

# Oklahoma Delaware



## Women's Dance Clothes

by TY STEWART

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### PREFACE

The style of women's costume described in this article is that worn by the women from the main body of Delawares that were settled in the northeast portion of Oklahoma. It is by no means the last word in Delaware dress because of the fact that the Delawares became so scattered.

After doing museum research and tracing the Delaware removal period, it would only seem natural

that a certain amount of other tribes had small influences upon Delaware clothing. The wide use of the hair bow is a good example, and a "Missouri River" influence can be seen in some beadwork designs and specimens. The Delawares living in Anadarko have definite Caddo influence in their clothing and are not discussed for comparison in this article.

Of prime importance in writing this article was Mrs. Nora Thompson Dean (Touching Leaves) of Dewey,

Oklahoma. Mrs. Dean is a full blood Delaware and one of the very few left who can still speak the native language. Mrs. Dean also has the right to bestow Indian names, and also remembers a great deal about her people. Mrs. Dean is a traditionalist who desires to see her culture survive.

The greatest benefit to the author in gathering material for this article was getting to know Nora Dean and her wonderful family, daughter Louise and husband Charlie. Without their help and patience this article wouldn't have been written. Jim Remeter, who lives with the Dean family, supplied the phonetics for the Delaware words. Jim is compiling the Delaware language and we hope some day to see his finished work. Our gratitude to Jim for his assistance.

## HISTORY

The Delaware or Lenni Lenape experienced their first European contact with Dutch traders in 1598. In 1610, English settlers sailed into Delaware Bay and found the Delaware people living along the Delaware River in New Jersey. The name Delaware came from the "Lord de la Warr, Sir Thomas West, the appointed governor of Jamestown.

Some of the first Delawares were said to have left their ancestral lands as early as 1660. Their migration is great historical reading for history buffs and is well documented in C. A. Weslager's work, *The Delawares - A History*.

The Delaware people were pushed westward through Pennsylvania and Ohio, then moved to Indiana after the crushing defeat of the Six Nations and their allies by General "Mad" Anthony Wayne, where they settled along the west fork of the White River between the cities of

Muncie and Indianapolis, Indiana.

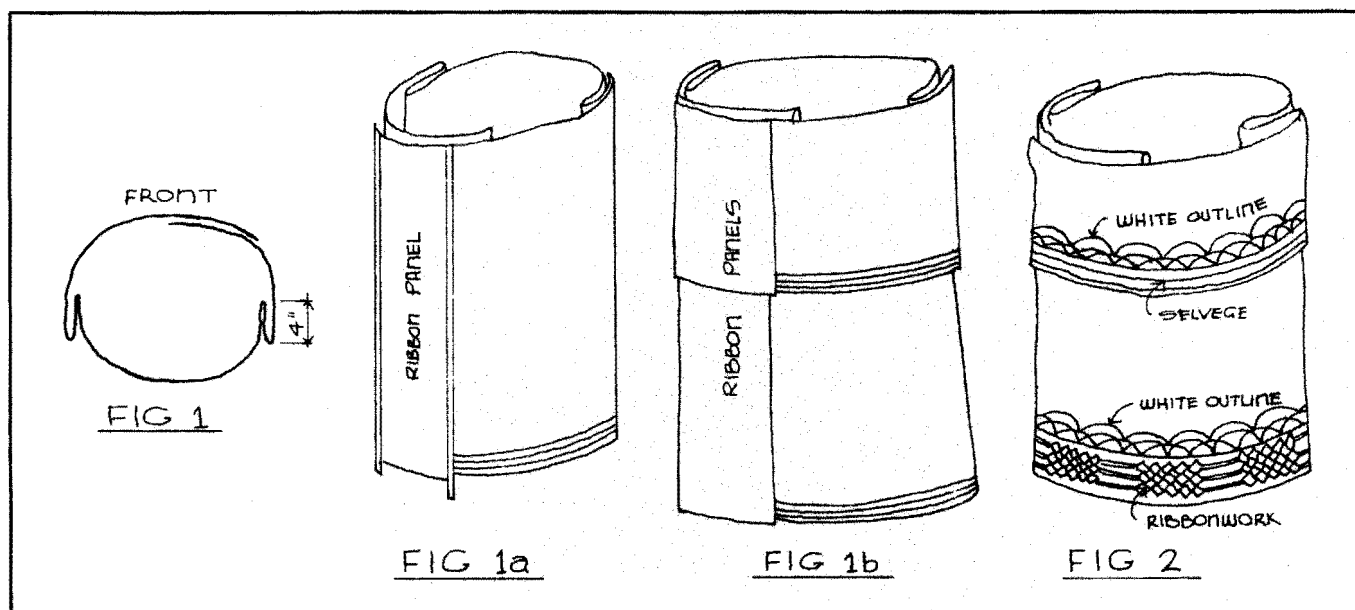
During President Monroe's administration the Act of 1804 shaped the policy of moving all Indians west of the Mississippi River, so the Delawares were forced to cede their Indiana lands and moved to Missouri, Kansas and Texas in 1818.

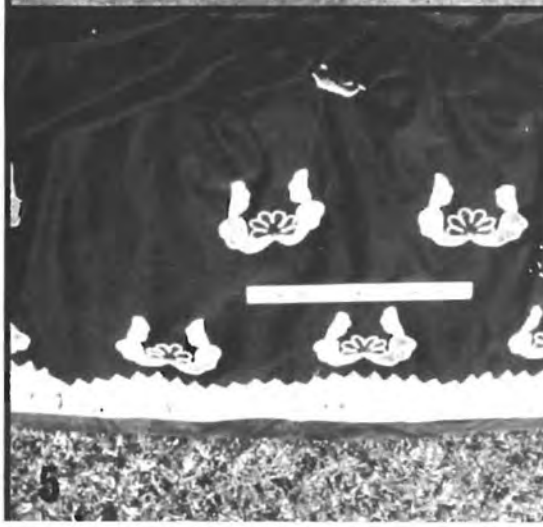
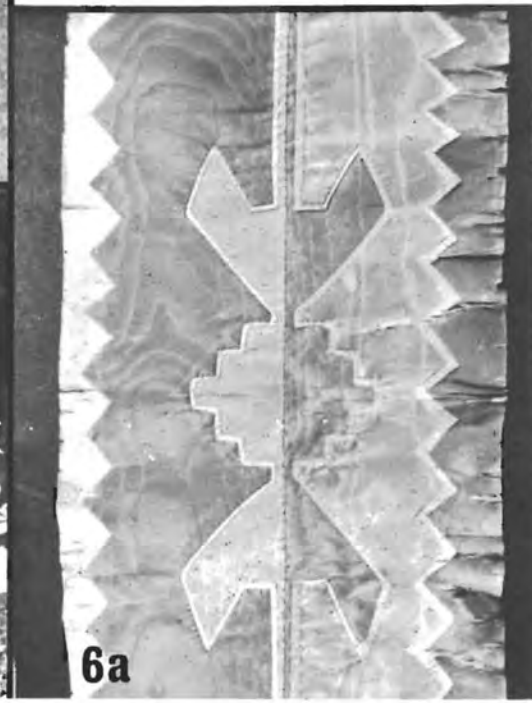
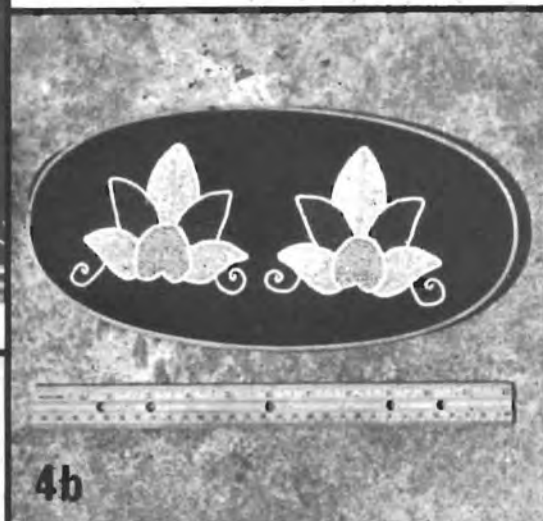
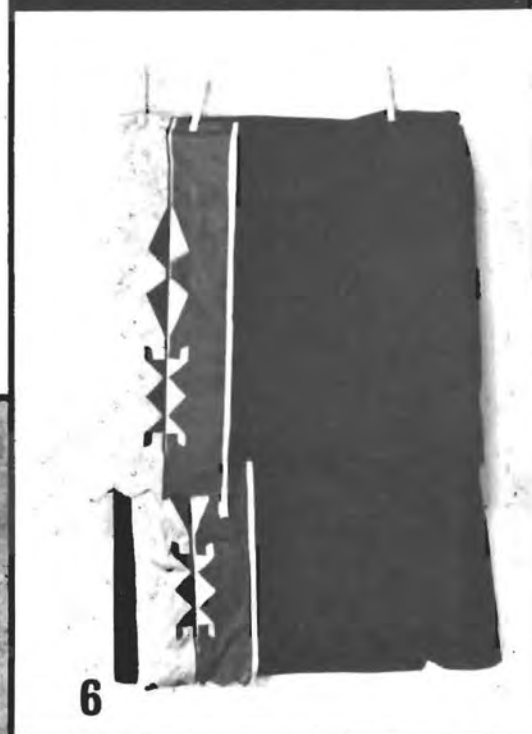
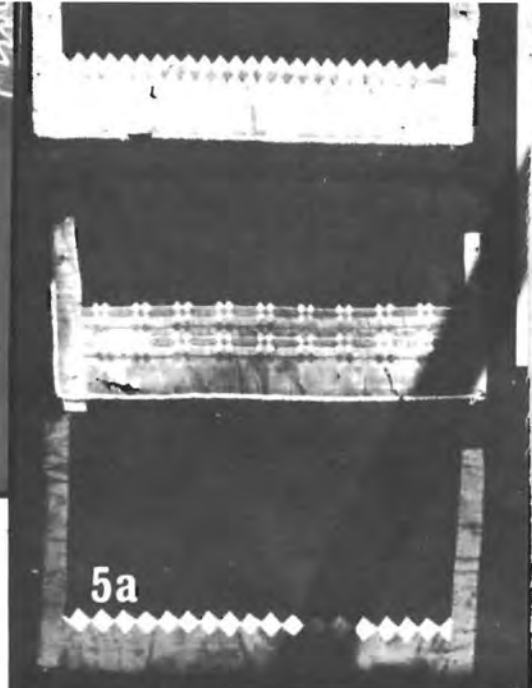
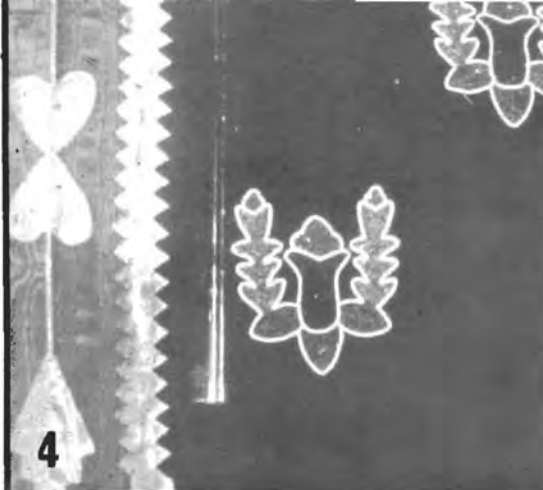
While in Missouri there was trouble with the Osages and the Miamis which forced another treaty negotiation and a move to Kansas where they were to stay for 38 years — 1830-1868. During this period the Delawares and the U.S. negotiated no less than four treaties, and each time the Delaware lands covered less area. A permanent home was what was needed, so in 1860 the Delawares, of their own volition, sent a delegation to look at Indian Territory (Oklahoma).

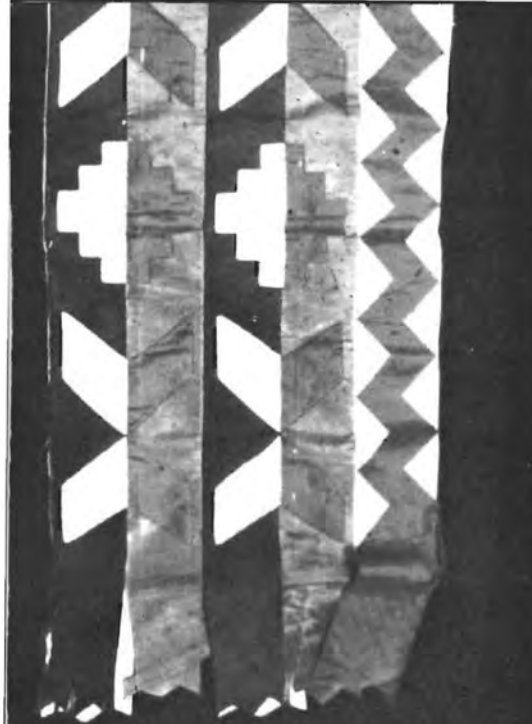
On August 10, 1866 the Senate ratified a treaty which allowed the Delawares to purchase land from the Cherokees, and a final agreement was made on April 8, 1867 between the two tribes.

**TƏPÉTHUN (Skirt).** Ideally, the skirt is made of broadcloth; both navy blue and red. The amount of material used depends upon the size of the wearer. Here is a way to calculate the amount of material needed. Your hip size plus 28 in. The 28 in. is for two 4 in. pleats at each side and a 12 in. lap at the front right (fig. 1). You will probably wind up with between 1-2/3 to 2 yards of material.

**Wearing the Skirt.** The Delaware skirt is worn basically one way with a slight variation of a second way. To differentiate between the two I have separated them into Style I and Style II. The difference is that in Style II the top is folded over to expose the ribbon or beadwork (continued on page 8)







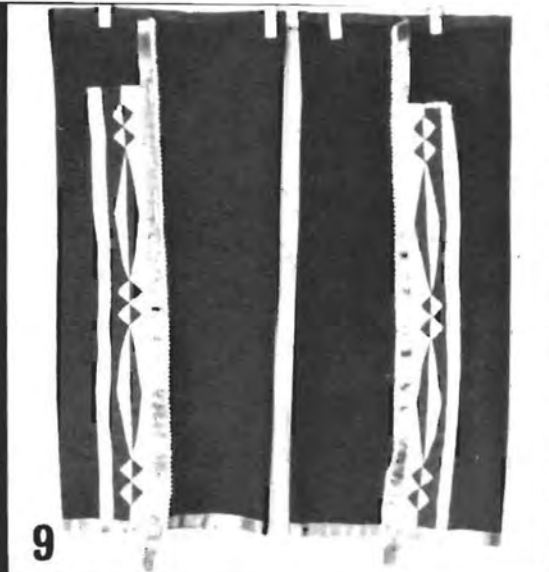
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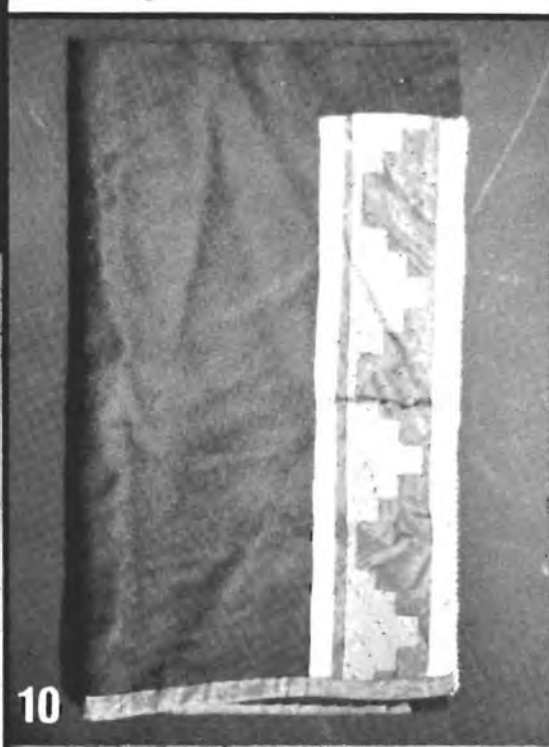
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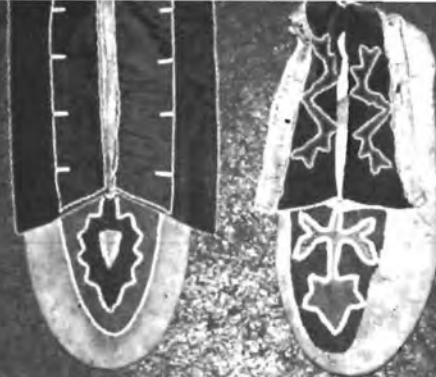
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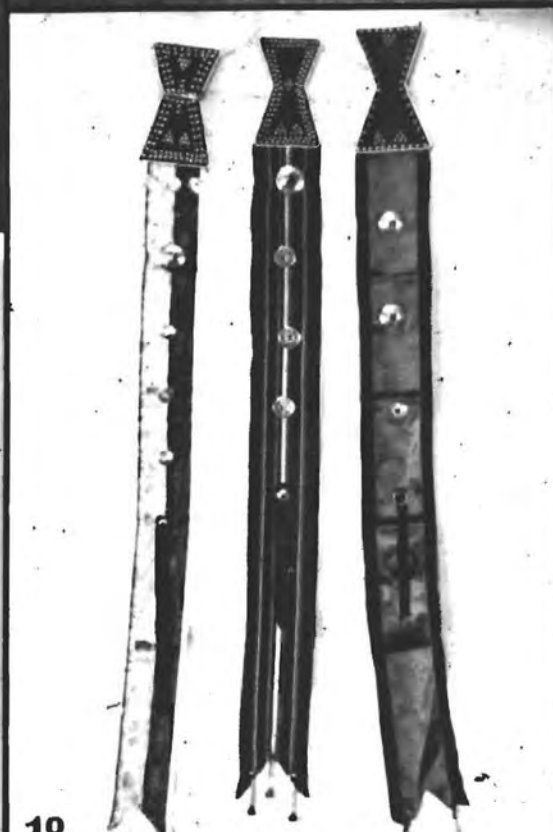
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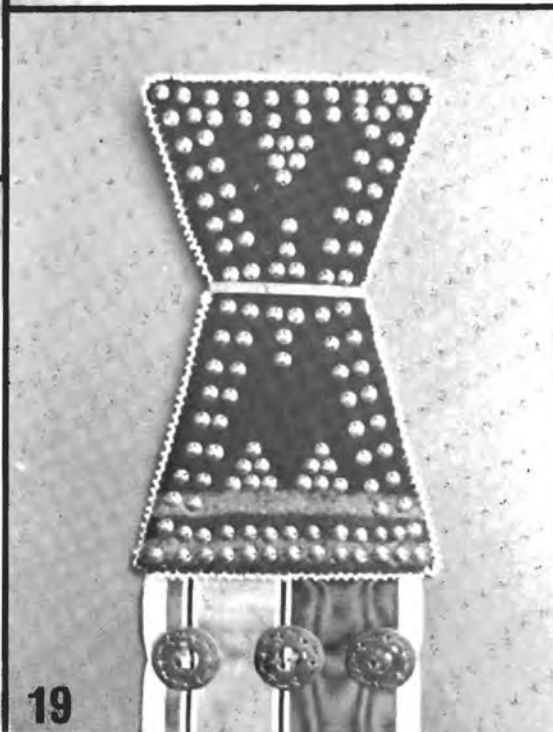
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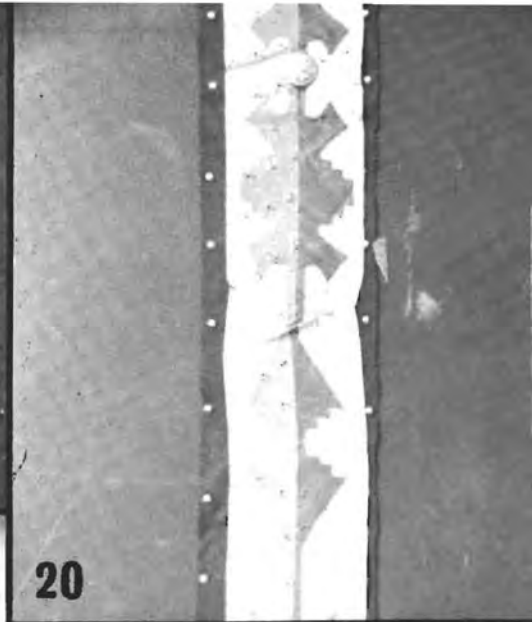
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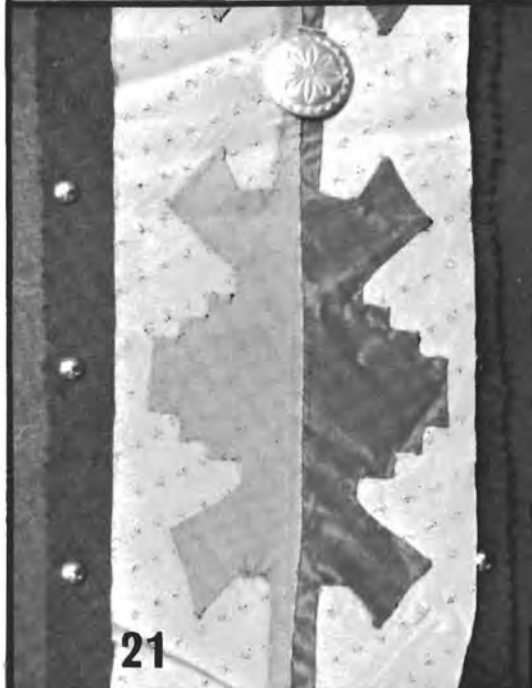
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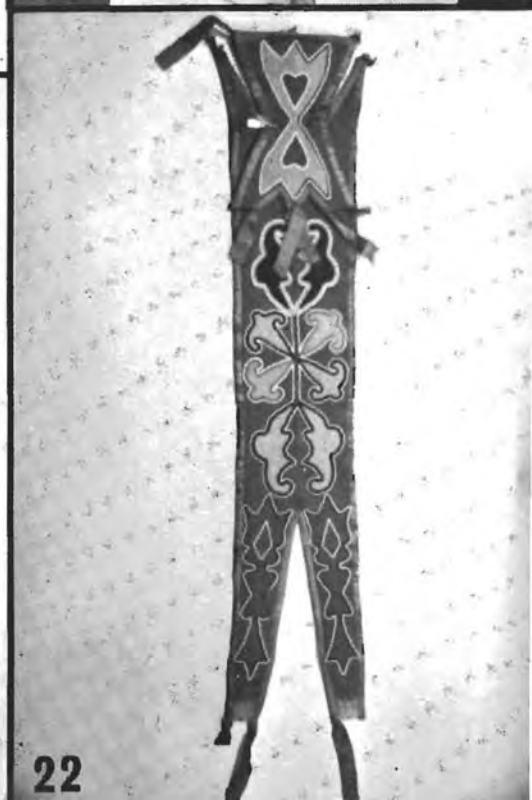
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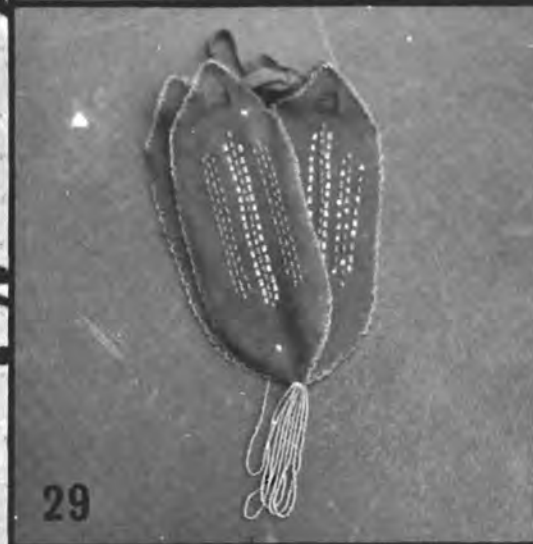
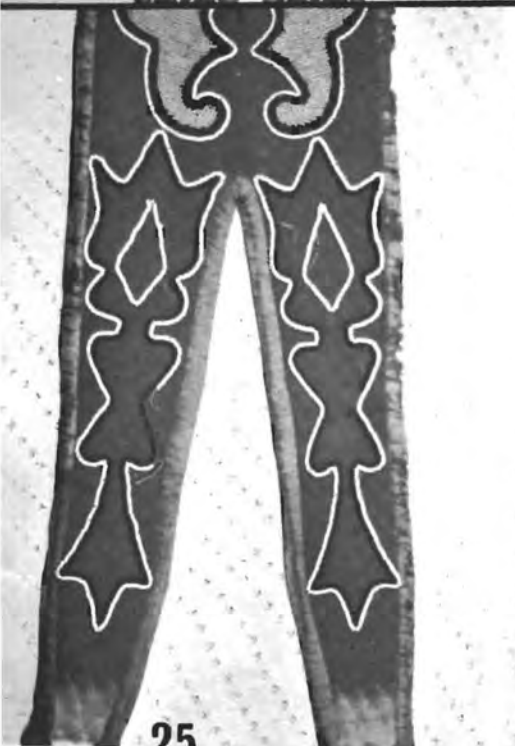
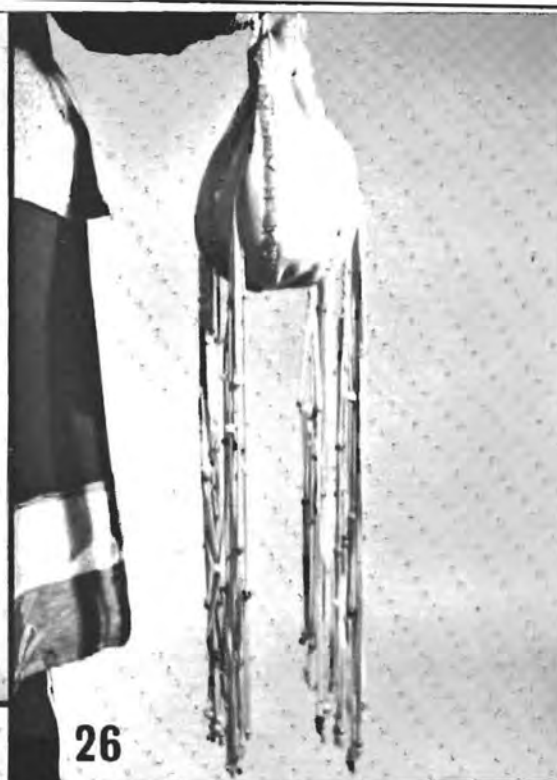
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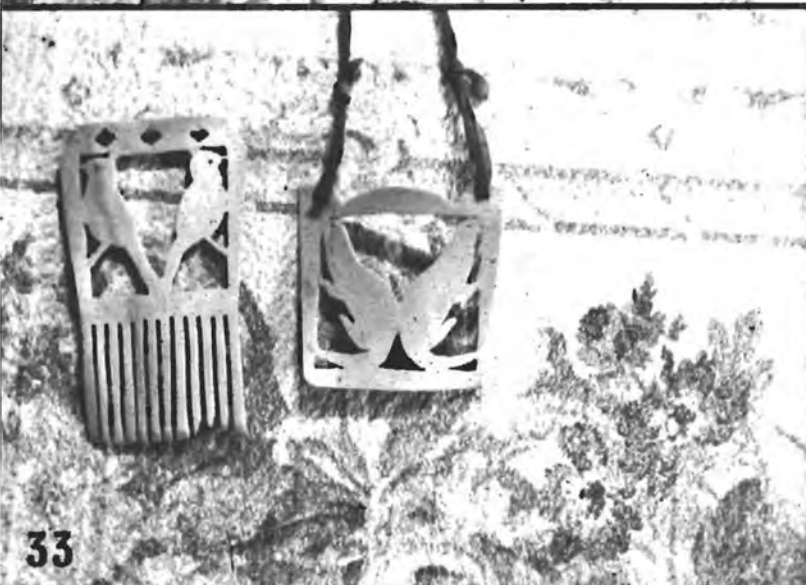
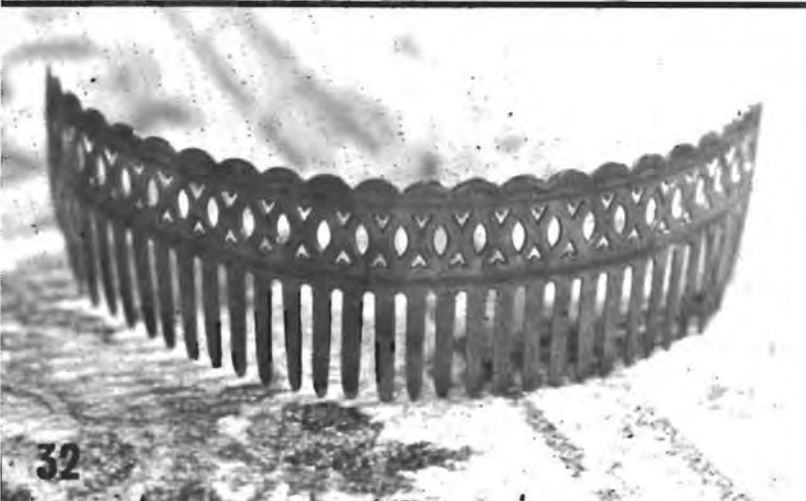
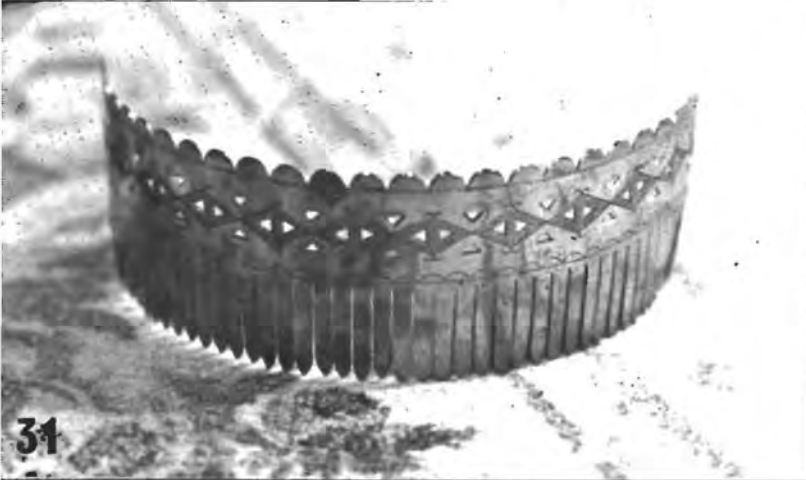


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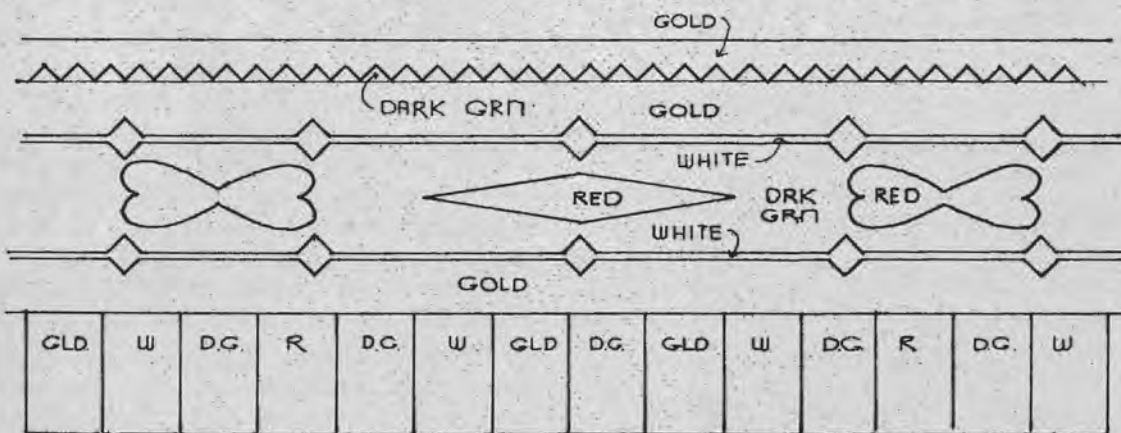


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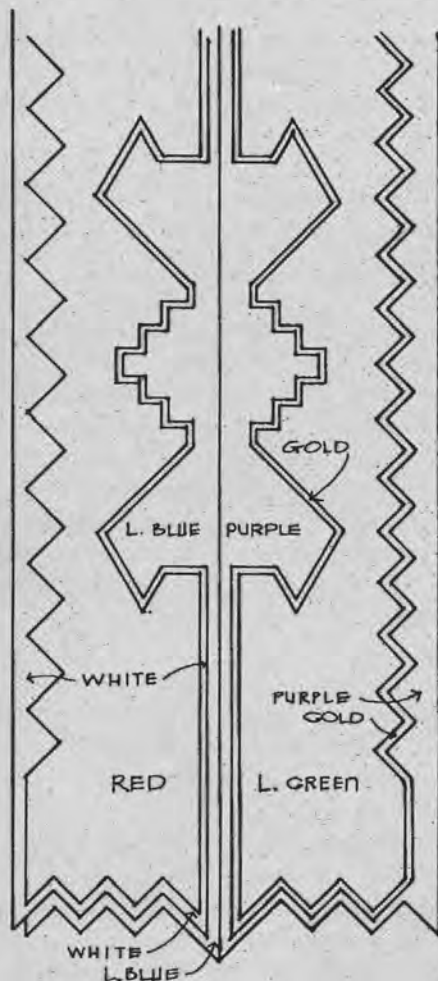








SKIRT PANEL

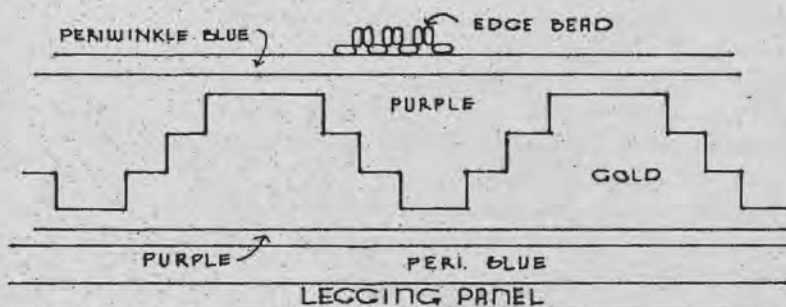


SKIRT PANEL

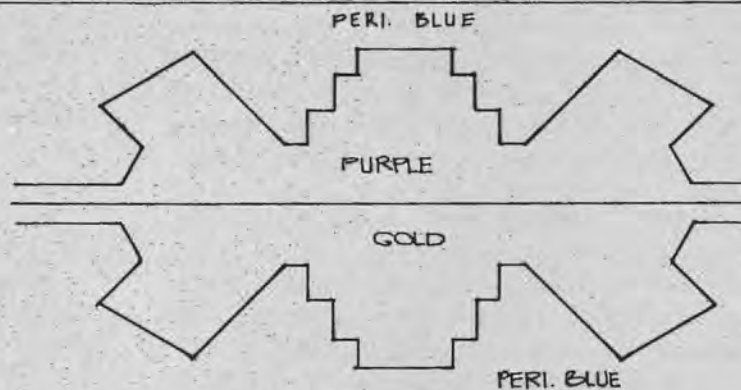
RIBBON DESIGNS  
FIG 3



RIBBONWORK STITCH FIG 3a



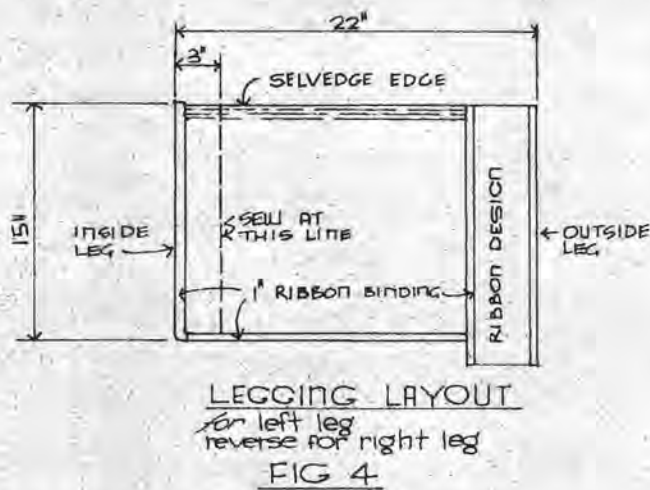
LEGGING PANEL



RIBBON TRAILER

SECTION THRU  
RIBBONWORK  
FIG 3b





on the back side (figs. 1a and 1b). Place the right side of the skirt at about the middle of the stomach and 2 to 4 in. (or whatever feels comfortable) above the waist. Be sure not to expose the top of the leggings (see photos). Wrap around to the right and place a 4 in. pleat at each hip. The remaining portion of the skirt should be lapped 12 in. over the right side. Although it is not traditionally correct, the pleats may be pinned in at the top to afford ease in dressing.

**Skirt Decoration.** Skirt decoration may be applied in various ways. I have broken the two styles into different types as follows:

**Style I, Type I.** A ribbonwork panel comprising a two to ten ribbon design, as wide as 12 in., is placed around the bottom of the skirt and a matching panel is placed up the left side. The front panel has a 1 in. ribbon binding that is then edge-beaded with 11/0 white beads. For an additional look, hawk bells, attached to buckskin thongs, can be attached to the border and center ribbons (photo 1).

**Style I, Type II.** A ribbonwork panel down the left end and a series of beaded designs around the perimeter. The beaded designs may run only around the bottom as in photos 2 and 3, or they may be staggered in 2-3 rows around the perimeter as shown in photos 4 and 5. Mrs. Dean has beaded her designs and sewn on separately, but they may be beaded on the skirt which appears to be the traditional method. If you so desire, you may add silver brooches between the bead designs. These brooches are about 3/4 - 1 in. in diameter.

**Style I, Type III.** A simple ribbon pattern around the bottom of the skirt and staggered beaded designs around the perimeter approximately 6 in. apart so as not to crowd them (photo 5). Since a great number of examples of all types is not readily available, we will have to assume that the example of ribbonwork shown in photo 5 is kept rather simple. A look at some Delaware doll clothes gives

us this hint; a good example is photo 5a. These are very traditional skirt designs and Mrs. Dean stated these were held to 2 to 5 ribbon designs, Style II, Type I. The way this style is worn may have been borrowed from the Osages except the ribbonwork is placed on the right with the Delaware and the left with the Osage. The pleats are still worn on the side and the skirt is folded over to expose the ribbonwork which is placed on the back side of the material (photo 6).

Style II, Type II. Unfortunately we don't have a photo of this type, but Mrs. Dean described a typical example which is shown in Fig. 2. The ribbon design, in this case, covers the selvedge around the bottom half of the skirt. The bead design applied here is very simple, traditionally Delaware, and is placed just above the ribbonwork. The skirt is folded over to expose the same bead design (on the back) which is placed just above the selvedge. The ribbonwork panel, as you can see, is not present on the top half.

**KOLAMAPISUN (Belt).** The skirt can be held up with a broadcloth belt 1-1/2 to 2 in. wide, or any type of belt if so desired.

**KAKUNA (Leggings).** The leggings may match the skirt panel if desired, but this is not mandatory. Ideally again, the leggings are made of broadcloth. Average size is 22 in. wide (around) and 15 in. long. The selvedge edge is placed at the top and will naturally be hidden by the skirt when worn. The leggings are sewn into a tube so a flap is made to which the ribbonwork is applied. A flap about 3 in. wide will be sufficient (Fig. 4) and a 1 in. ribbon binding is applied around the perimeter and then edge-beaded (photos 7-10).

**KALIXKONEPIA (Garters).** The leggings are held up by a broadcloth garter 1-1/2 in. to 2 in. wide and tied above the calf. Fingerwoven or beaded garters were not found to be a traditional item of the outfit.

**TAKHWEMBOS (Blouse).** The blouse is cut basically in the traditional fashion of most blouses of Indian manufacture. Old photos available reveal dark, plain material (cotton or silk is traditional) such as black, navy or possibly maroon. (Photos 11-13). More contemporary styles may be tiny polka dots, white on black or red, or yellow calico. In the author's opinion the less design in the blouse the better as I think it shows up the brooches a great deal better. Fig. 5 shows the layout and construction for a typical Delaware blouse.

**ANIXKAMANA (Brooches).** Delaware blouses were very heavily brooched with as many as 350 small brooches arranged in two to six rows around the yoke with a

simple design worked in the top and sometimes around the cuff (photos 12 and 13). On the center front of the blouse is placed a beautiful 4 in. to 4-1/2 in. German silver brooch (photos 12 and 37).

**LĀNHAKSĀNA** (Moccasins). From my research efforts, moccasins seem to be the single most traditional piece to be found in museum storage. A combination of ribbon and beadwork may be used, and bead designs vary enough to give real variety to the outfit. Delaware moccasins are cut in a traditional one-piece pattern and sewn together at the top. Some time prior to 1897 a tongue was added and is covered with beadwork. The author has no fixed date attributed to the addition of the tongue. The date of 1897 was given as this is the date inscribed in a pair made by Nora Dean's grandmother and a tongue is present in this pair. (Photo 14). The moccasins were sewn together first, and then the beadwork was applied on the toe. The flaps can be decorated at any time, but it would seem easier to do this before the moccasins were sewn together.

The bead technique used is overlay stitch as can be seen in the examples in photos 14-17. The bead designs shown are typical Delaware and all have some variations. The flaps may be decorated with ribbonwork as shown in photo 15, or covered with silk or velvet cloth and edge-beaded as shown in photos 16 and 17. Refer to Fig. 7 for ribbon and beadwork designs.

When sewing together, the first step is to sew inside-out (photo 14), then turn out and sew again on the outside. This sewing method will produce a gathered or puckered effect on the toe. These must be worked out to lie as flat as possible. This is done by dampening the toe or wetting the fingers with water and smoothing out the puckers. The effect, if done properly, will be for the puckers to flatten out. Moccasin pattern and sewing stitch used are shown in Fig. 6.

**ĀNSIPTĀKAN**. (Hair Ornament or Hairbow). A most outstanding piece of the costume is the hairbow. Norman Feder wrote a good account of this item in the *American Indian Hobbyist*, March-April, 1959. Feder states:

"Ornaments of the type described in this article were once common among the Delaware, Caddo, Miami, Kickapoo, Pottowatomie and related tribes. Now it is confined almost exclusively to the Caddo and Delaware around Binger, Oklahoma. The editor has seen several in use on Sac and Fox and Choctaw women who claimed to have received the ornaments as gifts from the Caddo.

Just where these ornaments originated is not certain. Ritzenthaler in his *Mexican Kickapoo*, page 73, states: 'Some scholars believe that this type of ornament was derived from the German Palatinate, introduced to the Indians by the Pennsyl-

(continued on next page)

MATERIAL: 3/8 YARDS of 45" WIDE MATERIAL  
1 YD. 32" FOR COLLAR  
4 2" X 2 3/4" FOR RUFFLE

### CONSTRUCTION

1. CUT OUT ALL PIECES
2. BASTE SLEEVES TO BODY
3. ATTACH SLEEVES IN PLACE
4. ATTACH YOKE BEHIND NECK
5. ATTACH SHOULDER SUPPORT
6. BASTE ON COLLAR. START AT CENTER OF YOKE WITH FIRST RUFFLE. CHECK TO SEE HOW COLLAR LAYS AND ADJUST AS NECESSARY THEN SEW.
7. BASTE ON RUFFLE REPEATING STEP 7.
8. ATTACH CUFFS & STRENGTHENING PIECES AS SHOWN IN FIG. 5a.

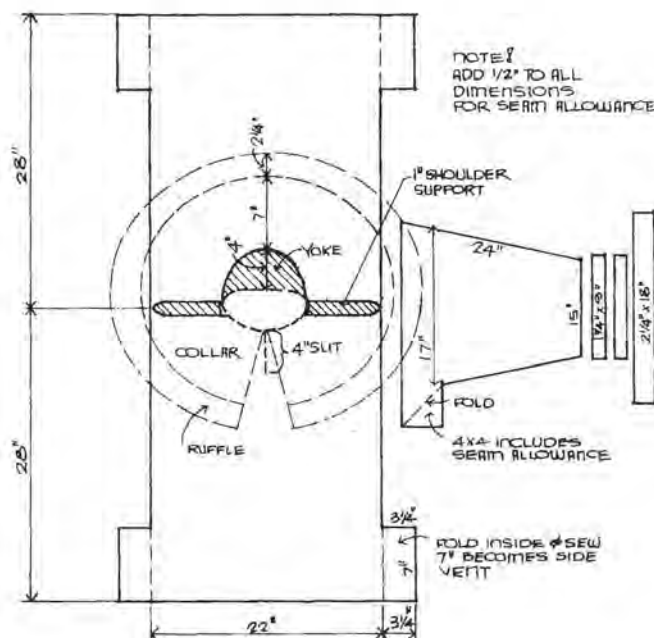


FIG. 5

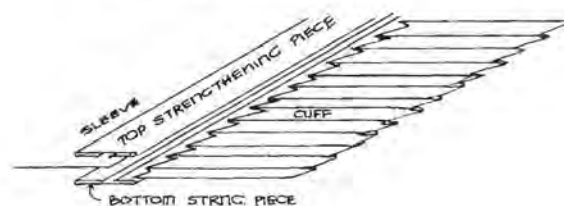
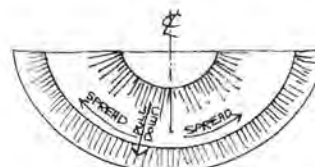
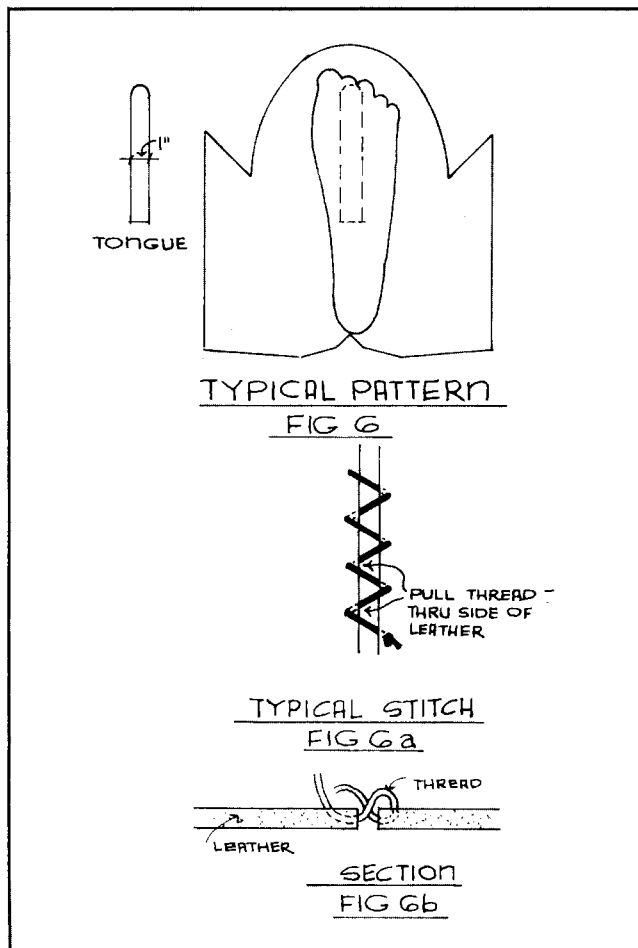


FIG. 5a



BACK  
FIG. 5b



vania Dutch, and carried to Oklahoma by the Delaware.' I have looked in vain through references on German Palatinate costumes for an example of this type ornament and therefore doubt this as the origin. Instead, I think it may have had its origin in the bow-shaped stone gorget in common use on the Atlantic Coast in pre-Columbian days. If this aboriginal origin is proved true, it may still have been the Delaware that carried it to Oklahoma."

In tracing the removal of the Delaware people, I feel Feder is quite right in his conclusion. At one period or another all the tribes listed by Feder had definite contact with the Delawares and some exchanges of clothes must have taken place. As an example, the Delaware people living in Anadarko show a definite Caddo influence in their clothing.

A hairbow and trailer can be decorated in various ways. The most common method seen is like those shown in photo 18. First cut out a paper pattern base using the dimensions shown in Fig. 8, using any stiff material desired. A light-weight aluminum seems to be best, but you can also use rawhide, plywood or masonite. Using the paper pattern, cut out two pieces of tradecloth or

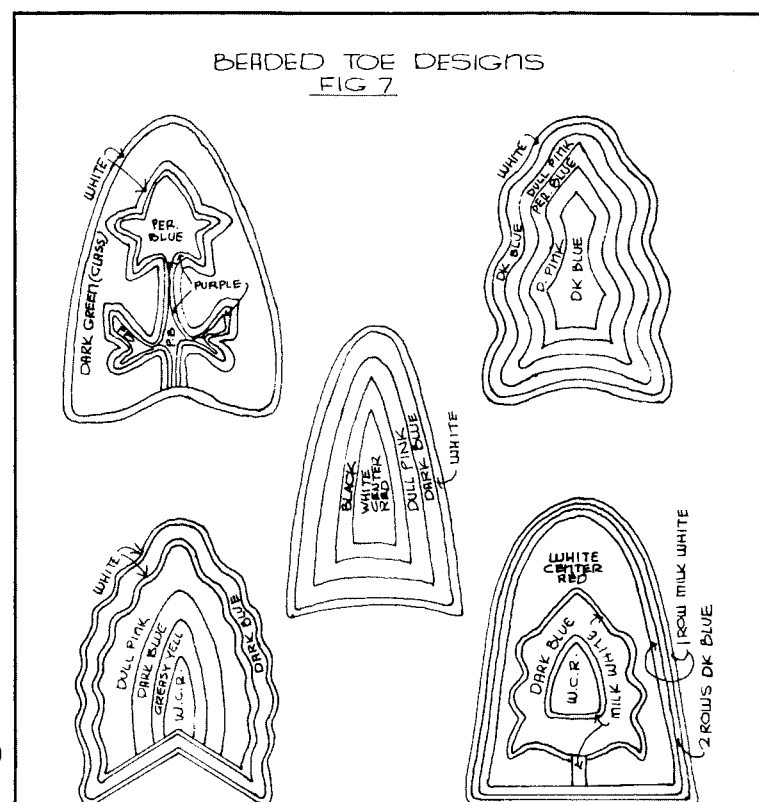
velvet. Feder suggests a backing of heavy muslin or light canvas. Mrs. Dean, however, uses no backing but covers the edges of the frame with adhesive tape to avoid possible tearing. Sew the covering material over the base. The seam will later be covered with edge beading. Old pieces show a bias tape or ribbon border around the perimeter about 1/2 in. wide, but this is not necessary although it seems to give a finished look to the piece. When sewing together, Mrs. Dean waxes her thread.

The next step is to apply the metal spots using designs shown or similar to those in the photos provided. Many older examples include a German silver band around the center part of the bow about 1/2 in. x 3 in. (photo 19). These bands have very simple designs stamped on them and can be obtained from several silverworkers around the country or ordered through several traders who carry their work.

One old method of attaching the ornament to the hair was tying a thong which was inserted through the German silver band at the back through two holes punched at the ends. Mrs. Dean's hairbows had a barrett sewn to the back which allows easy fastening.

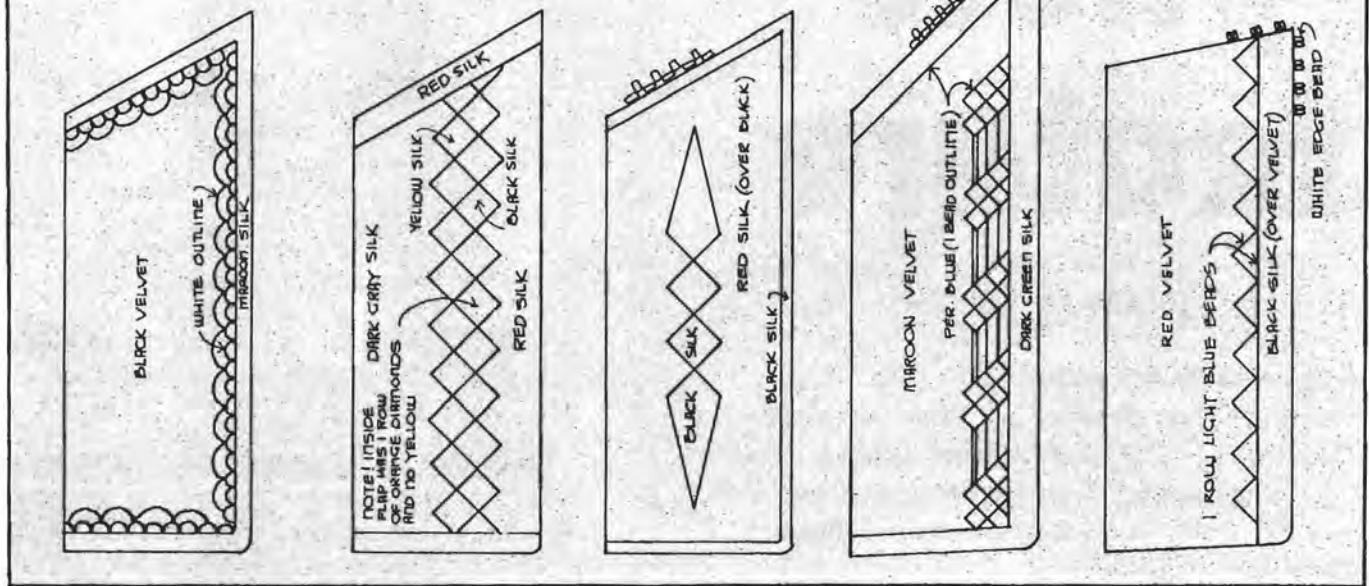
A trailer portion can be made of one large ribbon or a combination of ribbons sewn together to form one large piece. The end or bottom of the trailer is cut into a V shape from which small hawk bells or tin cone jingles can be hung. Decoration on the Delaware style seems to be mostly simple, using silver brooches. One example in Feder's article shows a large 4 in. to 4-1/2 in. silver brooch with stamped designs attached about 6 in. below the bow. The bow is covered with silver spots and some beadwork. The simplicity of the Delaware hairbow seems

(continued on page 13)





TYPICAL FLAP DECORATION  
FIG 7a



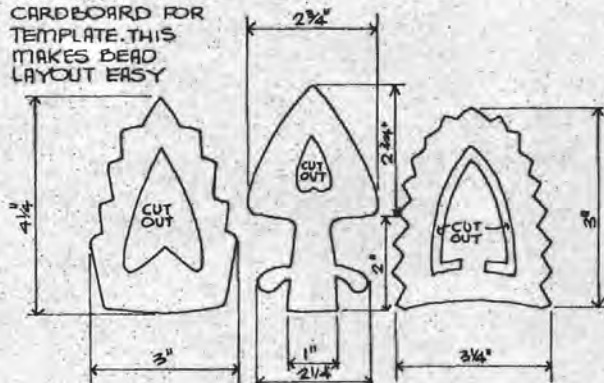
to set it apart from the other tribes using this kind of hairbow decoration whose characteristics are mirrors, sequins, multi-design ribbons in layers, etc. The trailers hang to the bottom of the skirt and the top of the bow should not stand above the head when being worn.

A second type of trailer is one made by Mrs. Dean's cousin which consisted of a four-ribbon applique piece that hung loose over a piece of wool 6 in. wide (photo 20). One old German silver brooch was fastened near the top and old brass shoe buttons were spaced about 3 in. apart down each side fastened to the wool. As

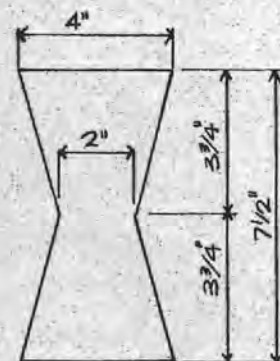
mentioned, the ribbonwork piece was not sewn down to the cloth, only attached at the top. However, the German silver brooches may be spaced between the ribbonwork patterns to further secure it to the wool cloth. The edge of the wool appears to have been cut with pinking shears. The photos will show that the background ribbons are sewn together, then the design ribbon is cut, folded under and sewn down by hand. Baste the ribbon first, then take the time to make good sewing stitches. Fig. 3 gives a stitch used by Mrs. Dean when

(continued on page 18)

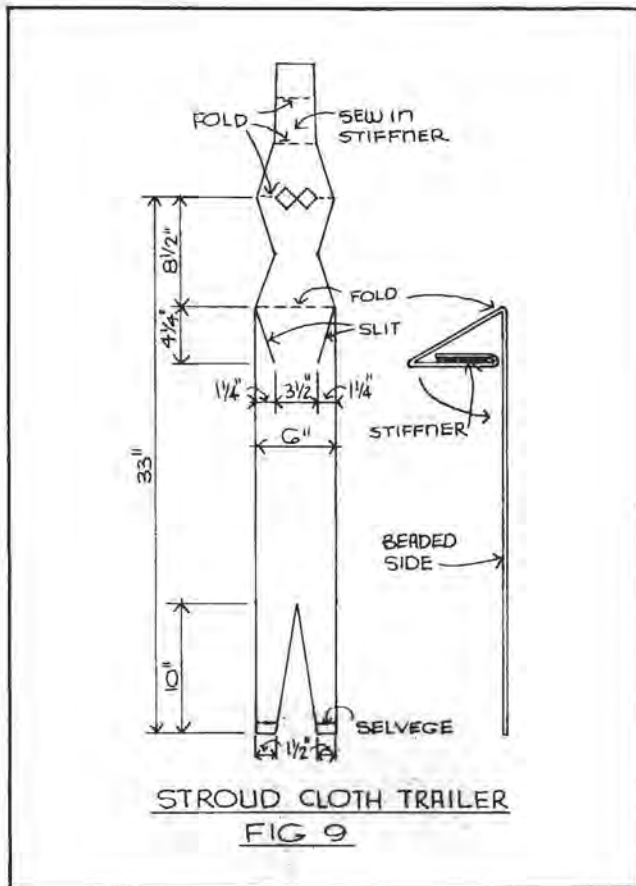
USE THIN GAUGE  
CARDBOARD FOR  
TEMPLATE. THIS  
MAKES BEAD  
LAYOUT EASY



BEADWORK TEMPLATES  
FIG 7b



HAIR BOW FORM  
FIG 8



(continued from page 13)

doing handwork. Since no bow portion was present, we will have to assume a type of bow decoration similar to the first example.

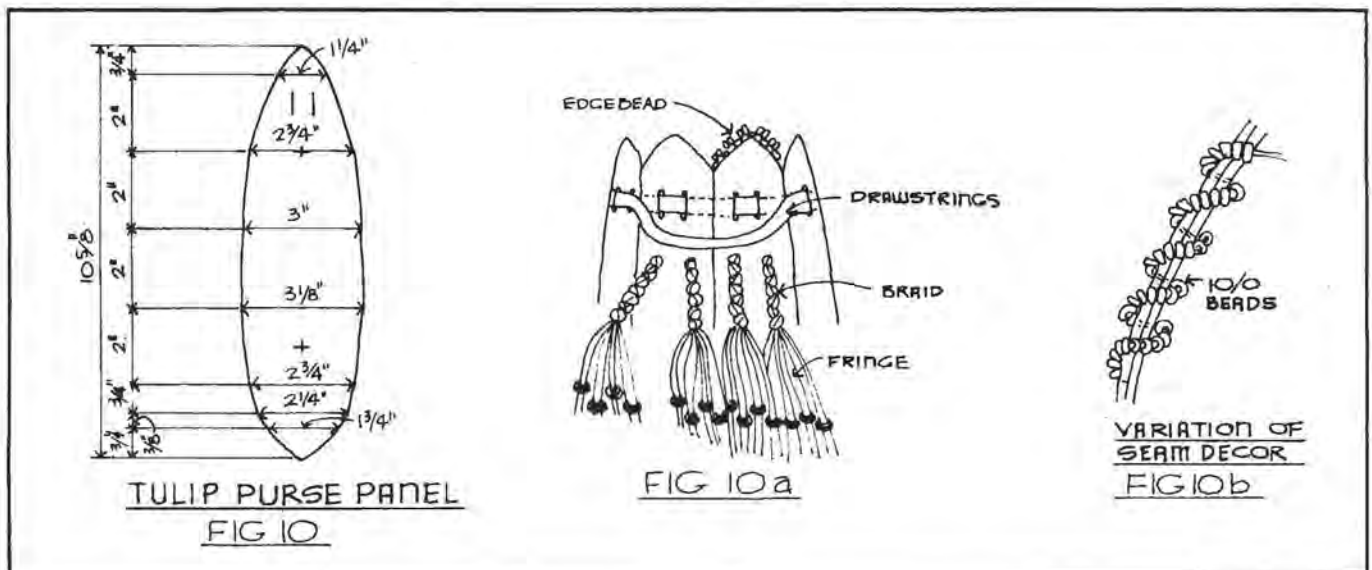
The third type was discovered in storage at the Oklahoma Historical Society and has been identified as Delaware (photos 22 to 25). When I showed this to

Mrs. Dean, she remembered her cousin telling her about one she had seen as a young girl. (Her cousin is now in her 80's.) Delaware women were said to have worn this style long ago her cousin said. The piece is 6 in. wide and 33 in. long made from old red Stroud cloth and has a fork at the bottom. The entire piece is made from one long piece of cloth. See Fig. 9 for details.

The main characteristic in the piece pointed out by Mrs. Dean was the heart design in the bead design on the bow itself, and the fact that the bottom design was not filled in, which are Delaware characteristics. Note that the design on the bow portion has a two-row outline in white and dark blue on one side, then a pink fill-in on the right, then a white and pink two-row outline with a light blue fill-in. The middle design has a three-row outline. Beginning at the top, a white row outside, then two pink rows with a dark navy fill-in. The stem then has a single row of white with a dark green fill-in, the middle has a single row of white, then two rows of medium green outline with a light blue and yellow fill-in in reverse color arrangement. The bottom portion has a white row outline and two dark navy rows of outline with a pink fill-in. The bottom design is a two row outline. The outside row is white and inside is dark blue. The work appears to be done in 10/0-11/0 beads.

**MƏNÚTES** (Purse or Bag). Delaware women carry two types of bags — **Xəsinútay** (hide bag), of which there are two styles, and **Əmsinútay** (cloth bag), being of a similar cut to one of the hide styles.

The first style hide bag is appropriately called a "tulip purse" as you can see in photo 26, 26a. It is ideally constructed from six parts cut as shown in Fig. 10. Four strands of 20 in. long fringe are attached to four of the six panels of the purse. One is placed high and (continued on page 21)



one low. The fringe is braided together (photo 27) for about 2 in. to 3 in. and large trade type beads are placed on the fringe following no apparent uniformity. Drawstrings are placed at the top and the purse should be stuffed with tissue paper or something similar to help it keep its shape.

Loomed bead strips may be placed down the seams or designs may be beaded on the panels and the seams edge beaded. Delaware style floral beadwork design could be applied to the purse panels to make this a real outstanding piece.

The second style of hide bag is a flat rectangular cut about 8 in x 10 in. The bag is lined inside with silk or taffeta and then sewn together and edge-beaded all around. Dangles of tile and trade beads, bone hairpipe are attached to the bottom. Bead designs similar to those found on some moccasins are placed on each side of the bag (photo 28). A drawstring is sewn into the lining as in photo 28a.

The cloth bag is the same in cut as the buckskin bag and can be made from broadcloth, dark blue or red, or alternating panels of each. The bag shown in photo 29 is smaller in cut than the hide bag. The cloth bag was sewn together and fancy edge-beading was applied. The beads shown on the panels are sewn down two or three at a time into a single line. At the bottom, loops of transparent beads hang down about 3 in. A cloth drawstring closes the top of the bag.

## ACCESSORIES

Čixamókan (Comb). A fine German silver comb is worn in the back as shown in photo 30 and styled as in photos 31 and 32. These combs have stamped and engraved designs on them and may also be purchased from several traders or ordered from various silverworkers. An old style comb made of bone is shown in photo 33. These were carved by Jim Rementer. One comb split and is now being used as a necklace.

Tapintxkepía (Bracelets) (Photo 34). German silver bracelets are very much a part of the finished look and many bracelets can be worn on each arm if desired. (See photo feature).

Sahkaxehúna (Earrings). Unique earrings made of wampum beads and forming different designs are typical for Delaware women. See photos 35 and 36.

Akontpépi (Neckerchief). Some of the old photos show women wearing a scarf or neckerchief around their neck knotted in the front. This is worn just like the Boy Scout neckerchief and gives a unique look to the outfit.

Ánsipaláon (Hairstyle). The traditional hair style is one single braid down the back (photo 37). For married women this starts at the base of the hairline. Unmarried girls wore the braid up much higher in the back.

Ehúkweng (Necklace). Nora and Louise Dean wear simple strands of wampum bead necklaces in varying

lengths. Nora says that years ago some women wore twenty or more strands of these style necklaces. (Photo 38.) A traditional style necklace done in a net style bead technique may be worn, but is not necessary. It will fit snug like a choker. (Photo 38a.)

Oláman (Indian paint). Delaware women wore red painted circles high on their cheeks. About 1 in. in diameter will do. The bottom of the circle should be no lower than the base of the nose. The part in the hair may also be painted back to the point where the braid starts. This is very traditional and adds greatly to the look (photo 39).

Šǫl (Shawls). In old times Delaware women did not carry shawls as they do now. Instead they should be worn over the shoulders.

Leléhun (Fans). Fans are also a contemporary item and are now carried by all women dancers. Any kind of fan will do.

## DANCE STYLE

The style of dancing done by the Delaware during powwow is relatively new and is not traditional to them as a group. It was not until after World War I (1918—1920) that women became involved in powwow style dancing as it is done today. Before that period it was the custom for Plains Indian women to dance in place around the edge of the dance arena as war dancing was a "man dance" with origins from the Omaha dance.

Among the Delaware, the women danced the Doll dance, the last one being performed in 1933, and the Hlawican or War Dance. During the War Dance the men would ride in on horses. The singers used a water drum and were placed on the north side of the dance area. During the dance men would periodically stand and recite deeds of valor. This was called Pak nd ma. Only one woman was ever allowed to Pak nd ma. Her name was Ollie Buffalo and she was said to have killed an enemy.

I asked Mrs. Dean how she would feel about other tribes and non-Indians wearing Delaware clothes. Her response was that she "would feel proud" if someone chose to take the time to make these clothes and dance in them. "They will only help carry on the traditions of the Delaware people."

## NAMES FOR DELAWARE COSTUME PARTS

Words — by Nora Thompson Dean (Touching Leaves)

Phonetics — by Jim Remeter

1. Moccasins — lanhaksóna (plural) (pronounced — 'len-huk-sen-nah')
2. Leggings — kakúna (plural) — (pro. — 'kah-koon-nah')
3. Garters — kəlixkónépiá (plural) (pro. 'ku-llecX-kawn-nep-pee-ah')

(continued on next page)



4. Skirt — *təpéhun* (pro. 'tup-pet-hoon')
5. Belt — *kəlamapísun* (pro. — 'kul-lah-mah-pee-soon')
6. Blouse — *təkhwém̄bas* (pro. — 'tuk-whem-bus')
7. Headpiece — *ʔn̄sɪptákan* (pro. — 'ah<sup>n</sup>-seep-tah-kun')
- or  
Hair Ornament — *ʔn̄sɪpalaón* (pro. — 'ah<sup>n</sup>-see-pul-lah-ohn')
- or  
Hair Bow

(NOTE:— The most common word for this is *ʔn̄sɪpalaón*; however, NTD and Rosie Curleyhead Goldesberry say that word is more properly applied to a hair style for girls and young unmarried women. It is a single braid of hair beginning high on the back of the head.

Compare NTD's and RCG's translation with *Zeisberger's Indian Dictionary*, ed. by E. N. Horsford, Cambridge, 1887 (compiled between 1740 and 1800) which gives on p. 74 under the English "Fillet (ein haar zopf)" the word "Ansipelawon, (haar zopf)".

8. Brooches — *anixkAmána* (plural) (pro. — 'ahn-neeX-kum-mah-nah')
9. Comb — *čixamókān* (pro. — 'chee-Xah-moh-kun')
10. Bracelets — *təpintxkēpiá* (plural) (pro. — 'tup-peent-Xk p-pee-ah')
11. Earrings — *sahkaxehúna* (plural) (pro. — 'saH-kahX-Xay-hoon-nah')
12. Purse — *mənútes* (any type of purse or bag) (pro. — 'mun-noo-tes')
- xesinútay* (a hide bag) (pro. — 'Xes-see-noo-tie')
- emsinútay* (a cloth bag) (pro. — 'em-see-noo-tie')
13. Fan — *leléhun* (pro. — 'leh-leh-hoon')
14. Ribbonwork — *silkhásu* ('it is ribbonworked') (pro. — 'silk-hah-soo') ('it is decorated with ribbonwork')
15. Beadwork — *mā<sup>n</sup>šāpiāhásu* ('it is beaded') (pro. — 'mah<sup>n</sup>-shop-pec-ah-hah-soo') ('it is decorated with beadwork')
16. Edge Beading — *šawišāpiāhásu* ('it has a beaded edge') (pro. — 'shah-wee-shop-pee-ah-hah-soo')
17. Indian Paint — *oláman* — (pro. — 'oh-lum-mun')
18. Neckkerchief — *akontpēpi* — (pro. 'ah-kohnt-pep-pee')
19. Necklace — *ehúkweng*
20. Shawl — *šə<sup>l</sup>*

#### REFERENCES

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- Feder, Norman, "Women's Bow Type Hair Ornaments", *American Indian Hobbyist* magazine, March-April, 1959.
- Conversations with Nora Thompson Dean (Touching Leaves), a member of the Delaware tribe.
- Thanks to the following museums and personnel for allowing us storage research time:
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## DON'T WAIT LONG

# photo feature

## DELAWARE WOMEN

Photos 1 to 4, left to right:

Mary Bezion, daughter of James and Nancy Secondine; Unknown women, possibly Anadarko Delawares; Fred Falleaf's grandmother; Jennie Bobb and daughter Nellie Longhat, Anadarko Delawares.

Photos 5 and 6, bottom row:

Sarah Thompson, daughter of Billy Wilson (Nora Dean's mother); Minnie Fouts.







The author of this article, Ty Stewart, originally had intended to use drawings of Delaware women's clothing so he commissioned Delaware Indian artist Brice Vaughn to do the drawings. Ty later decided to use photographs, but for this posting on the Delaware Tribal website we are adding back the drawings by Brice.

