

DOCUMENT NAME/INFORMANT: MRS. BRASS
INFORMANT'S ADDRESS:

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INTERVIEWER: DR. D.G. MANDELBAUM
INTERPRETER:
TRANSCRIBER: JOANNE GREENWOOD
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This woman is the best beader on the reserve. She said that neither her mother nor any of her sisters are good at beadwork, she being the only one who does it of her family. Apparently she received little direct instruction from the older women, doing most of her work from observation and imitation.

There are at least three techniques -- sewing the beads on hide or cloth, threading them without a loom, threading them on a bow loom.

I secured a specimen of this bow loom with the unfinished work still attached. It consists of a willow branch as the loom. The woof is threaded between two bits of leather and then the leather is punched and simply slung over the ends of the stick. The woof is of gilling twine. The beads are threaded on with a needle and knotted whenever the thread gives out. The pattern is counted on as she goes along, it is not drawn.

This particular pattern of the unfinished belt on the loom is "heart and star." The one is called atcahkos, "Star," the other design is utce-hisah, "Heart." Mrs. Brass said that

there were not many design names.

She took me upstairs and showed me her stock of beadwork. Many pieces had been exhibited at the Regina Fair. Most of the designs were floral -- only a belt and some other pieces were straight geometric. Mrs. Brass said that the floral designs were so popular because they were more to the white man's taste. She had no examples of quillwork but said that she could easily do it.

There were many pairs of elaborately beaded gloves and moccasins. There was a fully beaded saddle of the usual pad type, horse trappings, dance belts, a dance costume beaded on cloth with bells attached.

She said that she hadn't been doing much lately since she wasn't feeling well. There were leaves attached to her temples.

The house was a large one, with a fence around it, plants growing along the steps in tin cans.