

Dance Outfit References for New Members of Order of the Arrow

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Piedmont-Appalachian College of Commissioner Science

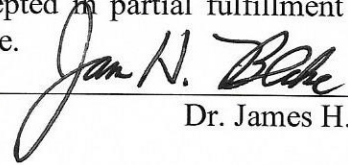
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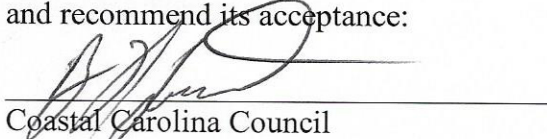
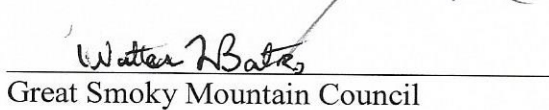
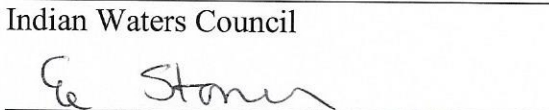
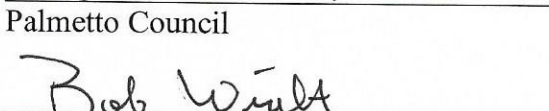
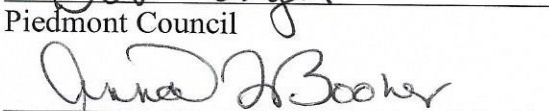
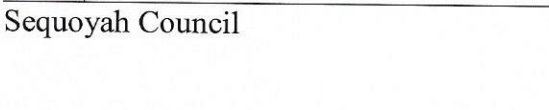
To the Doctoral Candidate Review Board:

I am submitting herewith a Dissertation written by Elizabeth Stoner, entitled *Dance Outfit References for New Members of Order of the Arrow*. I have examined the final copy of this report for format and content and recommend that it be accepted in partial fulfillment of the requirements for the Degree of Doctor of Commissioner Science.

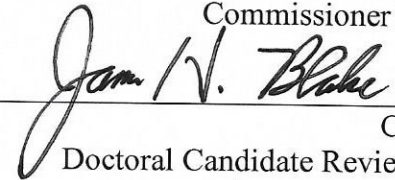


Dr. James H. Blake

We have read this Dissertation and recommend its acceptance:


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Palmetto Council
Piedmont Council
Sequoyah Council

Accepted for the Piedmont-Appalachian College of
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ACKNOWLEDGEMENTS

My thanks are given to advisor Dr. James H. Blake for his support in completing this project. In addition, a number of Arrowmen contributed to the appendices, and Chris Garrison, current AIA advisor in Skyuka Lodge, served as technical advisor.

I further appreciate my husband's efforts to review the work and introduce me to Scouting years ago. Having married into a family of Eagle Scouts and OA members, I get a chuckle out of saying: "My husband is my brother, my brother-in-law is my brother, AND my father-in-law is my brother."

Lastly, I appreciate the movement. My work in Scouts has been much fun, and I learn daily about servant leadership through participation in Scouting. The list of things to do or explore is ever multiplying. Perhaps that is as it should be.

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ABSTRACT

This research paper is intended as a starting research point for OA youth interested in Native American dance outfits appropriate to events associated with BSA. The paper covers outfits appropriate for dance styles common in the BSA environment, defining the components of the outfit, and detailing further research sources appropriate for the youth to use in constructing an appropriate outfit. The introductory nature is intended to help the youth and any adult mentors alike. The reader must be aware that Native American dancing and outfits are a living culture, and a key point of Native American dancing is the interaction with others. Thus, live and human interaction to learn, create a dance outfit, and celebrate this culture is critical to obtaining the most from the experience.

CHAPTER I

INTRODUCTION

Order of the Arrow (OA) is BSA's honor society, recognizing Scouters for their commitment to the Scout Oath and Law in their daily lives (1). A key purpose of the order is to promote year-round camping and environmental stewardship. The focus on camping targets unit camping, summer camp, and outdoor adventure camping as members of BSA.

The Order is also focused on developing leadership and ideally, is a continuing step for a boy-led organization. With few exceptions, the members are elected by youth in the unit. Youth officers in OA are elected by youth OA members, or appointed to office by other youth officers. Youth OA members from various units across the area come together to lead their OA group, or lodge, in service efforts, with a particular focus on camping. The service efforts in Skyuka Lodge of Palmetto Council include helping to maintain the Council camp; providing youth staff to serve at various district events (for example, Cub camp weekends); and facilitating unit elections for new members of the OA. Many OA youth also serve on summer camp staff at Camp Bob Hardin.

One particular lodge focus area is group activities in American Indian Affairs (AIA). Interested youth join the group, develop outfits, and learn ceremonies for new member induction or to honor existing members for contributions within the lodge. These ceremonies, scripted by National OA (2), are intended to be memorable and dramatic for the inductee/honoree. The presenters dress as Native Americans once dressed. They speak eloquently of our duty to our

brothers, which includes all mankind; the ceremonies encourage communion with and respect for nature, which in turns gives us shelter and sustenance.

Although a primary role of the OA AIA group is to lead induction and honor ceremonies, many youth become interested in learning more and developing outfits that allow them to join dance events, particularly dance within the scope of BSA-sponsored pow wows and competitions. While OA sets out its own guidelines for competition-level dance outfits, these guidelines are typically built on current expectations of outfits worn on the Pow Wow circuit.

So what is meant by the “Pow Wow circuit”? Simply type the phrase into a search engine, and you will get a plethora of hits. According to PowWows.com, “Pow Wows are the Native American people’s way of meeting together, to join in dancing, singing, visiting, renewing old friendships, and making new ones. This is a time to renew Native American culture and preserve the rich heritage of American Indians.” Many sites will reference a calendar for the Pow Wow circuit, where the Pow Wow may include competition events in areas such as dance or song and drum.

This project is focused on facilitating a youth to begin dancing within the environment of BSA OA AIA activities; a youth who develops a real passion for Native American dancing may go well beyond the scope of this work to learn, advance his skills and/or knowledge, and perhaps dance outside of OA functions. Thus, it bears mentioning that the reader should not interpret OA AIA to be an authority on Native American culture, historic or current. OA borrows from this wonderful heritage and strives to do so respectfully and appropriately. Attending external events

such as Pow Wows should be accompanied by detailed research for rules, etiquette, and customs in order to show appropriate respect for the culture.

Participation in OA generally has a lot of advantages for the youth. Many have completed their Eagle project but are several years away from ‘aging out’ at 18 years old – OA is a new adventure and chance to keep learning, growing skills, camping, etc. For those youth who are inducted prior to achieving Eagle, OA fellowship can be an inspiration to achieve Eagle Scout. OA can also be a bridge for a passionate Scout to maintain youth involvement beyond the age of 18 – OA members transition to adult status at 21. Between the ages of 18 and 21, they can continue to develop leadership skills as an OA youth officer, while they would likely struggle to find development opportunities in their unit in the same age range. Finally, at any age, OA is a chance to learn and practice leadership a little further out of the comfort zone of the home unit, but still within the supportive environment of the Scouting movement.

Some youth join the AIA group specifically to do ceremonies. Perhaps they found their own induction ceremony inspiring and desire to do the same for others. Many are drawn to the poetic element of the ceremonies, and the chance to be a performer around the campfire, wearing a Native American outfit. For some, the motivation may be tied to a summer camp show they’ve seen, or the chance to be part of a competitive team at an OA Conclave (a gathering of the OA lodges within a Scout area, known as the Dixie Fellowship in Area 5) or at NOAC (the National Order of the Arrow Conference). The youth who are also (or only) interested in dance may have similar motivations, such as being inspired by a Native American dance event in the past, or a desire to compete.

However, in Skyuka Lodge, they also need to be interested in making their own outfit, as dance outfits are not provided by the lodge for the youth. Creating the outfit is a good challenge and part of the learning experience, but sometimes the challenge can become an obstacle to participation.

Although lots of youth are initially interested in dance, it can be very difficult to get started – especially considering that the youth needs to make his own outfit. In Skyuka Lodge, the youth's introduction to dance is often via the brief and verbal AIA orientation session for new members. Workshops are held separately from lodge gatherings to focus on AIA activities, including making outfits. However, the lodge covers a large geography; this and time conflicts for the youth's other activities can make it difficult to attend.

Doing the research alone on outfits can be a daunting task. There are various dance styles (with associated outfits), the most common styles being fancy feather, straight, grass, old time Sioux, prairie chicken, Northern traditional, and contemporary traditional. Further, Native American Pow Wow outfits are a living – and thus, changing – part of the culture. Reference books are not plentiful, especially those that simply and directly describe all outfit components of a particular dance style and how to make them. The vocabulary alone is daunting: outfit piece names include roaches (headgear), breech-cloths or aprons (to cover the lower body), rockers (part of headgear), bustles (which may or may not be fastened on the dancer's posterior). . . . and so on. Finally, while there is a wealth of information on the internet, it is easy to get overwhelmed and lost in clicking link after link. The most obvious hits or links take the youth to

pow wow websites where the competition level outfits seem impossible to attain given the time and money available to most youth.

Once the youth selects a dance style and understands the outfit components, he must still learn how to MAKE the outfit and where to obtain appropriate materials. Making the outfit can require skills ranging from feather work (for example, bustles), sewing on a machine and/or by hand, beadwork, and so on.

However, with enough research and commitment, the youth can find information to select a style, learn construction, and define and source the right types of raw materials. Many items can be costly, but again, with the appropriate references, it is possible to create outfits on tighter budget that gives the youth a starting point, especially for OA events.

The primary goal of this paper is to simplify the research process for a youth newly interested in AIA dancing, by 1) detailing components of various outfit styles, 2) providing a glossary of component definitions, and 3) outlining research tools and tips for creating an outfit. It is hoped that a simpler starting process might encourage more youth to take part in dancing and learning more about Native American culture.

The primary goal of the literature review was to establish OA AIA guidelines for outfits and dancing. Beyond this review, the research was on focused on better defining outfit components (ie, creating a glossary of terms) and researching helpful resources for designing and creating an outfit.

Throughout this paper, the clothing worn for dancing is referred to as the outfit. Another common term used instead of 'outfit' is 'regalia'. The term 'costume' in place of 'outfit' is not

appropriate. The clothing is worn in celebration of Native American culture; costumes (typically used as a disguise for trick-or-treating, parties, advertisement, sporting events, etc) are not considered respectful or descriptive of the subject matter.

CHAPTER II

REVIEW OF LITERATURE

In Skuyka Lodge, youth typically dance at

- Carolinas Indian Seminar, held each year in January (3);
- Dixie Fellowship, the gathering of lodges in the SR5 area each spring;
- The National Order of the Arrow Conference (NOAC), held every three years; and
- Other events planned on a non-routine schedule, such as the participation in the Indian Summer Festival (4).

Dixie and NOAC are BSA OA events, and specific outfit guidelines are issued for each dance style. At these events, youth can go to an outfit scoring session (referred to as a coaching session at NOAC). There are no “winners” in the outfit category as the scoring is intended only to provide encouragement and feedback for youth on how to improve their outfit. Dixie does give recognition ribbons, based on the outfit score, but there is no winner: everyone who achieves the required score range receives a ribbon for that score level. Note that Dixie requires outfit components to be made by the wearer if included in scoring; NOAC does not mention this in the outfit coaching documents. At NOAC and Dixie, dance is a separate, competitive event, which can be entered without attending the outfit scoring/coaching session.

On the other hand, youth are expected to be appropriately outfitted to join the dance competition. The outfit descriptions for 2015 NOAC are summarized in Table 1, and Dixie’s requirements logically follow those of NOAC (5). A key note below this table indicates that the table includes both required and optional items. NOAC clothing descriptions are one to eight

pages long for each style; by going to the original source, the reader can get a lot of additional information on required items, optional items, acceptable to superior materials or styles of construction, etc. The purpose of this table is a starting reference for the youth needing to understand the various dance styles and outfit needs.

One item that can be particularly confusing for a beginner is understanding that while all styles may consider a component to be acceptable or required (for example, the roach and the hand fan), the expected look, materials, and/or construction of that component may vary greatly between styles. To facilitate the dancer's research, NOAC's outfit guidelines comment on this topic, suggesting additional, detailed research sources; these are included as entries six through nine in the bibliography. Note that at least one of these references is out of print, but working through the lodge, especially the AIA advisors, a youth should be able to locate a copy to borrow.

With this information on outfit components, the research focused on defining these components more clearly, finding sources for good examples to inspire the outfit design, and location good references for material sourcing and construction methods.

Table 1. 2015 NOAC Outfit Guidelines for Coaching Session

	Head	Neck	Chest / Upper Body	Arms	Hands	Mid Body	Legs	Feet	Bustle(s)
Contemporary Traditional	Roach; Visor; Roach Feathers; Spreader; "Wapegnaka" (Bull's Tail); Mandan-style Feather Headdress	Choker; Scarf & Slide; Beaded Necktie; Necklaces	Shirt; Vest; Otter; Breastplate; Bandoliers; Cape	Cuffs; Armbands	Flat fan; Dance Stick; Shield; etc	Aprons; Side Tabs; Belt; Sash; etc.	Leggings; Knee Bands; Tights; Fur Anklets; Bells	Plains Hard-sole Moccasins	U-shaped
Fancy (or Fancy Feather)	Roach; Roach Feathers; Roach Spreader; Rocker Spreader or Spinner; Scalp Feathers; Roach Crown; Headband.	Scarf; Necklace	Cape; Shirt; H- Harness	Cuffs; Armbands; Arm Bustles	Whip Sticks; Fan; Mirror Board; Scarves	Aprons; Belt; Side Tabs	Goats; Bells; Knee Bands	Plains Hard-sole Moccasins	Hackle or Swing Type, Neck and Back. Coordinating Arm Bustles.
Grass	Roach; Roach 'Uprights'; Spreader; Headband with Medallions	Choker; Beaded Bib or Necktie; Scarf & Slide; Loop Necklace	Shirt; Cape; H- Harness	Cuffs; Armbands	Fan; Hoop; Mirror Board; etc	Aprons; Side Tabs; Pants; Belt	Anklets; Bells	Plains Hard-sole Moccasins	None
Old Time Sioux	Roach; Roach Feather(s); Roach Spreader; "Wapegnaka" (Bull-tail); or other period appropriate headdress	Choker; Peace Medal; Necklace; Neck Bustle; Cotton or Silk Neckerchief	Shirt; Vest: Otter; Breastplate; Bandoliers	Cuffs; Armbands	Wing Fan; Rope; Quirt; Pipe Bag; Other Appropriate Objects	Breechclout or Aprons; Tack Belt; Sash; Small Pouch, etc.	Leggings; Long Johns/Union Suit; Knee Bands; Ankle Bands; Bells; Quilled Knee Bands; Fur	Plains Hard-sole Moccasins	Vintage Sioux-Style Bustle
Chicken	Roach; Roach Feather(s); Roach Spreader; etc.	Beaded necktie; collar	Yoke; Breast Plate; Body Covering (ie, Tights)	Cuffs; Armbands	Fan; Mirror Board; Dance Stick; Hoop; Other	Aprons; Belt; Optional Side Tabs	Goats; Bells; Knee Bands; Tights	Plains Hard-sole Moccasins	Round or Shingle Back Type
Straight Dance	Roach; Roach Feather(s); Roach Spreader; Scalp Feather; Headband. Optional: Otter Fur Turban	Scarf & Slide	Ribbon Shirt; Bandoliers; Otter Dragger; Optional: Vest; Breastplate; Hair Plates		Fan; Mirror Board; Dance Stick	Straight Dance Aprons and Trailer; Finger Woven Yarn Set	Leggings; Bells	Plains Hard-sole Moccasins	None

1. Key Notes:
2. OA sashes and other BSA insignia are inappropriate.
3. No feathers from any protected species in any region; decorate (paint, dye, etc) acceptable feathers to look like the feather of interest.
4. The table above includes both required and acceptable items. The standard are also subject to change over time.
5. Zero face paint is allowed at a BSA-sponsored event.
6. Underwear are required. Shorts or other outfit items must cover underwear.

CHAPTER III

METHODS

As previously mentioned, part of this project was condensing the roughly 39 pages on NOAC's coaching guidelines for outfits into Table 1. This is an overview tool for the starting youth, and the references for this table are meant to lead the youth to a deeper level of research.

In addition, a glossary of outfit terms was constructed and attached as Appendix A.

A third effort focused on dependable resources for the youth to explore current outfit trends, at the beginner's level and beyond. Primarily, this involved photographic resources. Challenges in this area included finding appropriate photographs with good detail, permission issues, and ensuring that references to be current. Most sources include the outfit in motion, making it impossible to see details of outfit pieces. Even for sources showing good detail, permission to use these photographs would have been. Finally, photographs included here could become irrelevant as outfit trends change over time. In the end, it was decided to suggest general research methods to locate current photographs instead of including any photographs directly (except in the appendices).

As a final focus area, resources for construction materials and techniques were explored.

Given the "wired" nature of today's youth, the resource suggestions discussed in the results are largely internet-based. Careful attention was paid to use longstanding, mainstream websites, in hopes that these will remain valid/connected and updated.

CHAPTER IV

RESULTS AND DISCUSSION

Referring again to Table 1, key terms have been pulled to create the glossary attached as Appendix A. The definitions were created by studying photographs, construction kit descriptions, construction and YouTube videos, etc., during the research described below. The author's best effort was given to create helpful description detail that would stay relevant as styles change.

Outfit Examples for Design Purposes

Ask nearly any long-term member of AIA how to select a style or design an outfit, and they will quickly mention www.powwows.com. This site is a fantastic resource for viewing the top outfits in the nation, as well as other types of information. There is a pow wow photograph gallery, and sub-headings will filter to show only traditional, fancy, straight or grass dancers. The gallery search engine can be used to explore chicken dance outfits, for which there is no sub-heading. (Unfortunately, there is no heading for old time Sioux, and few current hits were found using the search engine.) The site also contains a section entitled *Native American Information*, and drill-downs in this area include *Resources for Scouts*. Here, one will find a listing for pow wow etiquette, dance style overviews (straight, fancy, grass, and northern traditional), and craft tutorials.

While it is a great resource, these are again, the finest outfits in the country, which can be an overwhelming starting point. Also, the majority of the photographs showcase the dancer in motion, making it difficult to study the separate clothing articles for definition or current trends.

The Indian Summer Festival website includes a few still, or mostly still, photographs that help in this regard (see *Dance Styles* under *Pow Wow contest*, which is under the home page heading *Entertainment*). This website also includes dance and outfit descriptions for chicken dance and Northern woodlands old style dance.

A key visual resource appropriate for youth dancing in OA is social media searches for “NOAC 2015 dance”. Images/videos are easy to locate on Google, Facebook, YouTube, etc. These searches can be narrowed by style or broadened by searching for media from other NOAC years. This gives very direct results on appropriate outfits for dancing within OA events; this information should more closely match the average, beginning youth’s budget of time and money.

The convenience of the internet can put the world at our fingertips, but there is nothing like seeing the outfit in person and/or having the chance to converse with more experienced dancers. To this end, attendance at one or more of the following events is suggested (the bibliography includes sources for more information):

- Lodge AIA workshops
- Dixie Fellowship (or the local lodge’s section conclave)
- Carolinas Indian Seminar
- NOAC
- A local pow wow (the pow wow calendar at www.powwows.com can be sorted by state)
- Indian Summer Festival

Finally, there are a number of dancers and OA lodge members who strive to mentor beginners by writing and teaching what they have learned. Several examples are attached in Appendices B, C, and D (10, 11, 12). Appendix B includes descriptions and references for grass dance outfits, contributed by Jeff Brewer, class instructor from Carolinas Indian Seminar 2015. Appendix C is a guide written and used internally in Skyuka Lodge to help youth understand, design, and construct a traditional outfit. Appendix D is an excerpt from a 2004 Tonkawampus Lodge guide, discussing traditional, grass, and fancy outfits.

Outfit Materials and Construction

In the author's experience, this seems like one of the most daunting tasks facing a beginner, so the results of this research were very surprising. There are many, many instructional tools out there for making outfits! Further, a number of the instructional tools teach materials to use as well. Note that the construction of outfit items is generally referred to as 'craft', and instructional documents or sites as 'craft tutorials'.

One exceptional source for making outfits is the video series "Making Regalia", hosted by Juaquin Lonelodge, former national champion in fancy dance. There are currently 20 episodes at the website for Cheyenne and Arapaho Television (www.catv47.com). His topics include applique, pattern design, bustle construction, bells, belts, beading, making a shirt, and aprons.

Craft tutorials are also easy to find at several sites:

- At Powwows.com, under Native American Information, there is a link to video craft tutorials. Some of the hits will be the episodes mentioned above from CATV, but

patient scrolling will reveal high quality video tutorials on other topics, such as making medallions and how to do ribbon work for straight dance.

- At Nocbay.com, a supplier of materials for making regalia, there is also a very long list of free, written tutorials at the Learning Circle link on the main page. Roaches, bandoliers, breastplates, fringe, fan, and feather preparation are on the list.
- At crazycrow.com, another materials supplier, the Craft Focus leads to written tutorials, or options to buy do-it-yourself complete kits, videos, supplies, etc, for key items such as moccasins. They are yet another source of photographic inspiration in their galleries on topics such as grass dance, traditional dance, and moccasins.
- There are some sewing/construction patterns for purchase for items such as straight dance outfits, ribbon shirts, and the like; these can be purchased at supply sites like crazycrow.com or Nocbay.com.

After reviewing all of the sites above, it seemed that an online craft/construction tutorial was available for every item of clothing.

As with many other areas of study, nothing can replace interactive, hands-on training. For designing and creating dance outfits, this can be done by attending any or all of the following: lodge workshops, Carolinas Indian Seminar, Indian Summer Festival, and NOAC. These events have how-to classes by current and former dancers, and in some cases, students create the item in class and take it home. Additional advantages include:

- Supplies can often be purchased at these events.
- The events are an opportunity to talk to others interested in the area with more experience.

- Instructor/participant interaction can yield invaluable advice on how to save costs, or how to substitute items for which the youth does not yet have the time or money to a difficult item.

The last point of the research focused on where to obtain materials. Of course, two internet suppliers of craft materials have already been mentioned, but there are many other sources, even if they are not specifically focused on the topic of Native American dance:

- Ready-made regalia can be purchased via links from many of the sites already mentioned, and Ebay also lists both raw materials (cloth, deer toes, feathers, bells, antlers, etc.) and finished items (roaches, shirts, bustles, etc.). If the buyer understands what he needs and how to screen reputable sellers on sites such as Ebay, this could be a good option for cost and/or authenticity.
- Fabric stores carry most synthetic fabrics that could be needed, and fake furs and leather if those are desired. By walking into the store with a few photographic examples on a tablet, a fabric salesperson could better assist someone less familiar with fabrics.
- Ship Wreck Beads is another company that is focused on a broader range of crafts (ie, not just historic or Native American), yet they carry most of the materials needed to make chokers, breastplates, and bandoliers. Their pricing includes quantity discounts, which is not common to all suppliers.
- Finally, networking within the family and among friends is sometimes helpful, too. Hunters might donate turkey feathers, or antlers to cut and make buttons; fabric odds

and ends from a sewing hobbyist's stash might be perfect for an outfit item. The sewing hobbyist can also assist with self-drawn patterns and calculating yardage.

Although the research above describes tools that can be used by a youth interested in dance, another key resource is the AIA lodge advisor(s). The advisor's assistance and guidance should target facilitation of the youth's ability to participate and contribute as an AIA member.

CHAPTER V

SUMMARY

The original idea for this project was to create outfit descriptions and construction tips for several dance styles, similar to the information included in the appendices. However, as the research progressed, the author recognized a need for a deeper understanding (for herself, as a 5-year OA member, and for most newer members) to facilitate the introduction of youth and adults alike to AIA dance and outfits.

It has often been the case in Skyuka Lodge that a youth proceeds more quickly to dance with an adult parent (inside or outside OA) who encourages, teaches, and helps him in his efforts. The author has seen a youth in OA build a complete fancy outfit, based on his own research, working with his mother, an accomplished seamstress, outside OA; together they designed and/or created the fabric pieces, giving him a good beginning for his outfit. In another case, a parent new to OA wanted to coach and assist the youth, but had to spend a lot of time understanding outfit styles and components. This youth's dedication enabled him to create his outfit and dance at NOAC, but due to the long learning curve, the parent missed the opportunity to work side-by-side with him to get there.

With these thoughts in mind, the project was re-oriented towards a more basic reference, as follows:

- condensing NOAC dance outfits description to a summary table;
- expanding on outfit components to create relevant component descriptions; and,
- locating references to inspire outfit designs, detail construction methods, and source construction materials.

Beyond that, an ever-present concern in this project was the living, changing nature of dance outfits. The reader is cautioned to go to the most recent NOAC site for updated outfit guidelines (akin to Table 1) to ensure they have the most current information. In the glossary of terms, an attempt was made to be sufficiently descriptive, without including details that could date the definitions. For reference sources, internet sites were limited to longstanding sites that seemed most likely to remain connected and relevant over time; this judgment was typically based on how long the site has been in existence and considered key to the subject matter.

Information in the appendices represents the best effort of experienced OA members to provide teaching tools to others. Some of the information contained therein is or will become dated overtime.

The abundance of instruction guides on outfit components available was a welcome surprise. On the other hand, any user of this guide needs to research current trends to make sure the component is still standard. Further, any user must ensure that the item construction and materials are appropriate for his chosen style.

While this paper has focused on sourcing and research links that the youth can use without any assistance, it must be stressed that digital resources have the disadvantage of being non-interactive. Dancing within OA is based on the current trends of the pow wow circuit. Returning to powwows.com definition: “Pow Wows are the Native American people’s way of meeting together, to join in dancing, singing, visiting, renewing old friendships, and making new ones. This is a time to renew Native American culture and preserve the rich heritage of American Indians.” With this as the basis of OA dance and the spirit of the pow wow in mind,

the youth should seize every chance possible to fellowship and learn from others as an integral part of creating his outfit.

At the end of the day, the youth, hopefully with help of strong mentors, will research the current and respectful approach to his participation, and learn, and grow. It is the author's hope that this project facilitates that effort.

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APPENDIX A

Outfit Component Glossary

Roach: A headdress typically worn in every dance style, with length, colors, and additional accessory styles varying from one dance style to another. It is constructed as a continuous fringe of animal or synthetic hair, then doubled over to form a U shape, stabilized, and affixed to the head with ends trailing down the back of the head. Atop the head, it bears some resemblance to a Mohawk haircut. A **roach spreader** is the stabilizing base that helps the fringe keep the U shape with the fringe upright. The spreader may have a socket to attach an upright **roach feather**, or there may be other assemblies attached to the spreader called **rockers** or **spinners**. Rockers and spinners are alternate ways to add one or more feather(s) to the headdress that, as the name implies, will rock or spin with the dancer's movements.

Feather Visors: A quote from PowWows.com: "Feather visors for Traditional Men dancers are worn under the front part of the . . . roach and extend out like a cap visor, but in a bird tail shape."

Wapegnaka (Bull's Tail): This narrow head adornment is worn on the back of the head, typically attached to the roach.

Mandan-style Headdress: This full covering of the natural hair is constructed completely of similar length feathers. The feathers are typically closely and symmetrically spaced. This headdress is currently worn as an alternative to the roach for Contemporary Traditional dance.

Otter Fur Turban: A round, flat top hat made of otter fur, with an otter's tail hanging behind or jutting out to one side. This is an alternative headdress for a straight dancer.

Vest: This common definition of this item as an article of clothing applies. However, the material of construction, the shape and the adornment are very specific for each and every dance style in which it is worn. This definition is included as warning to the careful reader: even if you think you understand the meaning of the regalia item, invest time to study the raw material, construction, and decorative expectations; otherwise, your outfit item may not be recognizable as appropriate to the dance style (or worse yet, respectful of the culture).

Medallion: In general terms, it is a round decorative objective worn as adornment (on clothes, the forehead, as a necklace, etc.). For Native American dance outfits, the medallion is typically of beaded construction. It is said to be a fast and simple introduction to beading, if a kit is used.

Breastplate: These were originally worn by Native Americans as a chest shield, and constructed of pipe-shaped beads made from bone. Today, they are worn in some dance styles, and the exact shape, length, and materials of construction vary from dance style to dance style. Synthetic beads are often used, providing lower cost and weight in the outfit.

Yoke/Cape: This item of clothing is worn around the neck. It resembles a bib in front and back, and fully covers the shoulder tops, too. Regardless of the dance style, the manner in which the dancer gets his head through the hole is usually not apparent; instead, hidden snaps, ties, or Velcro at one or both shoulder seams secure the cape on the dancer. The size of the item and the

shape of the lower edge (square, round, clipped corners, etc.) will differ from style to style. Trim and decoration will also differ from style to style.

Ribbon Shirt: This basic shirt is well-known in Native American dance circles. The preferred materials may vary with dance style, but the shirt itself is so common to dancing that patterns are sold at CrazyCrow.com.

Bandoliers: The OA sash is the same shape and placement on the body as a bandolier. Thereafter, the similarity ends. The bandolier is made of the same materials as used for a breastplate, and the appropriateness, size, materials, and methods of construction will differ from style to style.

H-Harness: These resemble suspenders in that the narrow bands hang straight from shoulder to waist. However, the bands typically connect at chest level and hang to knee level or below.

Dragger or Trailer: In straight dance, this narrow item hangs from the back of the neck and trails to the floor, and is a hallmark of the straight dancer. The finest (and most expensive) draggers are made of otter fur adorned with additional items. In Old Time Sioux, the term trailer means one or more adorned fabric pieces attached to old time Sioux bustles.

Hair Plates: These are worn as an alternative to the otter dragger in straight dance. Most typically, this is a string of fine silver medallions attached to leather strips, hanging from back neck to floor.

Armbands and Cuffs: Dance armbands are rectangular shaped strips fastened around the upper arms. Cuffs are larger than armbands, covering wrist and part of forearm. Any hidden way of closing bands or cuffs is fine; Velcro is common and easy to apply (especially adhesive Velcro strips). Some dancers cut shoelaces, sew them to the band/cuff corners, and tie them on. Armbands and cuffs are commonly used in most dance styles. Anything from German silver to beading to applique might be considered “superior” to “acceptable”, depending on dance style.

Apron: A decorated fabric panel in a generally rectangular shape that covers the front lower body (front apron) or rear lower body (rear apron). They are typically strung over a belt. The lower edge of a front apron might be rounded or have clipped corners. Material of construction (eg, wool, satin, etc) varies with dance style, as does size and adornment, fringe used (if any), etc.

Side Tabs: This is basically an apron for the side body, so it is accordingly narrower. It too is typically hung from a belt and for most outfits using side tabs and aprons, they are a closely coordinated set.

Finger Woven Yarn Set: This straight dancer’s set consists of hand woven side tabs hung from waist, and matching garters. Garters hang from the knee to ankles, four ends on each leg.

Leggings: These items are more like ‘chaps’ than today’s fashion leggings. They come in pairs (one for each leg), wrap around the leg and are then fastened by means such as ties or Velcro. Some leggings extend crotch to ankle and are strung on a belt to keep them up. Other legging

styles, depending on the dance style, maybe be knee to ankle, shins only, leather, beaded, fringed and on and on.

Fringe: This row of hanging strands is a distinguishing part of the outfit style. Almost every dance style uses some kind of fringe, but it may be short or long, made from leather, satin ribbon, yarn, etc.

Goats: This animal hide with fur is wrapped around the lower leg. Shorter versions, around the ankles only, are called anklets.

Bells: Bells are commonly used in many dance styles their purpose is to make noise in accordance with the dancer's movement. They might be hanging on a leather strip waist to ankle (eg, chicken dance), on a strip around the knees or ankles, and so on. Various types of bells are used, and in some cases, bells can be substituted with other materials (for example, dried deer toes).

Hand Items: The dancer will usually carry an item in one or both hands; the type and style of each item is characteristic of the dance style chosen. Hand items are usually easy for the dancer to make for himself.

Bustle: An arrangement of feathers worn on the back, rear end, arms, and/or neck, as dictated by the dance style. The wearing of a bustle (or not), where it's worn, the colors and adornment are one of the key characteristics distinguishing dance styles, for the expert or novice.

APPENDIX B

Grass Dance Outfit Description by Jeff Brewer

The Grass Dance Outfit

ORDER OF THE ARROW – WWW

MAIN PARTS

Jeff D. Brewer

This guide to the grass dance outfit is not by any means the “bible” as there are a lot of different ways and opinions on how to do things. Outfit styles are forever changing and evolving. The latest in Powwow Fashions can be seen at www.powwows.com.

Grass dance outfits today have either yarn, ribbon, cut cloth, or chainette fringe in the length of 12 -14 inches long. Some dancers choose to use cut cloth which gives the appearance of ribbon. Cut cloth that is fraying apart is not acceptable on the dance floor. The preferred beadwork on a grass dance outfit today is lazy/lane stitch.

Shirts:

Shirts are made out of satin/silk material to have a shiny appearance. Some dancers choose to wear a button-up shirt with a contrasting color, and some dancers choose to add elaborate cloth appliqué designs that are sewn on to the shirt. A common fabric used in the appliqué cloth designs is confetti dot fabric which will add a shiny appearance. Most shirts have a collar. The length of the sleeves can vary. Ribbon shirts are not worn by Grass Dancers today.

Cape:

Capes are made out of the same satin/silk material that the pants and apron are. The cape is worn over the shirt. Ribbon or yarn is attached on the edge of the cape. Some dancers choose to add beadwork to the cape. Some dancers choose to add elaborate cloth appliqué designs on the front and back of the cape.

Pants:

The same satin/silk material that was purchased for your shirt is also used for the pants. At the bottom of the pant legs are the elaborate cloth designs. Ribbon or yarn is also attached at the pants. Most use Angora anklets that are worn below the bells.

Apron:

The material used in the shirt and pants also needs to be used on the apron. Ribbon or yarn is attached to the edges of the apron. A general rule has been that the back of the apron is more decorated than the front. Usually the apron is connected with a belt threaded through the two apron pieces. The design of the shirt and pants needs to be consistent with the apron. The back usually has ribbon and or yarn work with beadwork.

Side Tabs:

Side tabs are usually added in on the sides of either apron to add more detail. The material used is the same material used for the apron. Some side tabs are fully beaded with ribbon covering the edge of the material. Side tabs are generally attached to the apron belt around the waist.

ACCESSORIES:

Harness:

The “H” Harness, or just often called a harness, is an item that both grass dancers and fancy dancers wear around the neck. It is usually worn outside the belt and extends to just below the knees. The “H” harness is often lazy stitched and applied to fabric. Other harness can have ribbon work or elaborate fabric designs. The prized position is the fully beaded harness.

Cuffs:

Incorporate the design of the shirt and apron into the cuffs, which are worn on the wrists. Most cuffs have ribbon work or ribbon hanging off at the ends, and the best ones are fully beaded with lazy stitch.

Armbands/Wings:

Armbands or wings, which are worn on the upper arms and match the cuffs and incorporate their design. The better ones will be beaded. A very popular style is to have the ends notched. Deer skin/toe armbands are now popular for armbands. Some dancers choose not to wear these so they can showcase the shirt with it’s designs.

Belts:

Belts are generally lazy stitched or loom beaded, 4 to 6 inches wide, mounted on leather or a cloth material, and worn on the hips. Attachment is made in the back by tying or a buckle is used. Some dancers incorporate the side tabs and belt into one unit.

Scarf or Necktie:

Some prefer to wear a scarf of flashy satin/silk material. The scarf is held in with a silver slide or a gourd stitched slide. Neckties or bibs are usually lazy stitched and match the beadwork on the harness. Chokers are not worn by grass dancers today.

Bells:

Large sleigh bells or sheep bells (four-five) are worn on each ankle attached and securely with a leather piece. Most use Angora anklets that are worn below the bells.

Moccasins:

A fully-beaded set of moccasins are preferred on the dance floor. Some dancers choose to make a set with no beadwork when getting started. Several handouts can show you how to make a set of moccasins.

Hand Articles:

Some dancers choose to carry any hand articles and some do not. Those that do choose to carry these:

1. A dance hoop that is approximately seven inches in diameter, usually wrapped with ribbon, and has ribbon hanging from it. Some are wrapped with otter and have feathers hanging down.
2. Fans of all types are seen. Turkey fans are not welcomed with the grass outfit. Loose feather fans can also be used; but are rarely seen.
3. Mirror boards have been popular with grass dancers for years.

APPENDIX C

Skyuka Description for Contemporary Traditional Dance Outfit
(photos deleted)

Traditional Dance outfits are not static, strictly historical outfits; the ‘acceptable’ outfit is to some extent a matter of current fashions on the Pow Wow circuit. So, these guidelines may be out of date next year, and more so as time goes on. With that said, if you don’t know ask! Further, there are two categories of Traditional: Northern and Contemporary. Northern is more rooted in historical authenticity, so you see duller colors, more leather fringe, etc. – Bright and shiny fabrics/ribbons tend to be newer style. Contemporary designs and fabrics are often more modern, flashy, and bright. Think trendy although not as trendy as chicken dance. Beadwork is common in either style. Applique is more common in Contemporary. This guideline focuses on Contemporary primarily, but many of the parts are the same.

Your beadwork or applique patterns should be your design. Never copy others’ regalia or patterns without permission. See an advisor before deciding on a design. Small changes can make something yours, but if too small they might not change it enough. You don’t want to be using someone’s family symbol, which is common in regalia.

Wear gym shorts under your outfit for this style. You might want to put a dedicated belt and gym shorts with your outfit so you can never forget them when you go to dance.

In judging outfits, OA currently looks the items below in scoring. Photo examples are included. Theoretically, you are judged separately for dance and outfit, but judges are often influenced by the quality or completeness of the outfit even if they should just judge dancing. If your focus really is on dancing and enjoying that part, you can always make a simple outfit to get the job done.

Don’t be discouraged by not having an entire outfit together immediately; it takes time to make things yourself and keep costs down. If you buy everything ready-made at one time, it will really cost you. Crazy Crow online is a good reference for buying (finished items or craft supplies to make items) and for looking up terminology, dancer photos, etc. Just start on it and have fun! If you don’t know where to start ASK! The outfits you see online and in pictures are CAPSTONE outfits! They are like going out and buying a complete Tuxedo. Start off with khakis and a blazer. Work your way up to the Tux. Adults will always help with outfit design, it’s why we enjoy AIA. If you have an idea we will help you with it.

One last general consideration: you are emulating a culture that is very modest about appropriate coverage, respect that at all times. (This includes foot coverage, no bare feet!!)

Outfit Components

Bustle: style should be round, flat, or U. If none, you lose points in outfit judging and dancing because bustles play an important part in posture and movement. You MUST have a rear apron if no bustle. A Bustle is an eventual must- it’s what makes the traditional outfit stand out. Start with a simple bustle; you don’t need the biggest and best yet.

Angoras, bells, and hardsole Plains style moccasins (items closest to feet): Some items can be pricy, so consider your options. For example, imitation Angora is about \$15 for enough for three outfits, and a real angora goat hide is >\$100. Also, when buying supplies to do your

own, you often have leftovers; consider sharing costs (buy with others) or reselling your leftovers on Ebay or to your fellow dancers/AIA members. To meet outfit judging basic guidelines, you do need hardsole Plains style mocs with at least some beadwork, although no beadwork is needed elsewhere on the outfit. Start dancing in leather boat shoes if you have to, but keep that in mind.

Breastplate: 60 rows, 3 columns, 4" fringe would be typical for someone 6'0". A kit costs about \$40 (imitation bonepipe, which is cheaper, lighter and perfectly fine) and takes about 3 hours to make. You might want to buy extra glass beads to get a color that coordinates with your outfit if the kit color beads do not. This is a GREAT item to bring to Events because you can finish it in one weekend.

Bandolier: Coordinated with breastplate, but less expense and time needed (<1 hour). This is a GREAT item to bring to Events because you can finish it in one weekend.

Long-sleeve shirt: Always long sleeve. Contemporary is pretty flashy and more 'matchy-matchy' than other styles. Solid is fine, and if you choose a print, just make sure it 'goes'. (See "color" later). It's easier to have the outfit match with a solid sometimes, but checks or flashy prints that 'go' are fine. The shirt doesn't have to be anything special; even a button down from Belks, Walmart, JPC, etc. is fine.

Roach: with a two-feather spreader; cost varies ALOT. Porcupine hair, horse air or fiber roach kits can be \$30 or less, while nicer ones which last much longer are \$100 or more just for the make-it-yourself kit. Buy it ready-made and it goes even higher. THESE ARE HARD TO MAKE! I WILL ALWAYS SUGGEST TO BUY ONE. Because of the expense, it makes a lot of sense to leave this as a later investment. Start without one, and consider it later, especially if you decide you want to be a competition dancer.

Fringe: For Contemporary Traditional fringes, use grosgrain or smooth ribbon from a fabric store or online like ribbonfactory.com, and 1/2 " - 3/4 " wide ribbon will give you more movement/flow in the ribbon when you dance. Fringes should be 6" -10" depending on your height; see pictures, some dancers like longer fringes, or wider or skinnier ribbon, or smooth vs. grosgrain ribbon, etc. Generally, two colors of ribbon are used, with varying degrees of contrast and amounts of each preferred by each dancer. In all cases, the fringe work is to be highly similar/coordinated over the outfit. Your legs will almost look like a grass dancer.

For Northern Traditional, leather fringe is the staple, a little shorter and thinner than CT.

Leggings OR Side Tabs (not both): From attached photos, you can see that side tabs are probably more common right now. They should be beaded or applied to match your apron, kneebands, arm bands and cuffs, discussed below. The side tabs should match the apron in length and be fringed on all sides. Suggested is 4" wide; with ribbon fringe added, this should give you gracious coverage. But whatever you do, make sure it gives you full coverage. Side tabs are made to hang on a belt, as is the apron. Height is belt to knee for fabric, not including fringe.

Kneebands: Again the key word here is coverage. Fringe and wear these with either leggings or with the side tabs. They can meet at the back or not – your bustle/bustle drops should cover the back of your shins. A nice size for visibility and applique work is probably 3-4”. Shoestrings or cord sewn on back at the 4 corners will work for holding them in place, Velcro works too. They should be appliqued (or beaded) to match the rest of your outfit’s color and bead/applique design. However, they could also be solid colors and no pattern as long as they match your outfit.

Armbands and Cuffs: Instead of arm bands, appliqued shirt sleeves are acceptable. Some sort of Armband is necessary if the shirt sleeve is not appliqued. Cuffs really pull the arm together and give great movement to the dance. Again, use shoestrings, cord, or Velcro to hold them in place, but Velcro will be much easier for cuffs. They should be appliqued (or beaded) to match the rest of your outfit’s color and design. Note from the photos that the armbands are smaller than kneebands, only 2” or so tall, while cuffs are fairly large, more like 6-7” tall. Also note that a couple of these well outfitted dancers have elected not to wear cuffs, even though they are part of the ‘requirements’ that IA outfit judges often list.

Apron: This critical piece of the outfit is hung from the belt and has most visible and largest applique or bead pattern on the front of the outfit. The width should be about hipbone-to-hipbone or outside of knee-to-outside of knee. Height is belt to knee for the fabric, with the fringe as described above. (Don’t forget to factor in seam allowances before cutting!) The exact shape of the apron has some flexibility (see photos): if you have a squared bottom edge, you might choose to fringe only the low edge of the apron; if you clip the lower corners as several of the photographed dancers did, fringe all sides for good coverage.

Choker: quick to make, don’t leave it off. Coordinate with outfit colors (and breastplate, bandolier).

Dally: Dallys are like large pendants around the neck. These are on the collectibles of the Contemporary Traditional world and are fun to make. They are an easy way to get into beading.

Hand Items: You need something in each hand, for example, a dance stick, a flat fan, a goose wing fan (but no turkey feathers, and only legal feathers of course). These can really separate you from your peers. Many dancers are known by an item on their outfits and these are very showy. Simple ones can be made as well and are great for events because they can be made quickly and look really good.

Vest: Is actually optional but popular. It gives you enough surface area to applique or bead for a ‘Wow’ impact that rivals or exceeds your apron patterned area size. It should be appliqued or beaded front and back to match the outfit. The vest shape can be short and button up (like a suit vest), or it can be longer and looser; look at CT dancers on the internet for examples.

Neckerchief: On a silver slide, bright and coordinated (no patterns or logos, note all photo examples here are solid). Alternately, you will see beaded outfits with a large, coordinated beaded necklaces (the dally) and no neckerchief.

Materials and Colors

High-end appliqued Contemporary Traditional outfits will have applique done on trade cloth or wool. However, it's perfectly acceptable to use shiny fabrics too. If you buy satin weave polyester, wash all your fabrics before sewing (to check for bleeding, get any shrinkage out of the way), and 'fray check' your fringe and any exposed cut fabric edges, you can likely cold-water handwash/drip-dry your outfit. Wool needs to be dry cleaned. If you use wool and it gets wet, NEVER DRY IT. Shrinks like crazy.

Fray-check means to bond cut edges so they won't ravel. You can buy small bottles of a material that is literally called "Fray check" at fabric stores. Lightly apply the liquid over cut edges and let it dry. Travel with it for unexpected fraying on the road. Alternately, if you cut your fabrics and fringe with a woodburning (might take some practice!) instead of scissors, it will sear the edges for you so they do not ravel.

Polyester is the most common fabric you can find that is machine washable and not too expensive. It might look like silk fiber, or brocade or satin or doubleknit (all of which are weave patterns not types of fiber) and still be made of polyester fiber. If you don't know what you are buying, ask a salesperson to help you find it. Calculating yardage is described below. In addition to satin-look fabrics, some use glittered or sequined fabrics for the base layer (apron, sidetabs, etc., NOT the applique).

About colors all your fabrics should be solid color, no patterns or prints, sparkly costume fabrics are acceptable as mentioned above. If you have a print you want to use, you can use it as a 'liner' or the backside of your apron or sidetabs, which is a nice unique touch. On the front, beadwork or applique is where you get the pattern. Check the pictures here – generally speaking you need 3 - 4 'pop colors' in your beading/applique, beyond that there is usually some black and/or white, and one of these 3-5 colors is the 'base' or background color (think background of apron, vest, sidetabs). A second one of these colors typically dominates the shirt, and again, check the photos well. There are not a lot of rules, but it should be coordinated color schemes over entire outfit. Be consistent in fringe & applique color dominance piece to piece: the same color should pop all over generally. Again patterns and designs are tough things to come up with. If you have an idea, ask someone to help.

Construction Methods for Sewn Items & Fringe

YOU CAN NEVER HAVE TOO MUCH FRINGE IN CONTEMPORARY TRADITIONAL>

Read and try to understand the entire guide before starting. If you get it, it will save you wasted fabric and/or time.

Sewing lined side tabs and apron is all about sewing together a few rectangles and leaving an opening to turn the sewn items right side out. Lined items will hold up better, as there is less chance to ravel. Here is how to make a side tab (the apron will be same, just change the size, basically).

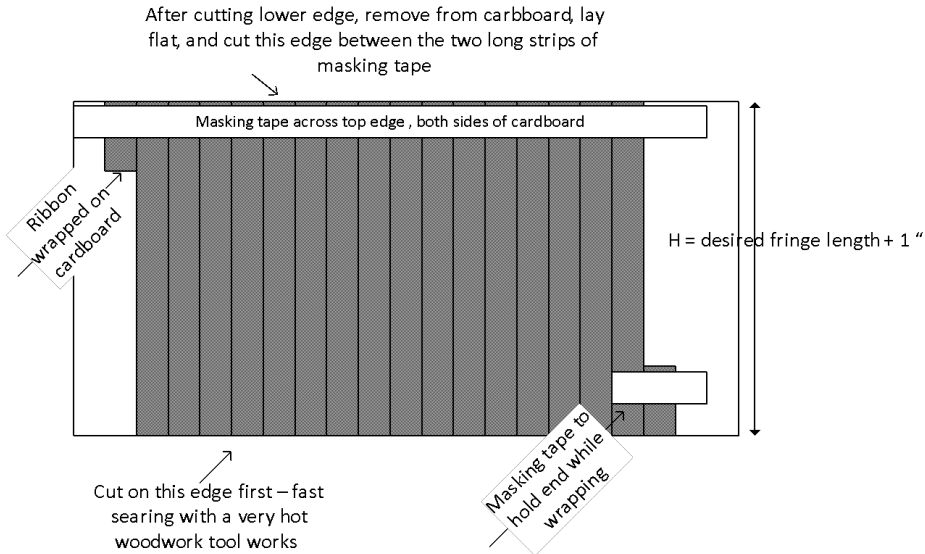
1. Let's say you decide your side tab should be 4"x25", and we will allow 1/2" for seams. So, cut one piece of fabric 5" x 51". Why 5"? Because you need 4" finished + 2 seam allowances that are 1/2" each. Why 51"? Because you will fold to sew, and need 25" finished on each side + 0 seam allowance on the fold + 1/2" seam allowance on the each cut end.
2. Fold in half, right sides together, and start sewing about 3" away from the fold. Sew down the long side with a 1/2 " seam, then across the short cut side in a 1/2" seam, and back up the other side (1/2" seam) , stopping 3" from the fold. This open 3" is for turning it right side out and stringing your belt through it. If you have a huge belt, your opening might need to be bigger. A 3" opening should work for a belt 2.5" tall or smaller.
3. Before turning it right side out, fray check edges near the opening. Your belt will fray these edges as you slide it through. Below the belt, the raw fabric edges inside should not really fray, because nothing rubs on them. (If you sew pretty well, you might choose to zigzag the cut edges before you do step #1 which locks it down from raveling. But it does kind of pucker the edge and if you are not used to dealing with that while sewing, fray check is pretty cheap.)

Notes that cuffs and bands are made in much the same way as side tabs, except they are not strung over a belt, so here are the differences:

- You only need to leave a few inches on one side open for turning as you won't hang on a belt;
- When you get it turned right side out, tuck the opening edge in to match the sewn edges. Then, hand stitch the opening closed; there is no need to fray check the cut edges because you closed them all inside when you hand stitched it.
- If you intend to use Velcro for fastening, cut enough material so that it can overlap when finished. Note that some Velcro is 'stick on' – a no-sew type, if you want to make it easy.
- If you stitch ties onto the back side, be careful not to sew all the way through as it will show from the front. Of course, you could cover this with a nice ribbon edge trim on front side and it will cover the stitching and look better (see Tips and Finishing later).

Making fringe can be very easy as shown below. Cut a piece of cardboard about 2 feet long and height = your desired fringe length + 1". Now, measure the edge you want to fringe (fringe one edge at a time). Wrap the fringe around the cardboard over and over so that it does not overlap, but touches edge to edge. Stop when you have 1/2 the inches of fringe you want. Place masking

tape over the ribbon, perpendicular to ribbon, and near cardboard edge. Flip it over and place masking tape over the ribbon on the other side, in the same fashion, near the same edge. On the opposite edge, run a very hot wood burning tool across the edge and it will cut the ribbon. Take it off the cardboard, and use scissors to cut between the two pieces of masking tape. You now have two sections of fringe. Do an internet search on “make ribbon fringe Pow Wow” to see other easy methods if you have no wood-burning tool to use.



Sew the fringe onto the fabric (backside of already made drop or backside of already made apron) right through the masking tape (masking tape facing up), then peel the tape away. In the last step, sew a piece of ribbon over the raw edges where the masking tape was – it may be the backside of your drop or apron, but it will show when you dance and covered raw edges can't fray! Now, Fray check any ribbon ends if needed.

Note that you can put two layers of fringe down on top of each other to get that multicolor effect, just be sure to sew them down in the order you intend (what color do you want showing from front?).

Amount of Fabric to Buy

Fabric typically comes in widths of 36", 42", 45" and so on. In the example above, if you cut your pieces for the side tabs (two) and apron side by side you will need approximately 5" + 5" + about 20-25" = about total 30-35" wide, and 51" long. The fabric should be at least that wide (very narrow fabrics are uncommon), but check. So far, you need about 51 inches (about 1.5 yards) for side tab & apron background. You will probably use a vest pattern if you do a vest, and it will tell you yardage to buy or you can lay that out. If you add that yardage to 1.5 yards above PLUS 1 more yard for safety, you should have plenty to do the cuffs and bands too.

Lay out your applique patterns (these are other colors), and get a rough idea of how much fabric to buy based on a fabric that is 45" wide, which is probably most common for satin weave polyester. You can do the applique work using Pellon, with or without edge stitching – look for more instructions on internet. Your appliqued pieces should be shiny slick fabrics – satin weave polyester is a common choice.

Calculating fringe amount is easy. Measure the edges where you want to fringe for a total length of fringe. (ex: 200"). Now, divide by fringe width (example $200" / (1/2") = 400$ pieces of fringe). Multiply by fringe drop (example $400 \text{ pieces} \times 8" \text{ drop} = 3200"$ of fringe needed). $3200" = 267 \text{ feet} = 89 \text{ yards}$. Fringe will come on rolls that contain a certain number of yards. If yours came 10 yards per roll, you would need at least $89/10 = 9$ rolls to finish with no mistakes. Reminder: be sure to do the math for each layer of fringe if you do multiple layers – this example is for one layer. Suggestion: buy a couple rolls extra.

Tips and Finishing

These tips will make cutting and sewing easier and more accurate. Please be aware that LOTS of amateur sewing mistakes are invisible a few feet away, the focus here is EASIER, not PERFECT.

- Straight lines are much easier to handle in the machine. Satin polyester is slippery and moves like crazy as you are cutting, making straight lines impossible. Cut straight by doing this:
 - Lay your fabric out on a flat, solid surface and weight it around the edge (use coffee mugs, books, whatever).
 - Using a straight edge to get clean and square corners, draw your cutting lines first. You can cut on the line, no matter how much it moves around as you cut.
 - For drawing cut lines, I suggest investing a couple bucks in a seamstress pencil – it's like chalk and will wear/wipe off. If you are very sure of your layout and measurements, use a ballpoint pen: by the time you are done sewing, the pen marks are inside the seams and don't show. But, if it's your first time, you are very likely to draw or measure wrong the first and you can't erase ink.
 - Layout and check, check, check before drawing. It's the woodworker's mantra: Measure/check twice, cut once.
- Don't cut or sew badly wrinkled fabric. This is an issue mainly with cotton – wool and polyester should be fine without ironing first. Iron QUICKLY at the recommended setting . . . if you hold the iron in one place too long, you will burn the fabric.
- When you flip it right side out after sewing, take time to push out the corners for nice square corners. Then pop an iron over it to make it flat along seams with square corners. 10 minutes of time, much better look and easier to finish. Again, don't get the iron too hot or hold it on too long.

“Finishing”: Got a nice, flat piece? If you are appliqueing, consider trimming edges with the same ribbon you used for fringes (see the photo of the green outfit for example). Lay it down over edge, pin it in place, and sew each edge of ribbon. You can tuck the ribbon over to the back side to hide cut edges . . . or not, just be sure to fray check cut edges. This will give you a sharp outline for your apron, side tab, cuffs, and armbands.

APPENDIX D

2004 Tonkawampus Lodge Guide

Chapter 3-1: Traditional Dance Outfits



First Person Resource: **Wally Ripplinger**

Traditional Dance outfits have so many variations to them that I decided from the start that the best thing I could do to help give a better understanding of them was to interview someone from within the American Indian community.

Wally's story is a fascinating one. He had no clue about his American Indian Heritage until the death of his Mother, when he discovered that his Indian heritage from the Standing Rock

Reservation was covered up in an attempt to save him from the hardships of Indian Boarding schools. He has since spent extensive amounts of time learning about his ancestry and has been given the Lakota name Iyan Wakan, or Holy Stone. He was also interviewed for Chapter 5 where he shares more of his thoughts about the American Indian culture.

Men's Traditional Dance:

The Men's Northern Traditional style of dance is believed to be one the oldest forms of dancing to still exist. It is said to have originated with members of warrior societies on the Great Plains where, at that time, only the warriors were allowed to dance in the circle. The dance was a form of storytelling where each warrior acted out deeds committed during a battle or hunt. The warriors would dance with exaggerated movements above the waist to simulate hunting, tracking or fighting while striving to keep a heavy, grounded, flat-footed lower body. Today, many tribal gatherings work to join and unite tribes from across the continent, which results in homogenizing some of the dances to suit all. Men's Traditional dance, however, can remain tribe specific in terms of style and dress, so finding a first hand resource like Wally is one of the best things that you can do. For example, when the dancer wears parts of different animals on their outfit, it is to show respect for the animal and to embody the spirit of the animal as they dance. Since most animal types are usually region specific, local customs take hold and have a large impact on the style.

Since I'll be using Wally's outfit as the base for my discussion on this subject, it is important to note that, unintentionally, the discussion will be slanted towards the style of this one example. With this style, as with any other style, spend time at Powwows looking at other outfits and take notes of what you like or don't like. Again, NEVER copy another outfit exactly, as some symbols or items have been handed down through generations and are family specific, meaning you need permission to use them.

Outfit Overview

Buckskin Shirt

Bone Breastplate

Bone Sash

Knife Pouch

Hand Articles

Wing Fan

Turtle Shell Pouch

Deer Toes

Buckskin Pants

Moccasins



As I go through a very basic description of all of these outfit parts, please keep in mind a couple of things.

1. It is a violation of federal law to have in your possession or wear any part of a federally protected animal species. Also be very careful about feathers from birds of prey, like Eagles or Hawks. The best thing that you can do if you want to use these items is to spend the money on hand-painted imitations. They will cost a little bit of money, but they will keep you out of trouble.
2. Wally has chosen to make his outfit period correct for the 1800's. There is nothing wrong with you choosing to modernize some of the outfit accessories with different materials. Like replacing the buckskin shirt with a ribbon shirt for example.
3. I will also discuss some items that aren't present in Wally's outfit picture, such as beadwork, that are present in many outfits of this style.
4. I won't discuss ways to put any of these items together. This has already been done; very well I might add, in many other books. I'll give a list of recommended reading at the end of this chapter to help any beginners in putting their outfits together.
5. It is a violation of federal law to wear American Flags on your outfit. I know that some of you may question why I'm saying this, but every year I see well-intentioned, patriotic people who get in trouble for this. American Flag motifs on cloth appliqué are fine, but the American Flag itself cannot be used.

Part Descriptions



Porcupine Hair Roach: (not shown in Wally's Picture)

Most Men's Northern Traditional dancers wear headdresses, referred to as a roach, on their heads. The roaches are made with porcupine hair (not quills) and deer hair intricately woven together. Imitation Eagle feathers are then worn on top of the roaches in a simple spreader. A stick with imitation eagle plumes (again, some American Indians have real eagle feathers and plumes and have the right to wear them) attached at the end is then fastened between the roach and the spreader at the top of the head. A string around the neck fastens the roach midway down the back of the neck. The roach is the only accessory common to all styles of modern Powwow dress. Colored deer hair is also a more modern adaptation for the style, although the traditional color is white, or un-dyed deer hair. It's possible to go without one for a while but if you wish to dance at a Powwow or compete at a National Order of the Arrow Conference (NOAC) or to you will need to get one eventually.

Buckskin Shirt and leggings:



I've had more requests for information on Buckskin clothing than any other style of dress presented in this book. To accommodate this interest I've consulted the most experienced person I could think of for help. John Kranitz, shown here in his Buckskin Warshirt, has an entire section in Chapter 4, "The Projects" that talks extensively about how to make buckskin Shirts. My only real interest here is to advise you on a note of caution: Animal skin shirts carry a certain status for American Indians whereupon only the head of a family, the head of a tribe, or a veteran is allowed to wear them. I discovered in the course of this project that they were and are so revered that before going into battle, the owner of one would often bury it so that no one else could have it if the warrior did not return. If you decide to make a buckskin shirt, I recommend using it for

Boy Scout ceremonies only. Don't wear it to a Powwow gathering unless an elder has given you permission to do so. Simply replace the buckskin shirt with a ribbon shirt and you'll prevent any misunderstandings and unintentional offense. These rules do not apply to skin leggings; anyone is free to wear them without concern of offending anyone.

Ribbon Shirts:



Ribbon shirts are by far more common than buckskin shirts. Trust me when I say that after a whole day of dancing, you're going to want to have something lightweight and breathable that won't make you sweat more than you already are. This gentleman's shirt is a great example of a modern adaptation to an older style. He's using modern materials and colors to accent his traditional outfit and show off his extensive beadwork. I've also included in this book a section just on ribbon shirts written by Dr. Colleen Kahn that appears in Chapter 4 "The Projects". As the designer of your outfit, you are more than welcome to use the shirt style of your choice. This picture shows that you can choose something besides the traditional calico that is so common in most ribbon shirts in this style. As with all styles, be sure to do your homework and research, such as talking to American Indians or going to Powwows. This will help to clear up any questions that you have in the design process of your outfit.

Bone Breastplates and Bone Sashes:



Northern Traditional dancers also wear bone breastplates, which were originally used for protection during battle or hunting. Dave Larson, who is interviewed in Chapter 5, said about bonework, "It represents your armor, it covers your heart." This has survived as an accessory on modern traditional outfits. They can be made rather cheaply with plastic imitations (which can be soaked in tea to make them look old) or made with real bones which are much more expensive. Bone sashes have also had some controversy at the national level, since some people believe that they can be traced to only one family clan in the Nebraska area, and therefore, only people from that area of Nebraska should wear them. I asked several local Indian friends about this and was told that this was "Hogwash". If you'll notice, Wally has one on his outfit and saw nothing wrong with others wearing them. This is a great example of asking people in the community their opinion about an outfit choice.

Wally's Knife and Sheath:



I would like to bring two points up regarding Wally's knife. First, it's a beautiful family heirloom that can be traced back to the 1700's. Second, the ONLY people allowed to wear weapons of any kind into the powwow ring are Military Veterans. No matter what sentimental attachment you may have to any knife or club, if you've never served in the Armed Forces then you DON'T have the right to wear any weapons on your outfit into the powwow arena.

Hand articles and Wing Fans:



In the traditional style, some dancers carry wing fans, shields, or dance sticks decorated with plumes and horsehair. Wing fans have a functional use as well as being decorative in all styles of dress because they are used for cooling off after long periods of dancing. I myself have made one for every outfit I've got. The wings of most birds are acceptable for this with the most common among dancers being goose wings. In this picture you'll notice that Wally has more than one hand article. Since traditional dancers usually carry more than one object in each hand, there are many things that can be used to dance with. By far the most common item is a dance stick. They can be decorated with beadwork, fur wrapped, painted or simply left plain. Some staffs may also have sage or sweet grass braided along the topside. In this picture, Wally shows off his hawk wing fan and hawk dance stick. Because he is an American Indian, he is allowed to use

hawk feathers whereas most of us can't because Eagles and hawks are federally protected species. American Indians have Federal permission to use parts of animals that are protected because of their prominence within the culture. There is a process that American Indians have to go through for them to receive this permission and the animal parts. Absolutely no one should carry an animal part that comes from a protected species without this permission.

Beadwork:



One of the most beautiful items that you can add to any outfit is beadwork, and in the traditional style the golden rule seems to be the more beadwork the better. Beadwork is alluring to most people, Indian and non-Indian, as they can appreciate the massive amount of work involved in it's creation. This is true especially when there are massive amounts of beadwork. Beads are usually the last item to be added to any outfit, as it is the most time consuming. This gentleman's outfit, with a fully beaded vest and a matching beaded apron must have taken at least a year to make. I strongly recommend **AGAINST** taking the easy road by buying ready-made Asian machined beadwork even though *everybody* in Scouting seems to have it. You're not fooling anybody when you purchase cheap-machined beadwork, as it's so common that most people know it on sight. Wally himself has some very harsh words about machined

beadwork that you can read in chapter 5, "The interviews". What this means that the best thing that you can do for your outfit is to sit down and bead your own patterns. Experiment for a while with scratch paper and different colors until you find a pattern that you like. Some additional color accents are acceptable here and can add more definition to your outfit, but be careful and use them sparingly so as not to take away from the existing color choices in your outfit. An outfit with too many colors can look too busy and may take away from the desired effect.

Traditional Feather Bustle: (not shown in Wally's Picture)



Traditional Feather Bustles are another item, like ribbon shirts, which have had a modern makeover. Both of the bustles shown above use modern materials in their construction that enable them to have greater size and durability than the smaller, more traditional dance bustle. Because of its enhanced appearance, this style of “U” shape traditional bustle is now the most common at powwows. Natural colored feathers and accessories are preferred to the brighter colors that you’d see in the fancy dance bustles. You can also have more than one row of feathers in your bustle. For example, the bustle on the left has a single row of feathers while the bustle on the right has three rows. Both have the bottom shafts of each feather decorated so that when all feathers are assembled together, it will appear to form a butterfly. Traditional bustles, like fancy dance bustles, are made to break down for easy transportation and storage. The back of the bustle can also have decorative "trailers" which will hang down to the dancers ankles from the back of the bustle. If you look in the left picture, they are the red cloth strips visible near the dancers ankles

Bells:



The first “bells” to be worn on an outfit were deer toes that were worn around the dancers ankles, which are shown here in this picture from Wally’s outfit. Most traditional dancers today, however, prefer to use sheep bells. Bells are very important, as they tell you if you are staying in rhythm with other dancers and with the drum. It is also common for

traditional dancers to choose to wear fur around their ankles just below the bells.

Chapter 3-2: Grass Dance



The Grass Dance, like the Traditional Dance, is an ancient dance to survive into modern times and was first done in the tall prairie grasses of North Dakota. Some say the swaying movement of the dancers is a gentle expression of prairie grass on a wind-swept day. The old style grass dancers use a lot of shoulder, arm, and head movements and in the "old style" footwork it appears that they are stumbling. The Grass Dance style is easy to recognize by the striking outfits, which are covered from shoulder to ankle with long, thick, bright, multi-colored fringes made of yarn or ribbon. The dancers do not wear feather bustles, like the traditional or fancy dancers. The sheer amount of fringe or ribbon in this style is necessary to enhance the graceful movement of the Grass Dancers' bodies as they sway in an imagined breeze, keeping rhythm with the drums. My research on the Internet uncovered some Indian people think this dance also symbolizes the warriors' celebration of victory over an enemy where the braided grass represents the scalps of fallen foes. This is the opinion of a very small minority as

most Indians that I spoke with all referred to the yarn or fringe representing long prairie grass. I might add that this style of Dance had a very practical purpose as well. If you ever go to the Dakota's you'll notice that the prairie grass is very tall. Before any powwows could be started the grass needed to be flattened. The Grass Dancers were the ones to do this by stomping on the tall grass and placing some of it on their belts as they danced.

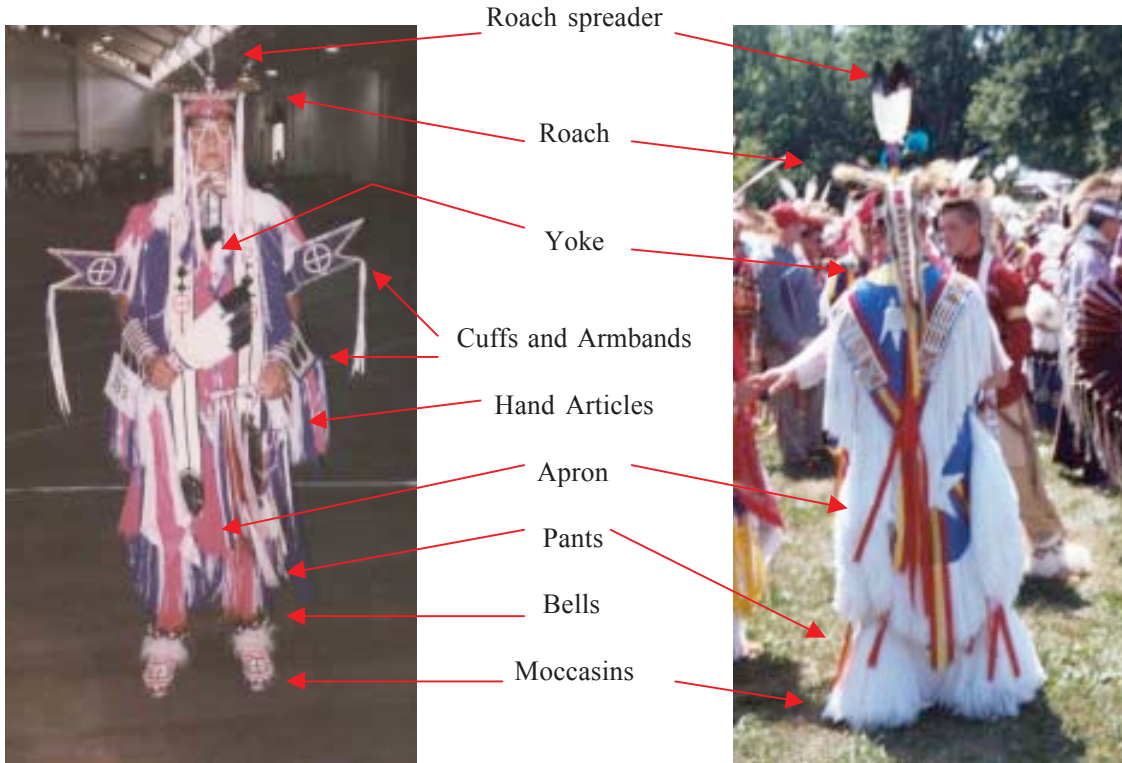
The Legend behind the Grass Dance

Every tribe has their own origin legends for different dance styles. The best-known origin legend of the Grass Dance comes from the Northern Plains area. A young man was born without the full use of his legs and longed to run, dance, and play with the other children. His parents consulted a Medicine Man and asked if he could help their son in some way. The Medicine Man advised the boy to fast and seek a vision on the prairie. The young man left the village and did as he was instructed. As he sat in the hot summer sun on the prairie fasting and praying, the long swaying prairie grass mesmerized him. Soon he saw himself dancing in a similar manner as the movement of the prairie grass. He at once went back to the village and asked the Medicine Man to interpret his vision. The Elder then asked the boy's mother to help him make an outfit for the boy to dance in that utilized the long prairie grass. He showed his father how the boy would dance and a song was made for him. A celebration was held and he showed the entire village his style of dance. It was during this celebration that his legs were healed. This style of dancing was eventually called the Grass Dance.

Outfit Overview

Front View

Back View



For the remainder of this chapter I'll give a brief description of each of these items as they relate to the grass dance outfit. Keep in mind two things as you read this chapter.

- 1) As stated earlier, this is meant to be a basic overview of the outfit itself, not how to put one together. I've done this to save space and because I realized that there are already books on the market that show how to put one together. You'll find at the end of this chapter a listing of resources for you that will help.
- 2) Outfit styles have trends that change from year to year. I can think of no greater example of this than the two pictures above. The one on the left shows an outfit design that has very flashy colors, while the outfit on the right has very traditional approach to his color choices. It's impossible to write a packet that documents all trends within this style, so I've decided upon an approach that will show the basics, and then let the reader take it from there.

Part Descriptions

Porcupine Hair Roach:



The roach is the only accessory common to all styles of modern Powwow dress. It's possible to go without one for a while but if you wish to dance at a powwow or compete at a National Order of the Arrow Conference (NOAC) you are going to need to get one eventually. They can be made from horsehair (inexpensive but I might add, the ugliest) or,

like most, from porcupine hair. The shorter outside row of hair is from deer tail hair, which can be dyed. In the picture above you'll notice that all but one of the porcupine hair roaches has dyed deer hair. Most people decide to buy their roaches, but it is possible to make one for a third of the cost. Grass dance roaches are almost always worn as flat as possible with one to two imitation eagle feathers in the spreader. In recent years the imitation feathers have been replaced with springs that have feather fluffs at the ends, which are visible on the 2nd grass dancer from the right.

Yoke and Apron:



Yoke: This is a one-piece strip of cloth with a hole in the middle for the dancers head.

Apron (s): This looks somewhat like the yoke cut in half. It matches the yoke in design but is worn around the waist. There are two, one each for the front and back.

Both the front and back of the yoke and apron are decorated in the same way and can be adorned with yarn, ribbons, or scarves. I recommend finding a simplistic Indian themed design for use in the middle of the yoke and apron. This can be a sewn on as a cloth pattern

(easiest), a sequined pattern, or a beaded pattern (hardest). Beadwork does exist in this style, although it's not as common as it is with the other styles.

Chokers, Cuffs, Belts, and Suspenders:



I know this may seem like many items to bring up at once but I do it for a reason. All of these items need to somehow consist of the same pattern or theme. These are usually the last items to be added, as they can be the most time consuming. This topic is also a great example of how the style has evolved from different trends over time. When I was younger, beadwork was the preferred design choice in this area. However in recent years both sequin work and cloth appliqué have become the style of choice. In this example the gentleman has used the latter with hardly any beadwork at all (note the cloth suspenders). Some additional color accents are fine here as it can add more definition to your outfit, just be careful to use them sparingly so as not to take away from the existing color choices you already have. An outfit with too many colors can look too busy and may take away from the desired effect.

Hand Articles:



Hand articles accent your outfit and can add to the appearance of motion. They can be very simple designs or very complex depending on how much time and effort you wish to put into them. Here are some examples.

- Mirror boards
- Small hoops
- Decorated sticks
- Scarves
- Feather Fans
- Dream Catchers

Again, your color choices should accent the colors chosen for your outfit.

Pants:



There is one logistical point to make note of here when you design your outfit. All Grass dance outfits have a bundle of yarn wrapped around the leg just below the knee. Many people have decided to sew this piece permanently onto their pants. Many others, however, have a separate piece that attaches to their leg for this. It really doesn't matter which way you decide as long as your pant color and yarn colors fit in to the color scheme of your outfit.

Bells:

Your bells in this style are wrapped around your ankle and can be a choice of sheep bells or cowbells. Just make sure that you choose all of the same kind and size for the entire set.

Moccasins:

We have many more options available to us now for footwear than we did just five years ago. Today it's possible to use sneakers or aqua socks in place of Moccasins. I do recommend that you try a pair of Moccasins before totally giving up on them. Also, decorating your moccasins, or whatever you choose to wear, will add to the overall effect for your outfit.

Chapter 3-3: Fancy Dance



There is a picture of the 1996 National Order of the Arrow Conference Fancy Dance Outfit Performances. The middle Fancy Dancer in the dark outfit is Tonka campus's own Doug Hiltz.

Men's Fancy Dance:

This dance style is the most contemporary of the outfit styles discussed in this book and it is often the highlight of some dance competitions. The colorful visual elements of the outfit coupled with quick spinning footwork and jumps make this style a favorite of competitors and viewers alike. The dance style is of two types: a basic simple step while dancing around the drum and a "contest" step with fast and intricate footwork combined with a spinning up and down movement of the body. In this dance in particular, a friendly competition usually develops between the singers and the dancers because stopping with the end beat can mean winning or losing points. This happens when the singers, in order to test the skill of the dancers, perform "trick songs," with unexpected last beats.

Men's Fancy Dance Origins:

The "Fancy Dance" originated as Fancy War Dance by the Hethuska society in Oklahoma by an

individual named Gus McDonald, who was also the first World Champion Fancy War Dancer. The McDonald family, specifically Juel Farmer McDonald, the Ponca Tribal matriarch, still presents the trophy to the fancy war dance champion each year because of this family honor. By the middle of the 20th century, tribes gathering together began to see innovations in fancy dances that become more and more elaborate. Beadwork became lavish and the bustles became bigger. Eventually, a bustle at the back of the waist was joined by a second, smaller bustle at the back of the neck and the footwork became more elaborate and athletic. The current fancy dance outfit, as such, has no single tribal identity.

Outfit Overview

Front View

Back View



The Fancy Dance outfit has so many pieces to it that not everything can be shown simply from the pictures. There are many pieces under other pieces so showing them all may seem troublesome. Since the overall effect of the outfit is divided into layers I'll try the best that I can to describe the parts that are visible as well as the parts that you don't see right away.

This chapter is also meant to be a basic overview the outfit itself, not how to put one together. I've done this to save space, and because I realized that there are already other well written books on the market that show how to put one together. Please refer to the end of this chapter for a listing of resources that will help.

There is also no trendier outfit style than Fancy Dance. Styles change so much, from season to season that the best I can do is show you the basics, and let you take your own designs from there.

There is also a lot of money required to start an outfit of this nature. If you're financially challenged, then tackle this outfit in little pieces, over many months as funds become available.

Part Descriptions

Porcupine Hair Roach:



Like the traditional and grass dancers, fancy dancers wear headdresses, referred to as a roach, on their heads. The roaches are made with porcupine and deer tail hair intricately woven together. In this picture, the fancy dancer has customized the hair colors on the outside deer tail hair of his roach to match the colors in his outfit. This gives his outfit more “flash” or a better overall appearance to his outfit, which will hopefully attract the attention of judges. Fancy dance roaches are usually worn more vertical than the other styles and have one to two imitation eagle feathers in the spreader. The fancy dancers also use a "rocker" on their roach spreader to make the eagle feathers bounce back and forth in rhythm with the drum. This

rocker has a string that goes through the roach on the top of the head that will tie under the dancers chin. A string lower on the roach fastens it midway down the back of the neck.

Top and Bottom Bustles:



Your bustle set is the single most important item on your fancy dance outfit. The colors that you chose here and how you organize them can influence how the rest of your outfit is set up. Fancy dance, more than the other styles, is dependent upon very bright or neon colors for flash. I recommend using one primary color and two or three secondary colors that can be used throughout your outfit. Be careful how you use them as too many will give others looking at your outfit a headache. I'd also advise a neutral color, like black or

white mixed in to provide a break for the eye. To help with the appearance of movement, horsehair or ribbons are attached to the bustles as well in large amounts. The idea is to create as much movement as possible so as to attract the attention of everyone, especially contest judges. Fancy dance bustles are also made to break down for easy transportation and storage.

Side Arm Bustles:



Every fancy dancer has a small bustle on each arm made from the primary colors in his bustle set. They have a centerpiece (mirror, beaded rosette, CD) that matches the centerpiece from their big bustle cousins and they often have ribbons hanging from it. They are easy to make as the feathers or hackles are simply sewn onto a heavy round piece of leather. A fastener (Velcro, snaps, leather lace, etc.) is then attached for tying onto your arm.

Yoke or Ribbon shirts:



There are two major styles of shirts worn in fancy dance.

1) Yoke: It is similar in design to the yokes used in grass dance outfits, but with some subtle variations.

- Since there is no yarn, fringe or ribbons are substituted instead.
- They tend to be a little longer than the grass dance version to make up for the 12" to 14" of yarn that covers the dancers body. The disadvantage to this

is that if you have wide or ornately beaded suspenders, they won't be easily seen because the yoke will cover them up.

- Only the front is decorated. This is because your top and bottom bustles will cover up any designs on the back. Designs here are also more ornate than grass dance, remember that the more flash, the better with this style.

2) Ribbon Shirt: This is the style that was used by Doug Hiltz in the first photograph of this section because it allows him to show off all of his beautiful beadwork. Dr Colleen Kahn has 12 pages dedicated to the construction of ribbon shirts in Chapter 4-2, so there's little that I can add to the discussion here other than to make it match your color scheme.

APRON

How you design your apron depends greatly on your shirt choice. You have three options.

1. If you chose a yoke: design a matching pattern for your front apron, similar to what you see in the previous photograph on p.38 that shows two different yoke and apron styles.
2. If you chose a ribbon shirt, Option 1: apply the same basic ribbon pattern to your apron.
3. If you chose a ribbon shirt, Option 2: design an independent design for your apron. Doug Hiltz's apron at the top of p.35 is a perfect example of this. He's got a giant rosette on his apron that accents the beadwork on the rest of his outfit.

BEADWORK:



I'm going to try and be as concise here as I can because I could write an entire chapter on this subject. One of the most important points to remember with large beadwork sets is that all items need to somehow consist of the same pattern or color scheme. Both sets of beadwork patterns shown above don't have the exact same pattern on every piece, but they do have the same color scheme. They are usually the last items to be added to any outfit, as they are the most time consuming. Beadwork has an allure to it that attracts the attention of anyone who's ever done it. How the fancy dance champions find time to bead a new pattern every season I have no idea, but I suspect that is how they always get the title of "Champion". It is possible to substitute sequin work or cloth appliqué in this area, but use it sparingly as it can have a negative effect to your overall look. I also heavily recommend **AGAINST** buying ready-made Asian machined beadwork as *everybody* in Scouting has it. Your not fooling anybody when you purchase that stuff as it's so common that most people know it on sight. This means that the best thing that you can do for your outfit is to put forth the time and effort to bead your own patterns. Experiment for a while with scratch paper and different colors until you find a pattern that you like. Some additional color accents are ok here as it can add more definition to your outfit, just be careful to use them sparingly so as not to make your outfit look to busy as this can take away from your desired effect.

Hand Articles:



Hand articles accent your outfit and can add to the appearance of motion. The hand article of choice for Fancy Dancers has always been whip sticks. They are simply two hand held sticks that have about a foot of sting attached to them and a bundle of feathers or hackles at the end. They can be very simple designs or very complex depending on how much time and effort you wish to put into them. Again,

your color choices should accent the colors chosen for your outfit. I myself also carry a wing fan on my Fancy outfit, as it's a simple way to help cool off.

Angora Leggings:



Angora leggings get their name from the Angora mountain goat. It is a white piece of fur that is wrapped around the bottom of the fancy dancer's legs. It takes about a ½ a hide to get a pair of leggings. There are some cheap alternatives that are used such as imitation fur and yarn. Be aware, however, that they lack the feel and look of the original.

Bells:



There is a lot more flexibility available to the fancy dancer with his bells than to other forms of dress. When I was competing the trend was to use a variety of sheep bells and cowbells in different sizes so as to



customize your sound. Today I see most people have all the same size and kind for their entire set. I suspect this is because it is easier to get a dozen of all the same size and kind than to get different combinations. What ever you chose, make sure that your bells are securely fastened. Because of the intensity of this style of dance, fancy dancers lose their bells more than any of the other dancers. In competition this means automatic disqualification. Bells are usually placed above the Angora leggings and some dancers have taken the step of simply attaching their bells to their Angora's. You also have the option to decorate your bells with ribbons or scarves to add movement to your ankle and knee area.