way I do my bead-work.

H: Mm hmmm.

MJ: Mostly a lot of my patterns are from my mom's patterns. We shared one another with.

H: I've heard that patterns pass down through families.

MJ: Then I work on them, you know, in our immediate family I will work on my mom's designs and give it to somebody to have it just in our family, these modern designs I just go ahead and sell them, but I don't give out, my a—we keep it to myself or give it to my sisters or my children or stuff like that.

H: Right.

MJ: That's what I do.

H: Do you do the same?

F: No. I grew on actual patterns. And umm, what was I going to say, now? I forgot about it.

H: This purse is an older purse, as you can tell. Sorry it's sideways, but... umm, one more shot bigger, make it a little bit easier to see. Umm, I'm guessing it's from the 1930s or '40s, and maybe even a little bit later than that, but it's old style.

F: Um, hmm, it's old style, but it...

H: But it's not real old style.

F: Um, hmm.

H: Yeah. And this is something I'm think that your mom's, you know, your mother's generation probably beaded something like this.

F: Um, hmm. She used to bead some stuff like that.

MJ: Yeah, she used to bead stuff like that. And that's when, umm, she used to give the, give us girls, you know, scrap buckskin or, and she'd tell us how to sew, and that's where I learned how, watching her and she'd give us material and stuff like that. In fact, she's, I think my step-dad still has one of my first bead works that he used to put behind his bustle.

H: Um, hmm.

MJ: Boy, I don't know what ever happened to it. The first beadwork I ever had.

H: Oh, wow.

MJ: So, that's why she used to, you know, on these, umm, on these flowers like that, she used to tell, you know, you don't have to, you really assemble it like, you know, like, what kind of beaded rose you can put in there, or something like that. She used to tell us, just bead it in just one color, and that's it.

H: And learn how to bead first, and then you can work with the colors, later. Yeah.

MJ: That's the way she'd tell us, and I think my grandma had that.

F: Um, hmm.

H: Oh.

MJ: That one sign like that, that mom made and I think she had that for a long time. I don't know whatever she did with that.

F: I don't either.

H: This is one of the close ups of some of the beadwork. You know, that I've got on the dress. Here we go. And as I said, every bit of that's sinew sewn. It looks like it's lazy stitch.

F/MJ: Yeah, lazy stitch.

H: Umm, and I've got, I think, another close-up here. This is from that, either the, this piece here, or it's from the umm, that part of the buff, umm, the saddle, the saddle cover. But, again, you can see the old beads in here. What color do you call this? Cheyenne pink or baby blue...

MJ: I think that's—

H: These are the greasy greens, here. And this is sort of a pinkish color here.

MJ: \_\_\_ periwinkle blue, I think.

H: Yeah. They're tiny beads, too. They look to be 13s, 14s. You know, and I think... would you like to sinew sew with 13 and 14 beads?

F/MJ: No!

F: I can't!

MJ: That's one thing, even with these small cut beads, I can't. I get headaches with \_\_\_.

H: Umm, let's see... there's a saddle in here that I've got. This is one end of the one pommel, brass tacked, and it has a beaded drop on the other side. A little bit harder to see there, and there's another portion of it where I've actually got the drop showing here. Again, this is at the Denver Art Museum. And, umm, what is it, the Shoshone saddle. And it's sideways, sorry I haven't, the pictures, when I actually moved these to the website, it will be the right way to look at them, but, for right now, this is the way I actually took them, and I haven't gone through to set these up, but we have some of those same kinds of light blue, and then, I think this is like a Cheyenne pink or a Crow pink, is what that color used to be called. Umm, greasy green and yellow kind of thing, and then the white, and these might, there was a red color, I can't really tell there, but those are probably white marks...

F: You can tell they're old beads because umm, they're not matching their colors. Some's light and some's dark.

H: Plus, the size. They're real uneven, and the size. You see, if you look at them...

F: Some are small and somewhat whiter.

MJ: Just like Faye was saying, see, see right here, they've got a marking that they didn't fix \_\_\_\_.

H: Yeah, it looks, actually there's missing beads right in here, maybe... Yeah, you can see the sinew right here, but there's missing beads off that strand. It looks like they were doing five or six beads before they tacked it down, and it looks like that whole row is gone. But the rest of it's in good shape. This is all buckskin, and it has a wooden tree, it's all carved, the tree is all hand-carved. Probably willow, I guess, I'm not sure on that.

MJ: Cottonwood.

H: Cottonwood? Let's see if there's any others in here that are worth taking a closer look at. I didn't take very good pictures here of these, and I probably won't use them, but these were other dolls that they had that they said were Shoshone toys, I'm not sure on that. There were a couple of things that they had. This is a, umm...

MJ: That's a modern one, isn't it?

H: No, ma'am. Umm, it may be modern in terms of pre and post, after World War II, but it's not that modern. It's at least thirty to forty years old. And I can't... I'd have to go back and look at my notes on that to tell you whether that was sinew or cotton, but I think it's cotton, I don't think it's sinew, but it does, it does look more modern, but it doesn't look...

MJ: What is that?

H: I think it's a tobacco bag, which I'm not sure, or some other kind of, or maybe early Powwow dance bag, perhaps? Do you got any opinions on that?

F: Hm, mmm.

MJ: It can't be a pipe bag.

H: No, it's not long enough for a pipe bag. It has a cone suspensions here.

MJ: It might be just a...

F: Just a regular bag.

H: A bag, um, hmm. Yep. Then, another pair of moccasins, boot mocs. Umm, softer sole. And I'm thinking these are from the thirties, forties, maybe. The floral pattern seems older. Umm, it does have the brass here, and I didn't ever take a top \_\_\_\_, but it

does have a nice, bright, sort of blue background in there, too. You can barely see, on the instep.

F: Oh, yeah, on the instep.

H: Um, hmm. Possibly...

F: About in the early thirties.

H: You think that the boot moccasin's early thirties? Yeah. And, I think they might actually be Fort Hall, also. You don't know? Because of the softer sole.

F: Yeah, I think so.

H: Yeah. I mean, I don't see hard sole moccasins over there, at all. And I do see them here. This is umm, a miniature tipi cover. Cadzi Cody, again. About 1885, it's old. And again, and this looks like a military flag, and I don't have, I can probably make the picture larger here. Buffalo. And it looks like they're dancing around a military flag.

MJ: You know, what I see is mostly all them things, they always have that pole in the middle and the people dance around that. All the paintings I see...

H: Uh huh, do you think that is just symbolic?

MJ: I don't know. Every painting I see when I go to a museum has that, with the flag in the middle or either like a forked pole and then they have eagle feathers hanging on them or else the middle part has eagle feathers all over it and they dress all kinds of ways. Like you said, you go through museums and stuff like that. There is a lot of them in Cheyenne country like that. They've all got them spirit horses on them. Same way with the Lakota Sioux over there too. When you go to something like that you see it is always the painting.

H: Why do you think that it?

MJ: I don't know.

F: Could it be the people like...

MJ: they went hunting or elk or what, I don't know.

F: Like a flag. Sometimes they have a United States flag and sometimes they have a military flag. Is it something like showing their respect or, you know, people around it with the flag in the middle of it?

MJ: I don't know.

H: Well, I'll give you another hypothesis about it too. This particular person who painted this is known to have painted at least twelve buffalo hides or elk hides and he sold them for a living. This is how he made his, he was a really good artist, ok?

MJ/F: Oh, ok.

MJ: So, maybe he's the one that's...

F: Maybe that's his symbol.

H: This is Cadzi Cody or Cotsiogo or...How do you say his name? I showed you the picture of him. Did I show you the picture of him?

MJ/F: No.

F: Oh, Cody, oh...

H: I've got some other...it takes a while to get that back up, but he sold, when he painted hides it was just like he was painting a picture and he sold them to tourist because tourists were coming to the Reservation in the late 1800s and then into the 1900s. They watched the dances and things of this sort and there was all sorts of commotion and the Cheyenne frontier days had started in the late 1790s [1890s]. So, you know, he would take them to there and it was just like going to a Powwow kind of thing and then people would come. So he was painting pictures and all of his pictures have kind of the same elements just like you mentioned. There is usually dancing around a flag or a forked pole, there is a buffalo hunt scene, there's horses, there may be teepees.

MJ/F: Yeah

H: He's painting images of Indian life that we think he's...you know, it's based on reality but the paintings aren't real. They aren't based on anything in particular.

F: Yeah, they're just paintings.

H: He is just painting and trying to make money, you know. His symbols, there may be a few things in there that were important to him that he puts in every one.

F: Yeah.

H: But, my guess is, a lot of folks think this, he was just painting pictures that sold. So, it is like he put the things on them that attracted the people who would buy it. Ok?

F: Yeah, uh huh.

MJ: You know, like this man, he probably, you know, would tell a story about that and stuff like that.

F: Uh huh.

MJ: That's why it is like that, it's like what I was saying. Now-a-days these young artists too, they have this thing. They see it and they put it in their mind what they paint and they don't know what they are painting but they go ahead and paint it the same way they saw it in a picture.

F: Just like they told us. In order to move our beading and stuff like that we don't have to put designs on it, like our, the way we do, we have to put designs on it so that we can sell it.