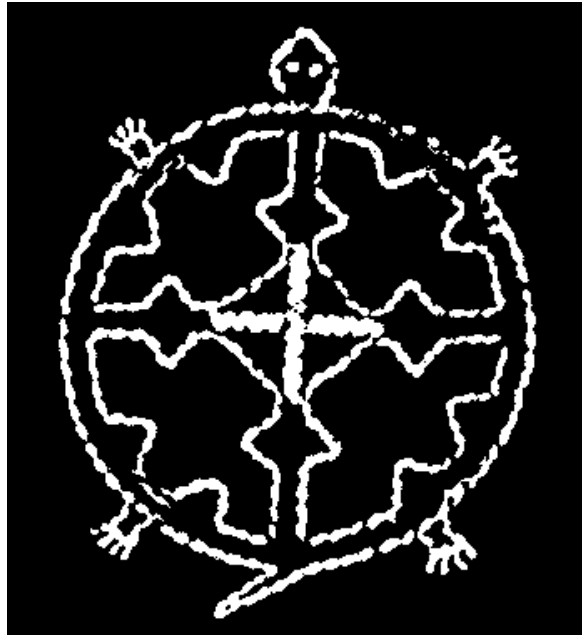


Quillwork

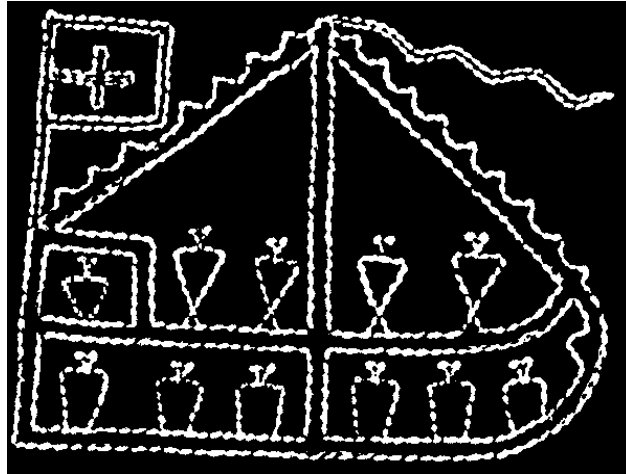
Do you know what this design represents?



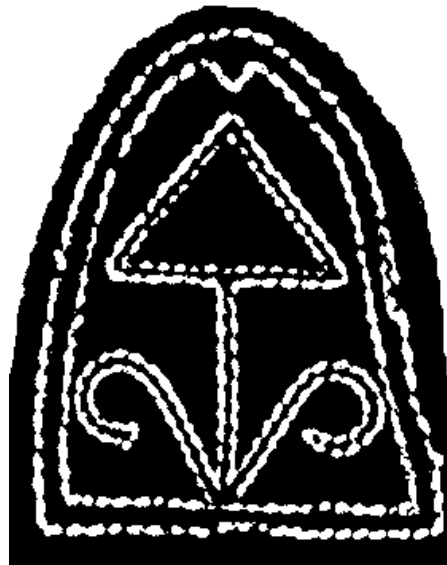
It is a Turtle, which represents the Mother Earth. This design was made with porcupine quills, sewn onto leather. It was probably made about 300 years ago. What do the four inner figures look like to you?

They look like birds, maybe representing the guardian eagle that flies over the earth to warn us of approaching danger. The center cross could represent the white roots of peace that travel in the four directions. It also shows that we are born in the center of our universe, within the great circle of life.

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This is from the same pouch as that of the previous turtle. Its meaning is more mysterious. What does it look like to you? At first it seems to be a ship, with men on deck and below. We just don't know what was meant by this.



There were two flaps at the top of the pouch with this design, which resembles a growing plant. Perhaps this is a tobacco plant as it points to the opening in the Sky Dome.

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Northeastern artist, possibly Oneida
Pouch
Deerskin, porcupine quills, tin cones,
porcelain beads, horse hair, sinew
late 17th – mid 18th century
Peabody Essex Museum

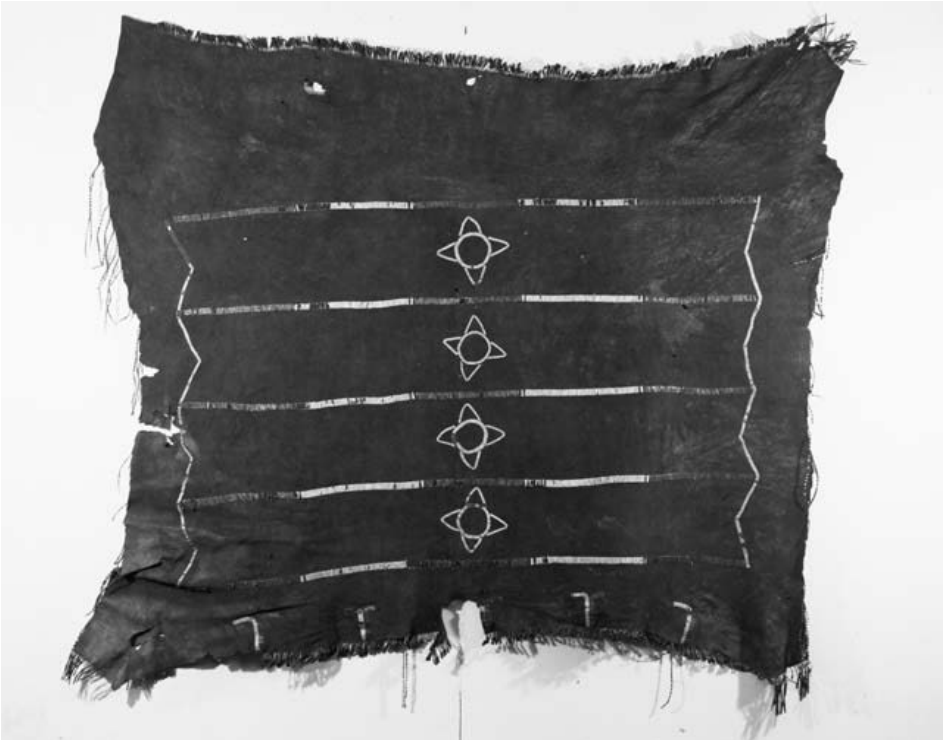
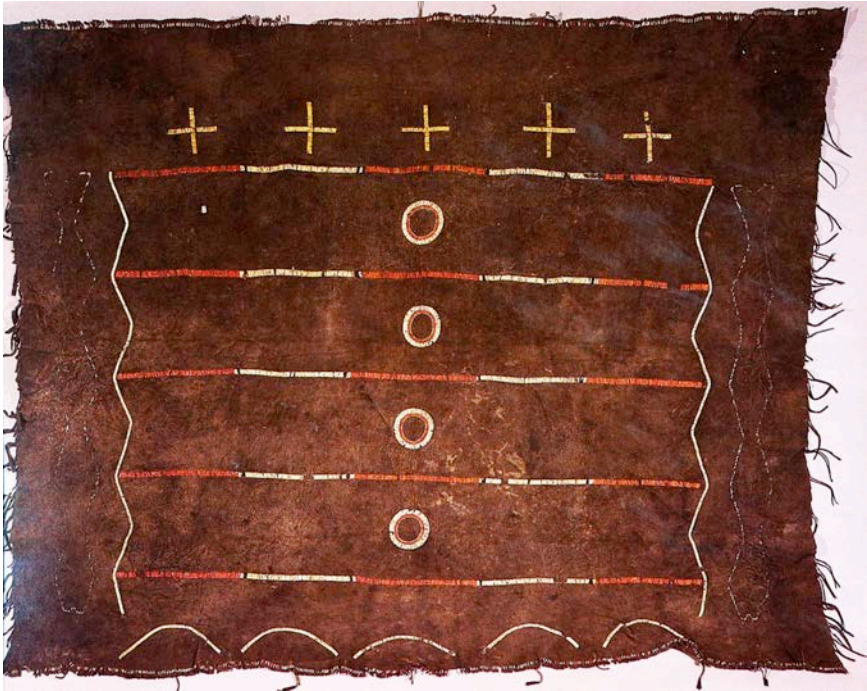


Modern replica
Scott and Cathy Sibley Quilled Bag

<http://contemporarymakers.blogspot.com/2010/08/scott-and-cathy-sibley-quilled-bag.html>

“Captain David Bates Douglass acquired this quilled leather pouch (on left) in 1820 while serving as a surveyor for the Lewis Cass expedition to the headwaters of the Mississippi River. This blackened deerskin pouch is decorated with quill-embroidered Thunderers, supernatural beings that fly through the sky, hidden by dark clouds. Thunderers are extremely powerful: thunder booms from their flapping wings, and when they blink, lightning shoots from their eyes. The two fish, probably lake sturgeon, may represent the owner’s clan affiliation. Holes in the upper corners of the pouch suggest a now-missing shoulder strap. It was probably used to hold herbal medicines, hunting charms, or tobacco.” (174)

Quill Decorated Hides

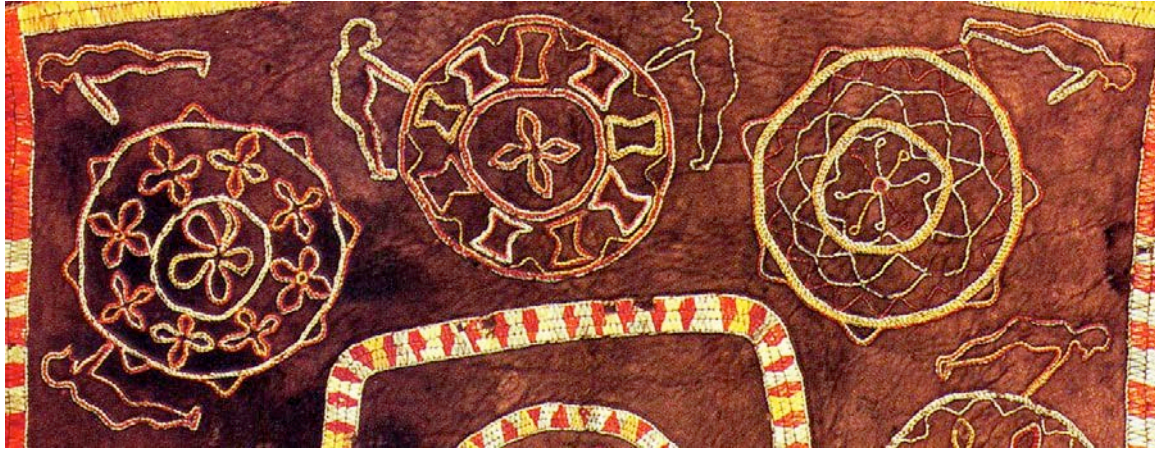


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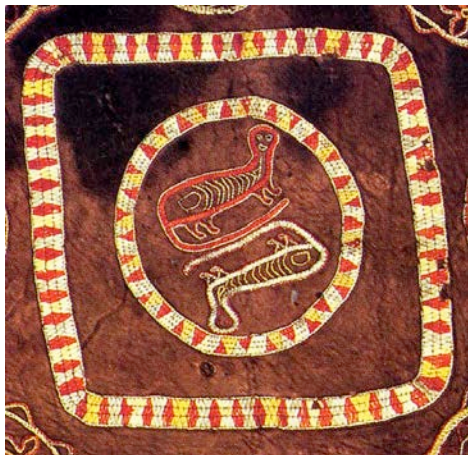


We cannot say for certain that these are Hodinohso:ni decorated hides. However, this indicates a style of design that might have been similar to any decorated hides made by the Seneca, Cayuga, Onondaga, Oneida or Mohawk.

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Twenty eight human figures join hands around the outside, like the Chiefs holding hands around the tree of peace. Inside are eight circles, perhaps representing clans. The bird and floral designs at the centre of each circle are different.



At the centre is an image of the underwater panther that is part of both Hodinohso:ni and Anishinabec culture.

Painted and Quilled Bags



Native Americans introduced tobacco to Europeans. Tobacco was, and is, one of the most powerful Native plants used in social, religious, and political settings. Native men tended several varieties of indigenous tobacco, which was mixed with other plants like bearberry and lobelia for smoking. Men commonly carried it in personal decorated pouches like this one. [Francois Xavier] Arosen [Mohawk] gave this bag to his English brother-in-law, the Reverend Stephen Williams. Stephen Williams' sister, Eunice, was one of many Deerfield residents taken captive during a raid by French and Native Americans in 1704. Upon her adoption into a Kanien'kehaka family, Eunice Williams became Kanenstenhawi, resolutely refusing to return either to her old religion or to her old way of life. She and her husband made four visits to her brother Stephen in Longmeadow, Massachusetts

<http://memorialhall.mass.edu/collection/itempage.jsp?itemid=5583&img=1&level=advanced&transcription=0>

Various Styles

Plaiting

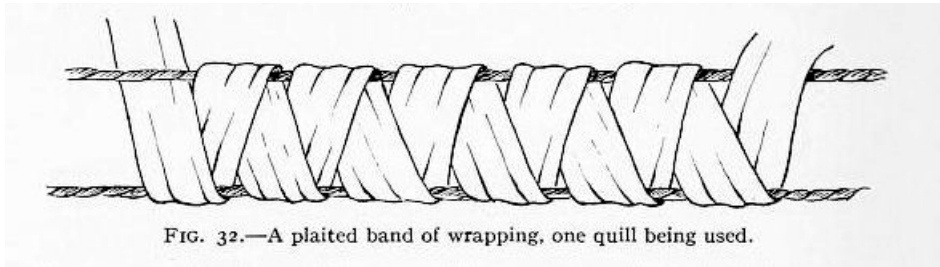


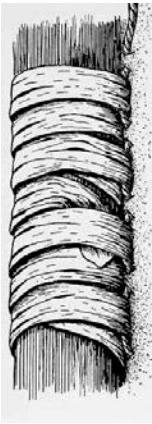
FIG. 32.—A plaited band of wrapping, one quill being used.



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Wrapping



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Woven (with plaited edges)



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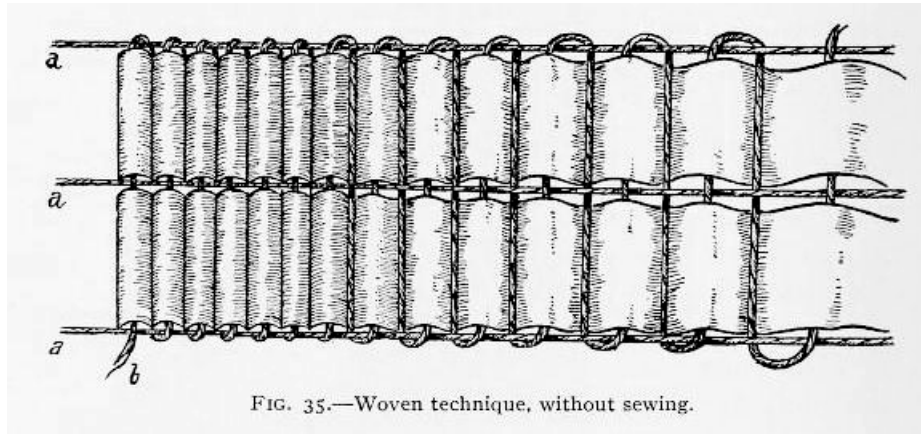
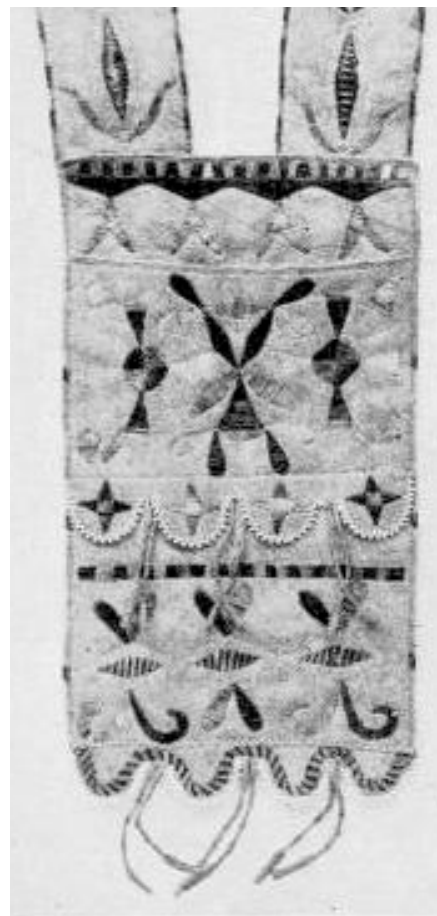
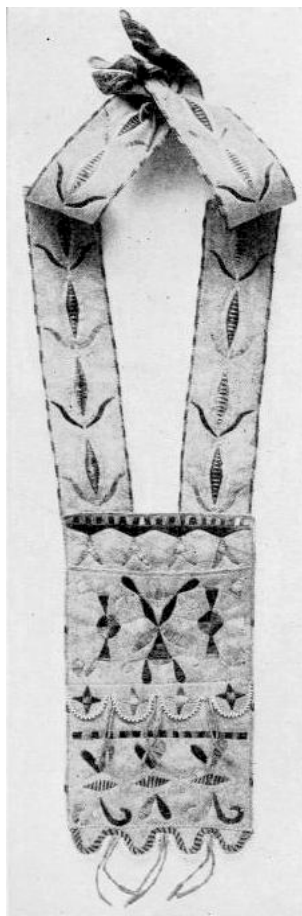


FIG. 35.—Woven technique, without sewing.



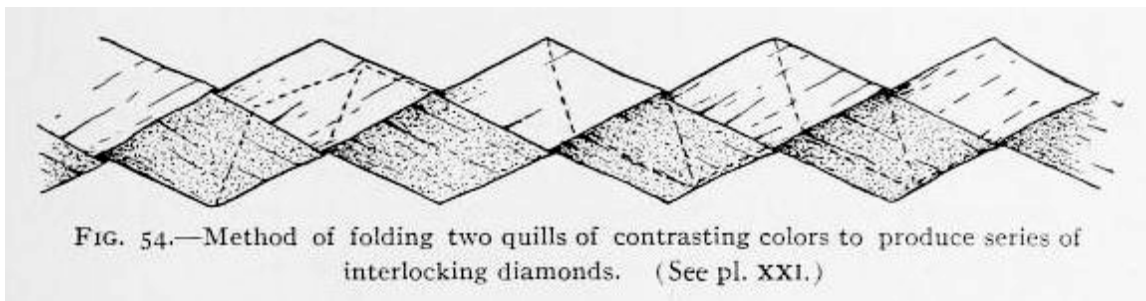
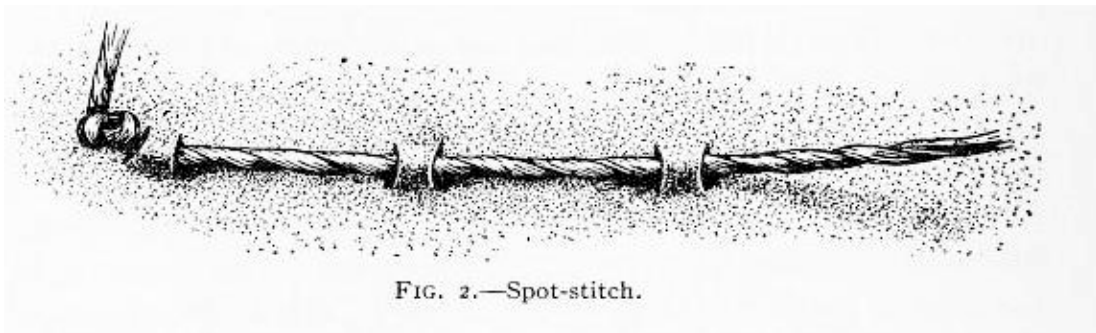
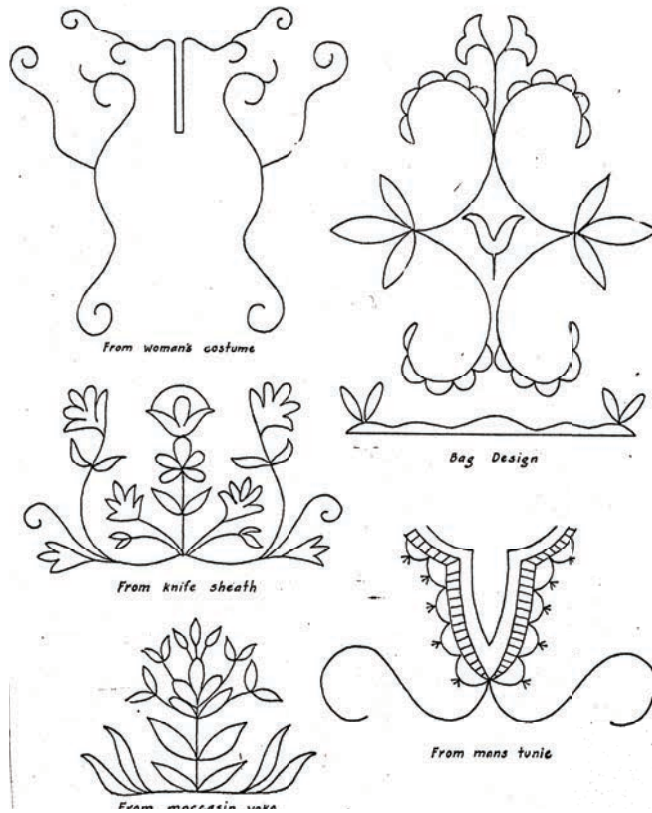
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Sewing Linear Designs



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IROQUOIS QUILL DESIGNS



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Seneca quilled bag with variety of sewing techniques

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PLATE XX
QUILLED POUCH

1/1069 IROQUOIS W: 6 1/2 IN

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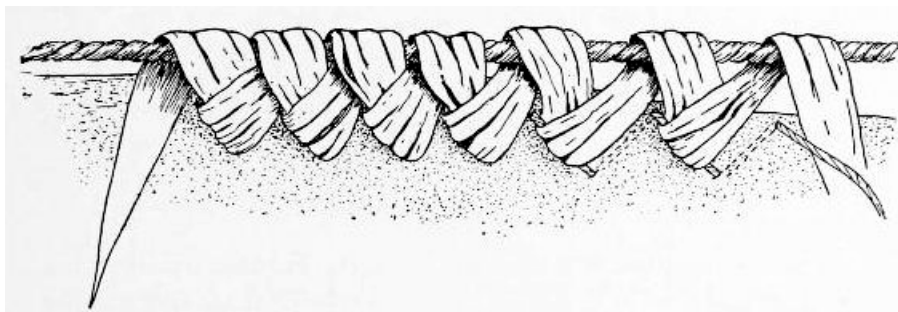
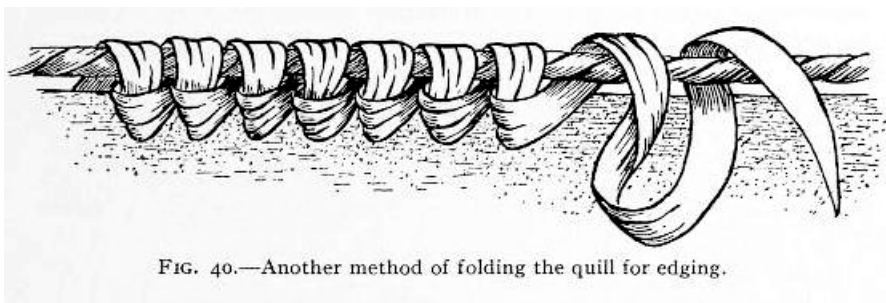
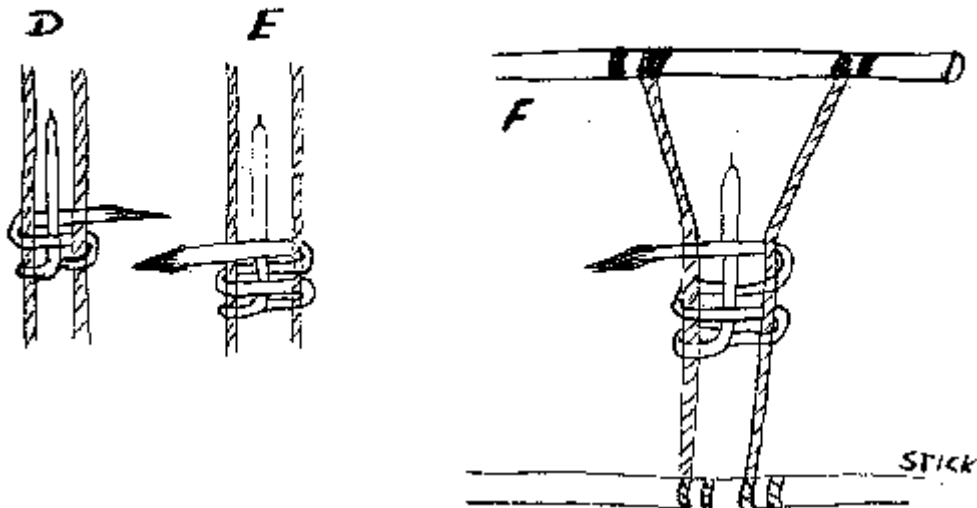


FIG. 39.—Method of folding a single quill on a cord of sinew or vegetal fiber.



Techniques for Sewing Quills to Hide

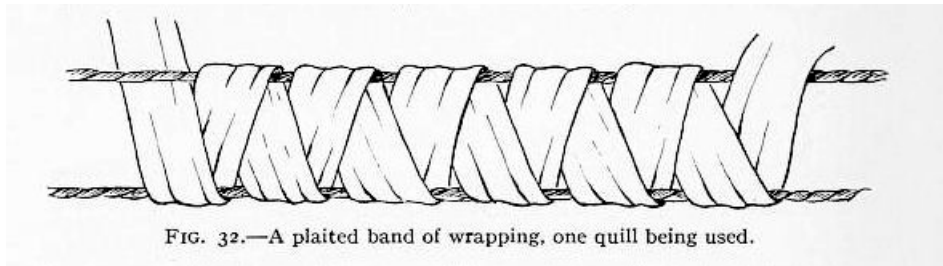
PLAITING



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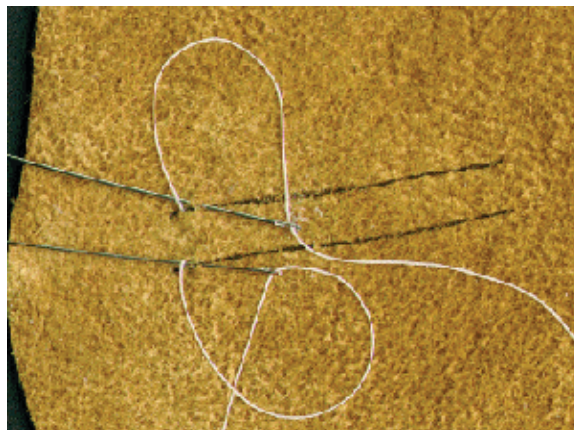
Illustration 2:

- A. Two parallel threads with the base of a quill laid between them.
- B. The quill going behind thread 1 and in front of thread 2.
- C. The quill going behind thread 2 and in front of the quill base and in front of thread 1.
- D. The quill going behind thread 1, the base of the quill and in front of thread 2.
- E. The quill going behind thread 2, in front of the base of the quill and in front of thread 1.

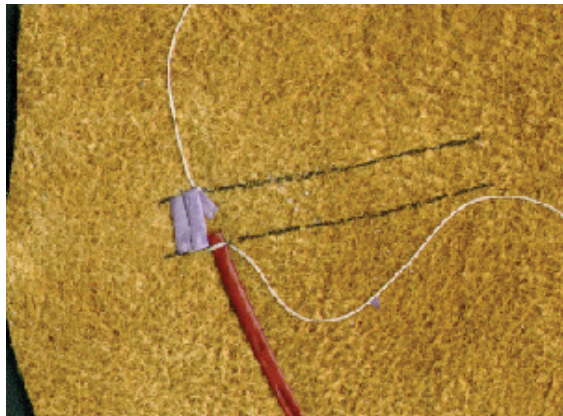
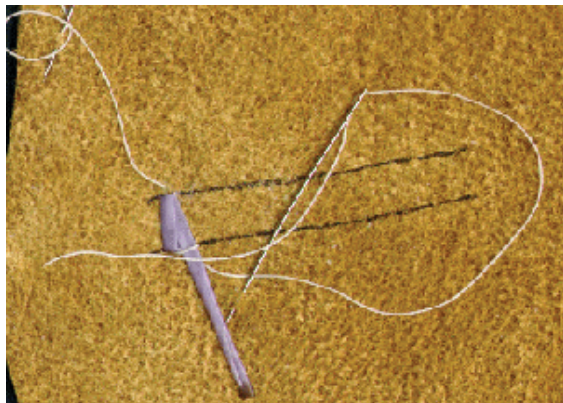
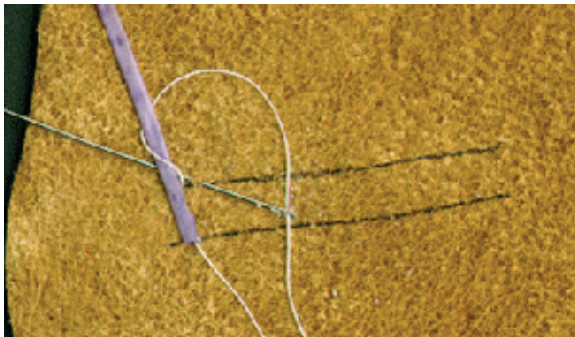
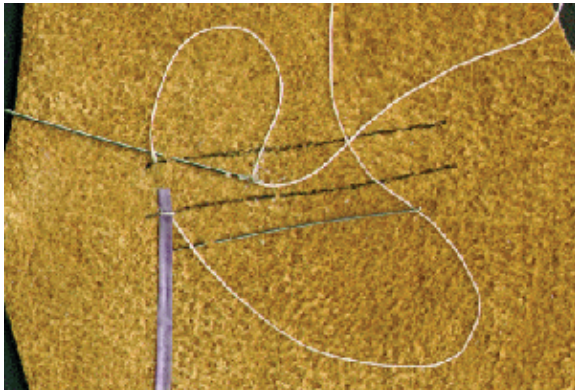


- F. Shows the method of tying the bottom of the threads close together and to a stick, and the tops of the threads further apart, also to a stick. The sticks are suspended far enough apart to cause tension on the threads. Pulling out and downward on the quill as it is worked between the threads will pull the threads together and cover them with the quills. To add additional quills, the base of the second quill is placed between the threads and alongside the tip of the first quill and the process A - E is repeated. To finish, the tip of the last quill is passed between the threads and under the last several wraps of quill and pulled tight.

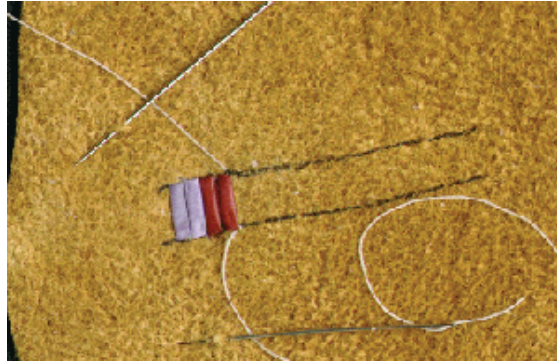
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WRAPPING

ILLUSTRATION #1

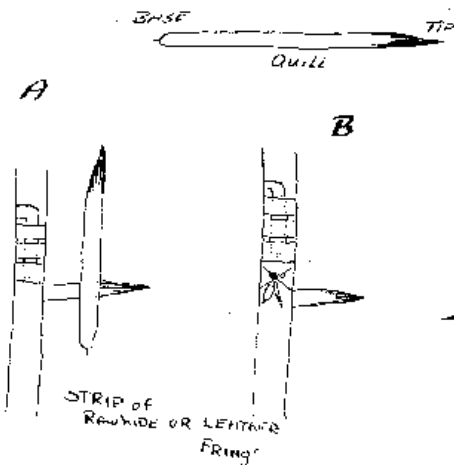


ILLUSTRATION #2

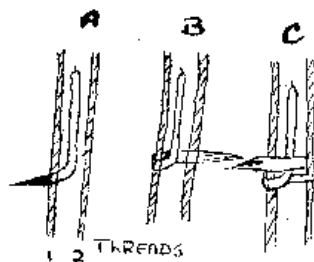


Illustration 1:

- A. The base of a quill layed on a fringe of leather or strip of rawhide, the method of anchoring the base of the quill with several wraps of the body of the quill, and the base of the second quill layed over the tip of the first quill prior to twisting the two quills together.

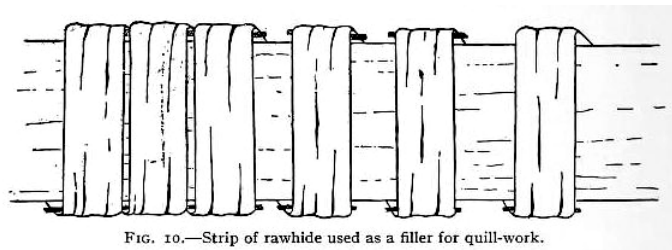
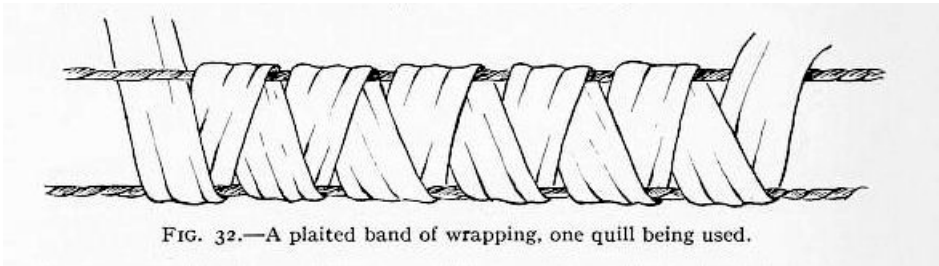


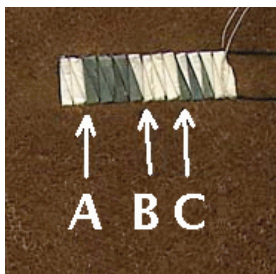
FIG. 10.—Strip of rawhide used as a filler for quill-work.

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- B. Shows the quills twisted together and the tip of the second quill as it is to be wrapped over the twisted section of both quills to anchor them to the strip being quilled. This technique is continued, additional quills being added as needed until the strip is covered with quills, at which time the top of the last quill is pointed toward the top of the strip and passed under several wraps of quills which will hold the tip in place. Quills should always be added on the back side of the strip which will cause the quilling on the front side of the strip to be smooth.



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SEWING

ILLUSTRATION #3

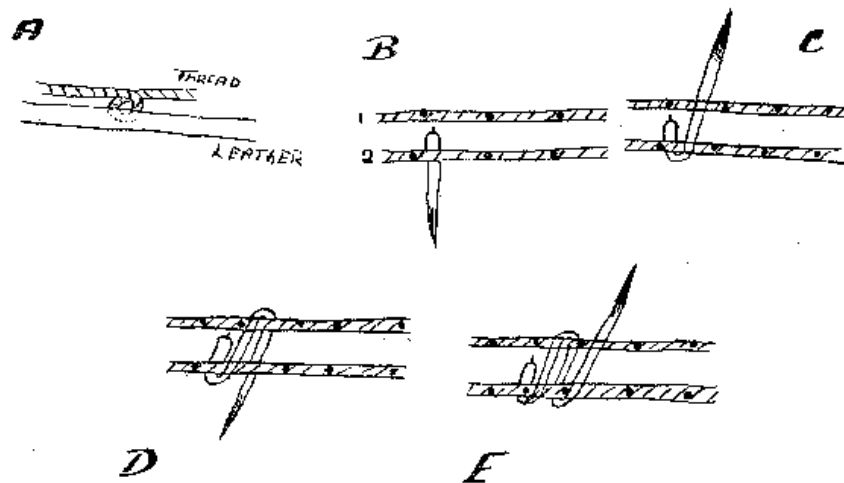
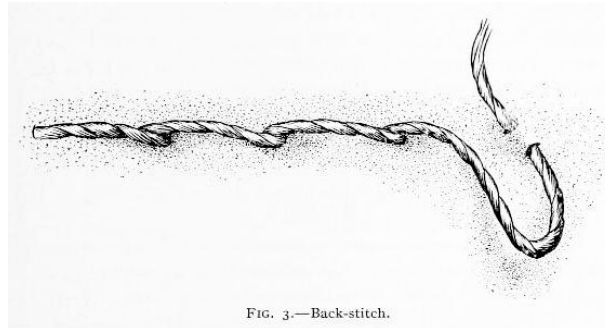
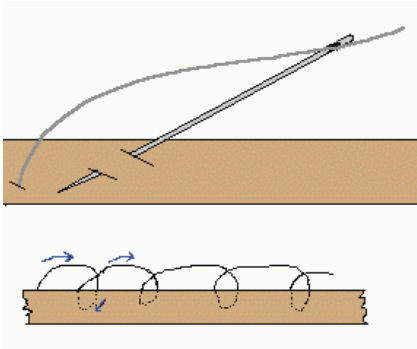


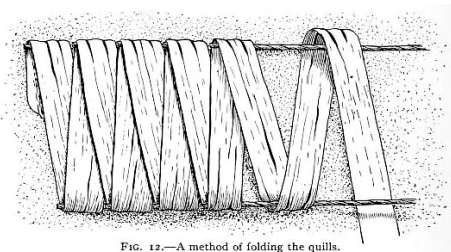
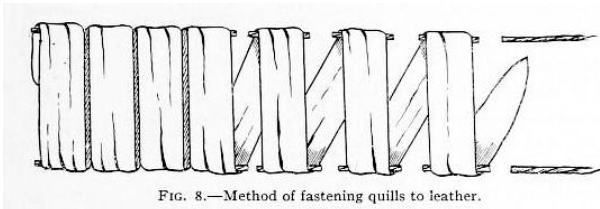
Illustration 3:

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A. Method of attaching thread to leather. Known as backstitch.



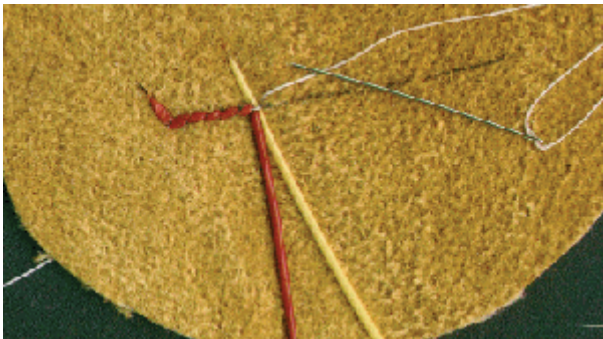
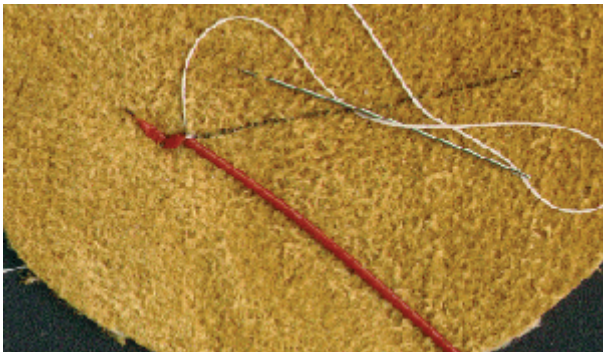
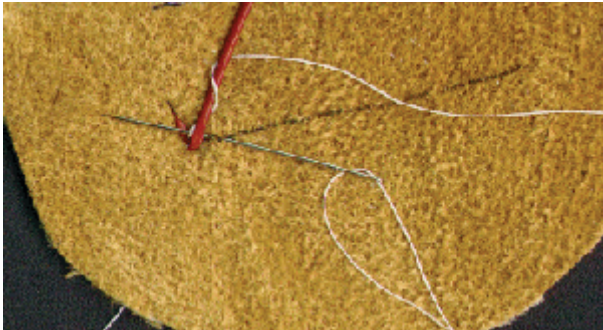
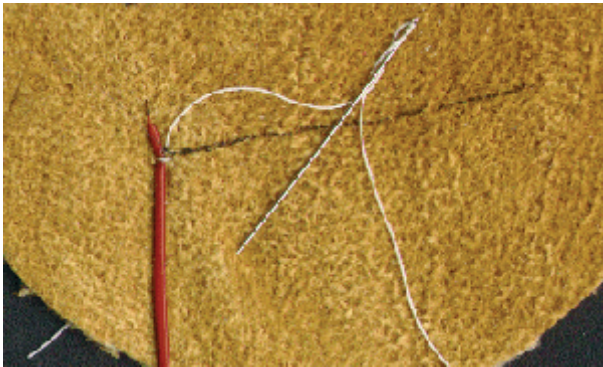
- B. Two parallel threads attached to leather and the base of a quill laid on the leather and under thread 2.
- C. Shows the quill being bent across both threads and,
- D. The quill going under both threads
- E. Shows the quill going across both threads. This process is continued until the quill is too short to go over both threads again, at which time the tip of the quill is left under the thread and the base of the next quill is laid under the tip of the last quill. Steps B - E is repeated until a section of quillwork of the desired length is completed.



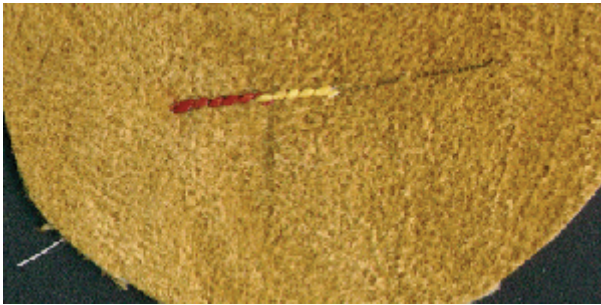
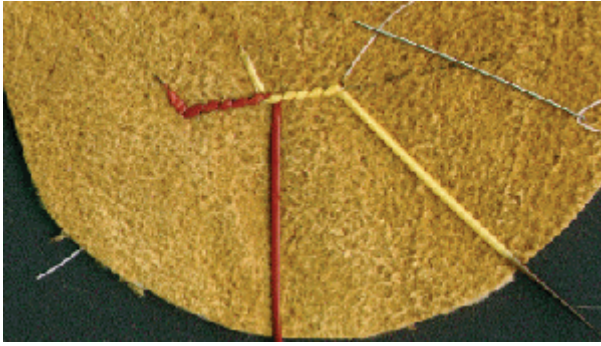
In illustration 3, the dots on the threads represent the points at which the threads are attached to the leather. By putting many sections of quillwork together, a large article of leather can be completely covered with quills.

Originally, threads of sinew were used when necessary to attach the quills to the material, but cotton thread is usually used today with all quilling techniques. By using quills of different colors, the design is created. After attaching the quills by the wrapping or sewing method, rub the surface of the quills with a smooth object such as the bowl of a spoon or a platter to achieve a good surface.

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Variations on above

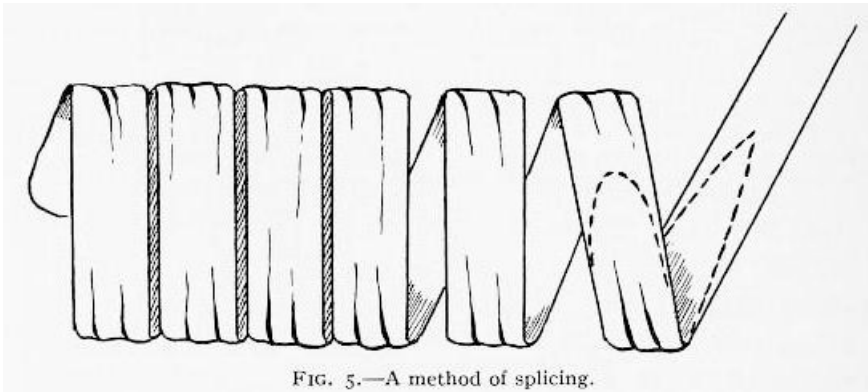


FIG. 5.—A method of splicing.

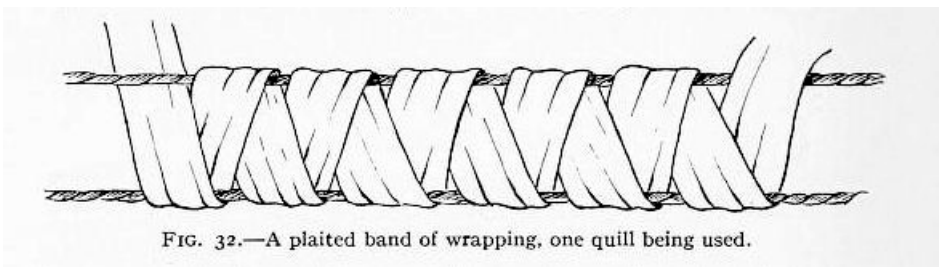
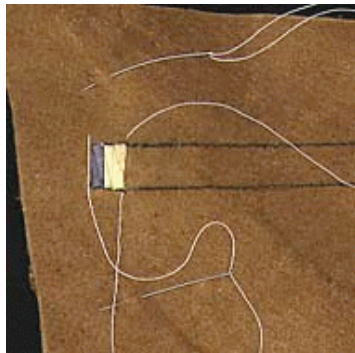
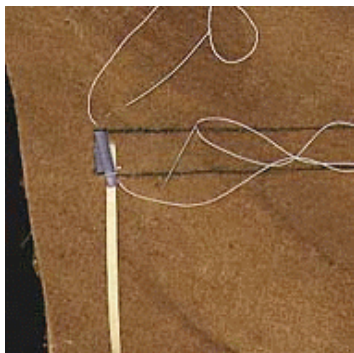
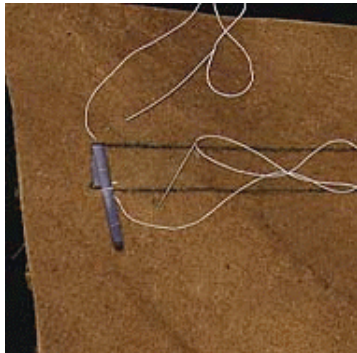
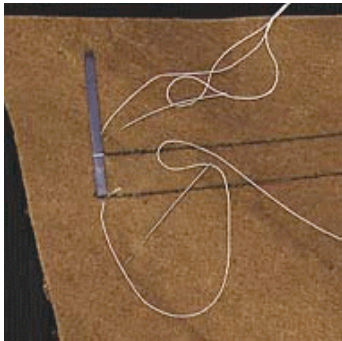
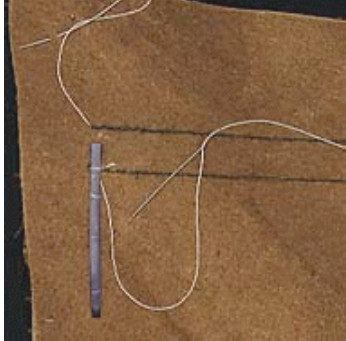
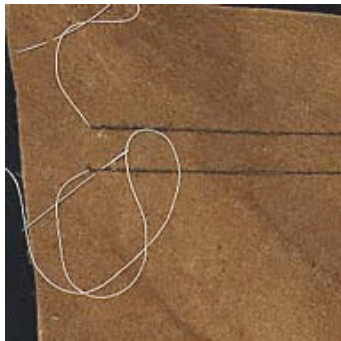


FIG. 32.—A plaited band of wrapping, one quill being used.

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Circle Designs

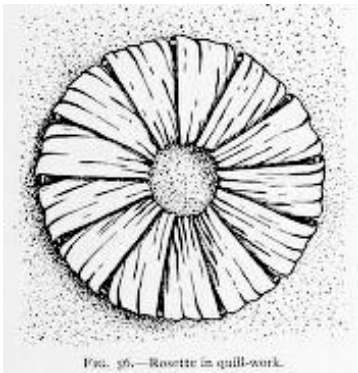
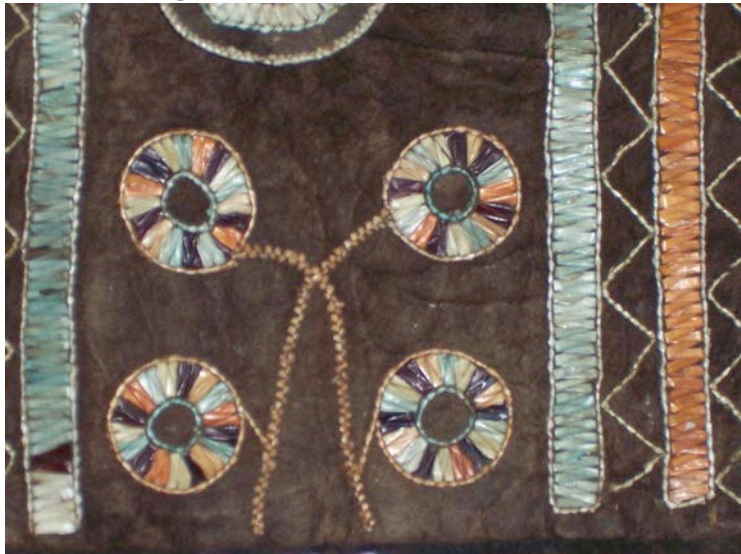
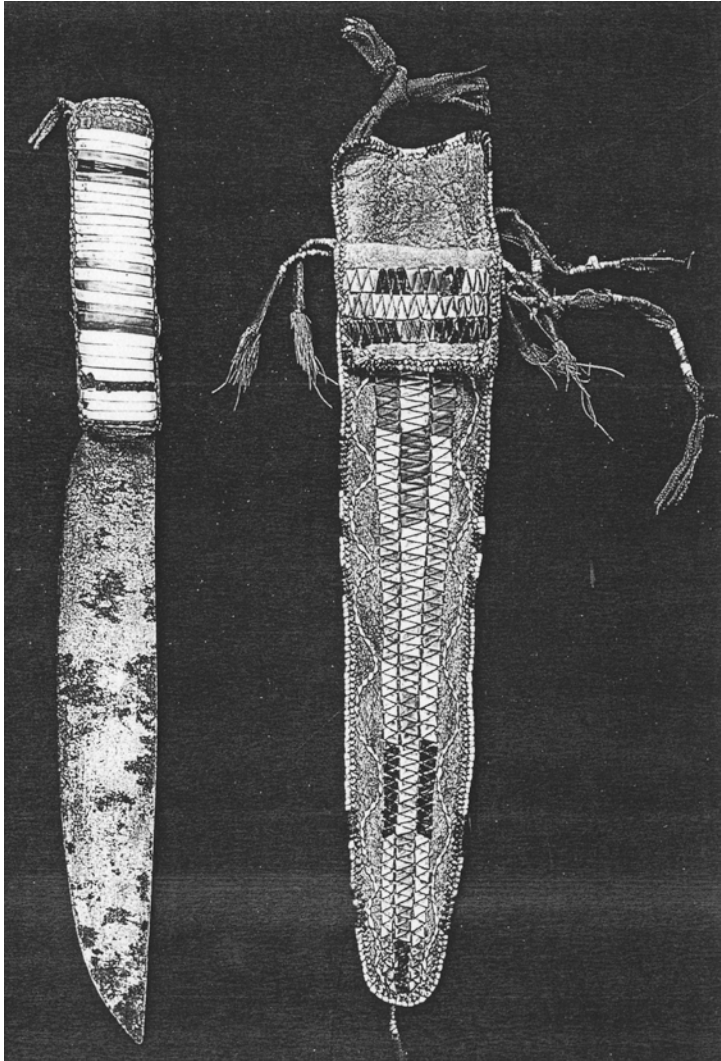


FIG. 56.—Rosette in quill-work.

Knife Sheaths



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Indigenous Knowledge Centre - Hodinohso:ni Art Lessons

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Compiled by Rick Hill, Research Projects Coordinator, and Roxanne Sky, Program Assistant, Deyoháh:ge: - Indigenous Knowledge Centre, Six Nations Polytechnic, P.O. Box 700, Grand River Territory, Ohsweken, ON, N0A 1M0

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