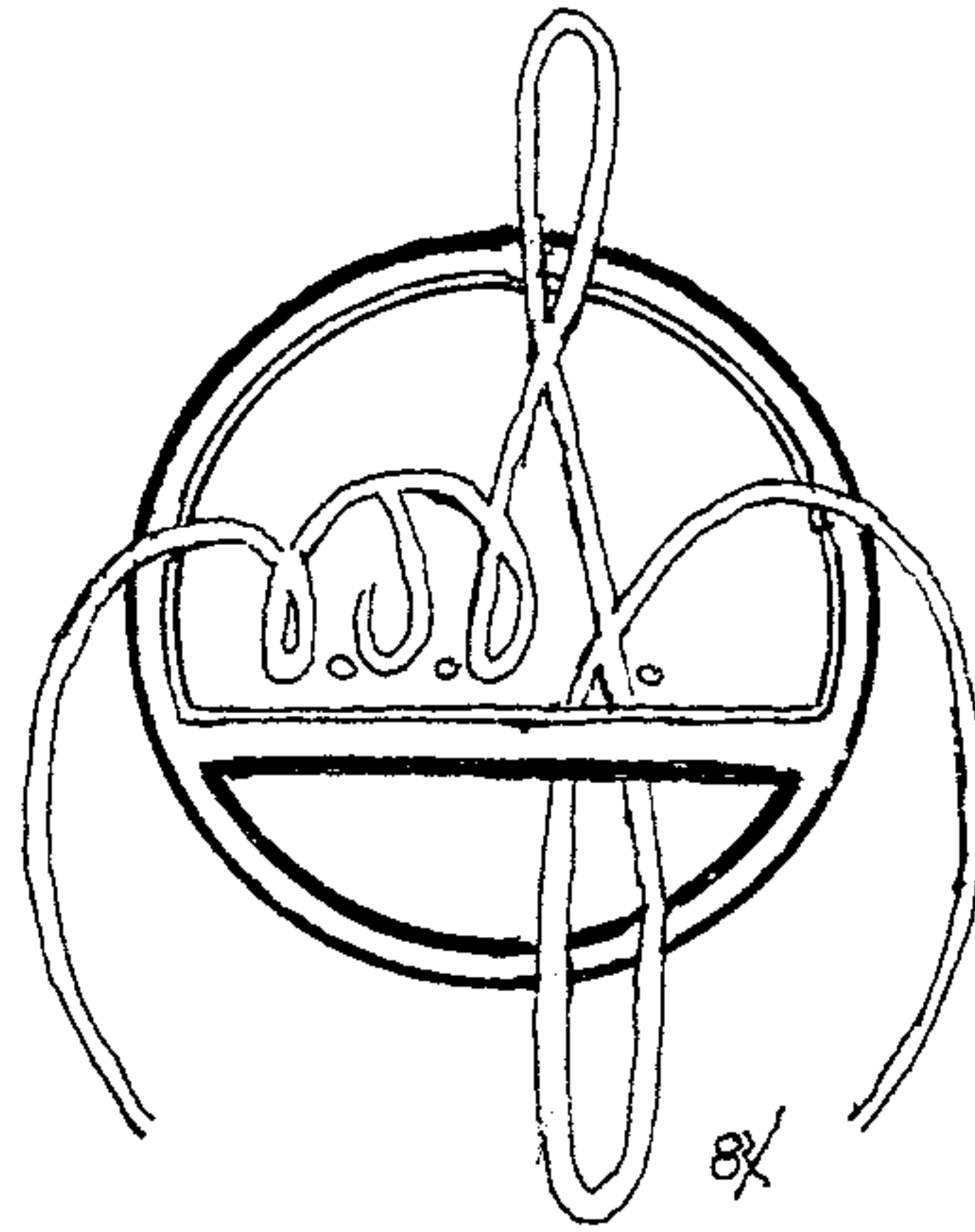


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Shield Art

SHIELD ART

Prepared and Illustrated
by



V. James Willow

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SHIELDS

The sizes, shapes, and designs of the shield are as diverse as the many cultures that used them. Shields were constructed of many different materials, depending on where, when, and in what society they were made. Various types of wood and metal were used as well as the hides of animals.

ROMAN/GREEK: In the ancient Roman Empire, the shield was part of the standard government issue of armor given to, or purchased by, each of the many soldiers that served in its various armies around the empire. These shields also had different shapes as well: ovals, rectangles, crescents, and circles. The shield was used for sport in the empire's gladiatorial arenas. The shields used in the arenas also varied in size and shape, depending on the gladiator's personal preference and style of combat.

In this culture, the shield was made by a metal-smith and was sold to whomever had the money to purchase them. Usually the purchaser was a gladiator, soldier, or a person representing a gladiatorial school. The shield was a very important part of the soldier/gladiator's equipment in battle and in the arena.

NORDIC: In the Nordic cultures, sometimes known as the Vikings, the shield was constructed of a mixture of woods and metals. Usually one person specialized in shield-making, but sometimes others also engaged in the craft. Shields were made for a specific person and no one else. Individuals could also make shields for their own use. A shield was rarely used by anybody other than the person for whom it was made. The shields owned by the Norsemen were painted with dragons, monsters, and other supernatural beings because these creatures possessed great power, strength, and courage. Sometimes the shield became useless to the men of the north, as they would be overwhelmed by what was known as "the berserker's fury." During these times it was believed that the gods controlled the warrior, and were greatly feared. The warrior consumed by the berserker's fury would not feel his wounds or even care if he were killed in battle. It was believed that upon dying he would be taken to the Viking heaven called Valhalla, the Hall of the Dead.

AFRICAN: A shield owner's tribal membership determined how the shield was to be made, shaped, and painted. Like the shields of the Northern countries, the African peoples also used shields as implements of war. Although these shields could stop spears, arrows, and blow-darts, they were not an effective defense against the more modern, more powerful weapons that came in later years.

The African shields were of different heights, usually reaching

from the shoulders to the ankles of the owner. The shields of the many tribes native to Africa were made and designed differently. Each shield was painted with the owner's tribal or personal designs. Like those of the Greco-Roman shields, the Africans made their shields in rectangles and ovals. One tribe might carve their shields from the wood of a tree, then heat the carved wood in flame to strengthen it. When this was completed, the shield was painted with that particular tribe's god, ancestry, or other fearsome power symbol. Another tribe might take a section of wood and scrape and pound it until the wood became flattened and smooth. The sheet of wood was then moistened until it became soft enough to be molded into the desired shape the maker or the tribe used most, before allowing the wood to dry and harden. These shields were also painted with symbols of strength to give the shield greater powers of protection, or perhaps to give the owner greater courage in battle.



The Africans were similar to the Native Americans in the manner of painting their shields with symbols of power.

AMERICAN INDIANS: In North America, the shield was employed by many of the Indian tribes that lived off, and with, the land. The shield held a significant role in the life of the owner. Although the shield was used in war, as in the eastern hemisphere, in America it was a warrior's most valued possession. To carry one into battle was something of a distinction, as the shield bearer was the most likely to be shot at. Capturing an enemy's shield was especially courageous and a distinctive feat. The shield was also a great help in battle, as it could stop arrows and small caliber bullets. A warrior depended more on the magic of his shield for protection than he did on the toughness of the thick hide of the shield itself(*1).

Unlike the shields of Europe, the Indian War Shield was made secretly either by the medicine man or by experienced warriors who had fasted and received instructions from their guardian spirits(*2). These shields were made of buffalo hide, and the front was painted with symbols that held a certain spiritual power. These symbols made the shield more personal and powerful to the owner. The shields were made after the cover was made. The shield was kept covered until the warrior went into battle; then at the last minute, the cover was removed. In this way the full extent of the shield's magic was exposed to the enemy.

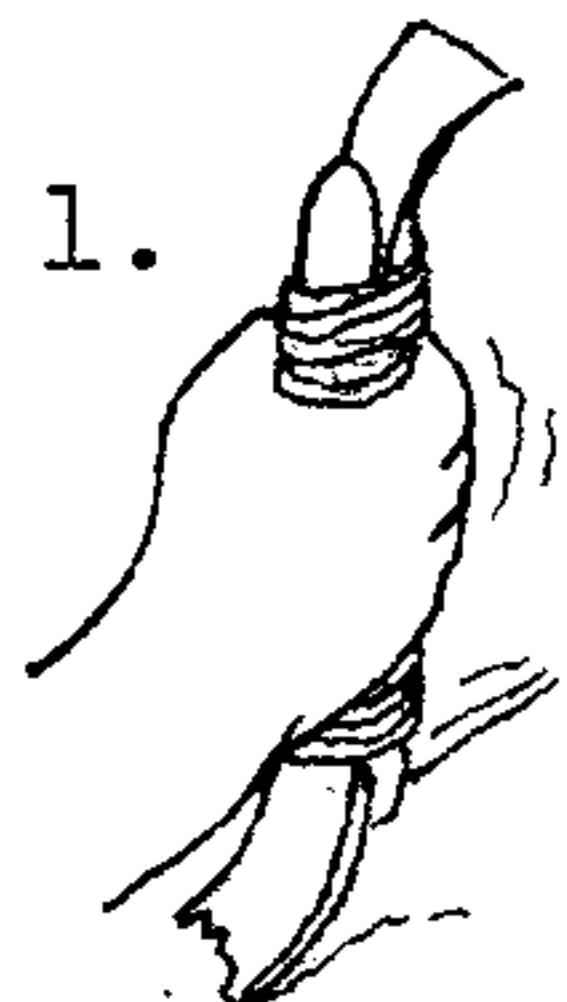
The size of the shield did not matter. It could be twelve inches in diameter, or one of the thirty-inch diameter shields often used by the Southwest desert Pueblo Indians. Regardless of the shield's size, the power remained the same. The smaller shields' powers of protection were as great as those of the larger ones(*3).

An overall look at the types of cultures using shields shows that most painted the surface of their shields with images of power as an added protection against an enemy's attack. Often these images served as spiritual aids as well.

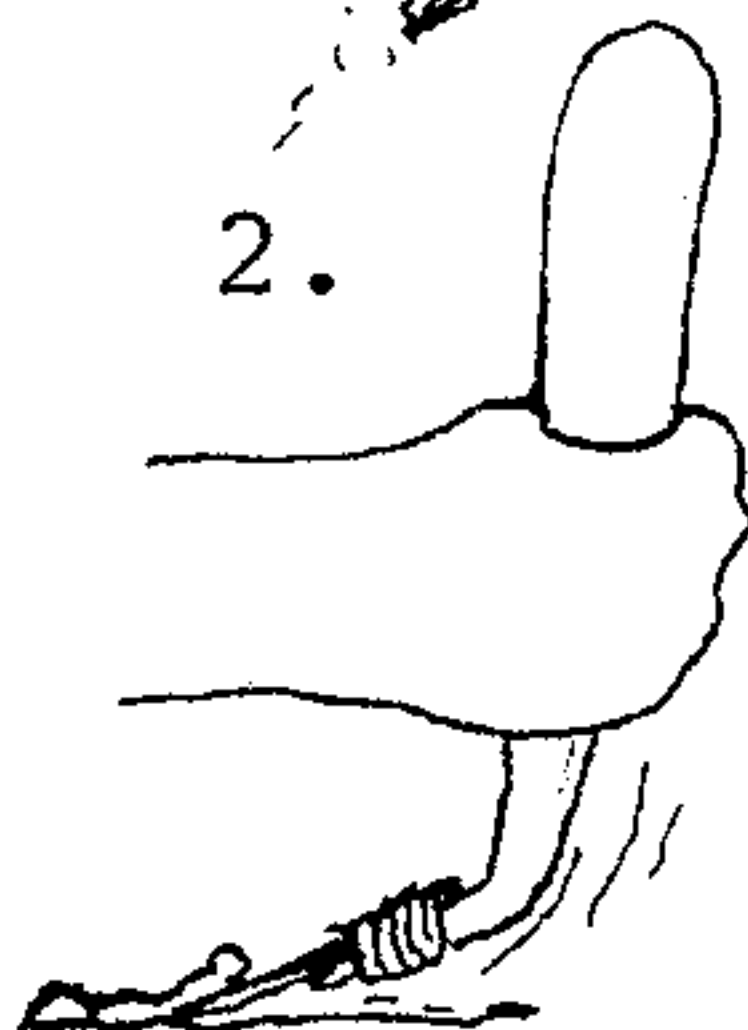
(*1, *2, & *3: see last page.)

RAWHIDE WAR SHIELDS

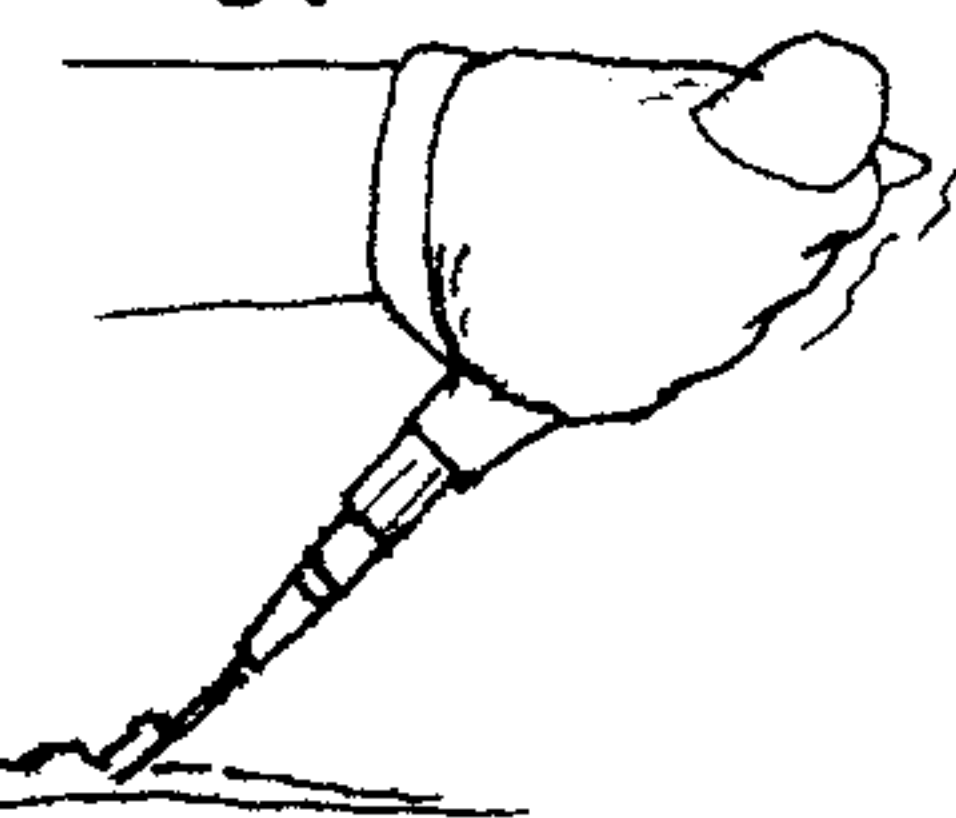
1.



2.



3.



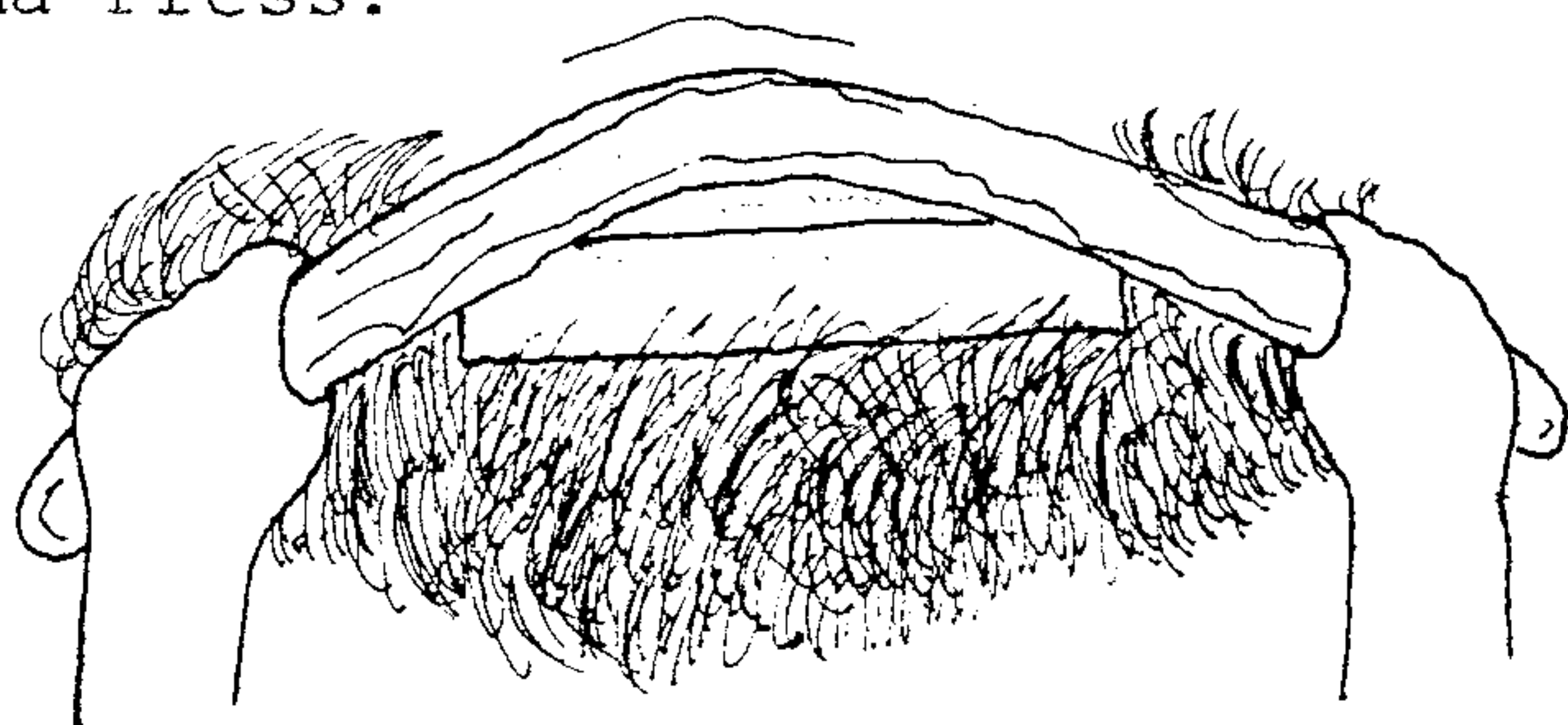
War shields were made from the neck or breast of a bull buffalo, since that part of the buffalo's hide was the thickest. As soon as the buffalo was butchered, the hide was immersed in water. To keep the hide submerged, heavy rocks were placed on the hide. After about four or five days, the hide was taken from the water and staked out on the ground with the hair side down. Using a "fleshing tool," all of the excess tissue was removed from the skin (See illustrations #1 through #3.). Once all of the excess tissue was removed, the hide was turned over and using an instrument similar to the one depicted in #4, the hair was scraped off. Once the hair was completely removed the hide was left to dry; then it was submerged in water for a few more days. When the hide was taken out of the water it was wrung out, again stretched out to dry. Once the hide was completely dry, the necessary amount of hide was removed for making the shield. When thinner hides were used, the shield was made from several layers of hide that had been sewn together for added thickness. The skin was steamed until the hide had contracted to the size desired by the shield-maker. Some tribes used hoops made of willow branches to give the shield its circular shape. The hide was stretched over the willow hoop before it dried, then lengths of sinew were used to tie the hide in place, with the willow hoop inside. Other tribes gave their shields a convex surface by staking the still damp hide over a mound of dirt until it dried. The shield was then shaped to the size that the maker wished it to be, and then was decorated.

The shield was among the owner's most prized possessions. It was not only his protection in battle, but also his medicine or spiritual power. The shield was hung in a place of honor at the back of the tipi, where the head of the family sat. The shield hung inside on days when the weather was bad and at night. On days of good weather, the shield was hung outside in the sunshine. The shield hung on a tripod, along with other medicine articles. The tripod consisted of three lances or staffs stuck in to the ground outside the tipi.

Like other articles made by men, a person had to fast and receive instructions from their guardian spirits before any work could be done on the shield. A medicine man may also have been asked to do the work and conduct the necessary ceremonies. The medicine man would be paid a previously determined amount of items: horses, robes, or other materials. Besides being painted, the shields were also decorated with various kinds of animal skins, feathers, and red flannel, whenever that material became available.

(This section based on Indian Rawhide: An American Folk Art, by Mable Morrow. Copyright by University of Oklahoma Press. Materials used by permission.)

(Also, thanks to Mrs. Helen Cedartree, for information on preparing hides for use in constructing the shield and the rawhide.)



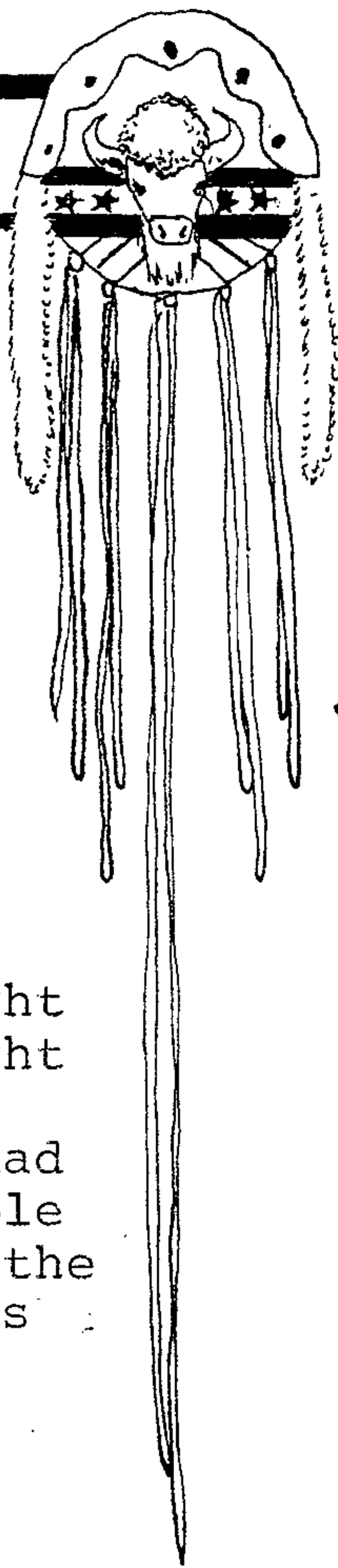
SHIELD ART/SHIELD MAGIC

The art of the Indian War Shields cannot be called true art, in terms of many of today's styles of art, even as artistic as it was. It was a mixture of symbolism, pictography, and sacred meanings that had been painted on the shield. It was believed that the painting itself had a special magic all its own. The designs on the shields were often realistic, much like the type of artwork used on the Winter Counts and men's possessions. Besides being painted, the shields were often decorated with different kinds of feathers, fur strips, and parts of hides. Whenever it became available, bright red flannel was also used. (*4)

The designs and decorations on the shields usually had a special meaning incorporated into the painting. The painting might show the animal that protected the owner; or the design might be from a dream or vision the owner had once had. The shield might also be a "family shield" that had been handed down for several generations. Because of the great number of family members it had protected, it stored up a great deal of power and was very valuable to the family. The decorations held a kind of mystical power in the painted design. The design painted on the front of the shield was either the same, a similar design, or an all together different image was placed on the soft buckskin shield cover. So as not to waste, or allow any of the shield's special powers to escape, the covering was not removed until the warrior went into battle.

Shields were made in secret to ensure that an evil spirit did not find and weaken the shield's special magic that was to be placed on the shield. As with the shields used and constructed in the European cultures, the shields employed by the natives of North America were also of different sizes. The shields of the Indians may have all been of the same circular shape, but they were decorated in a style and fashion that was unique and far more personal to the owner than the European shields were to their owners.

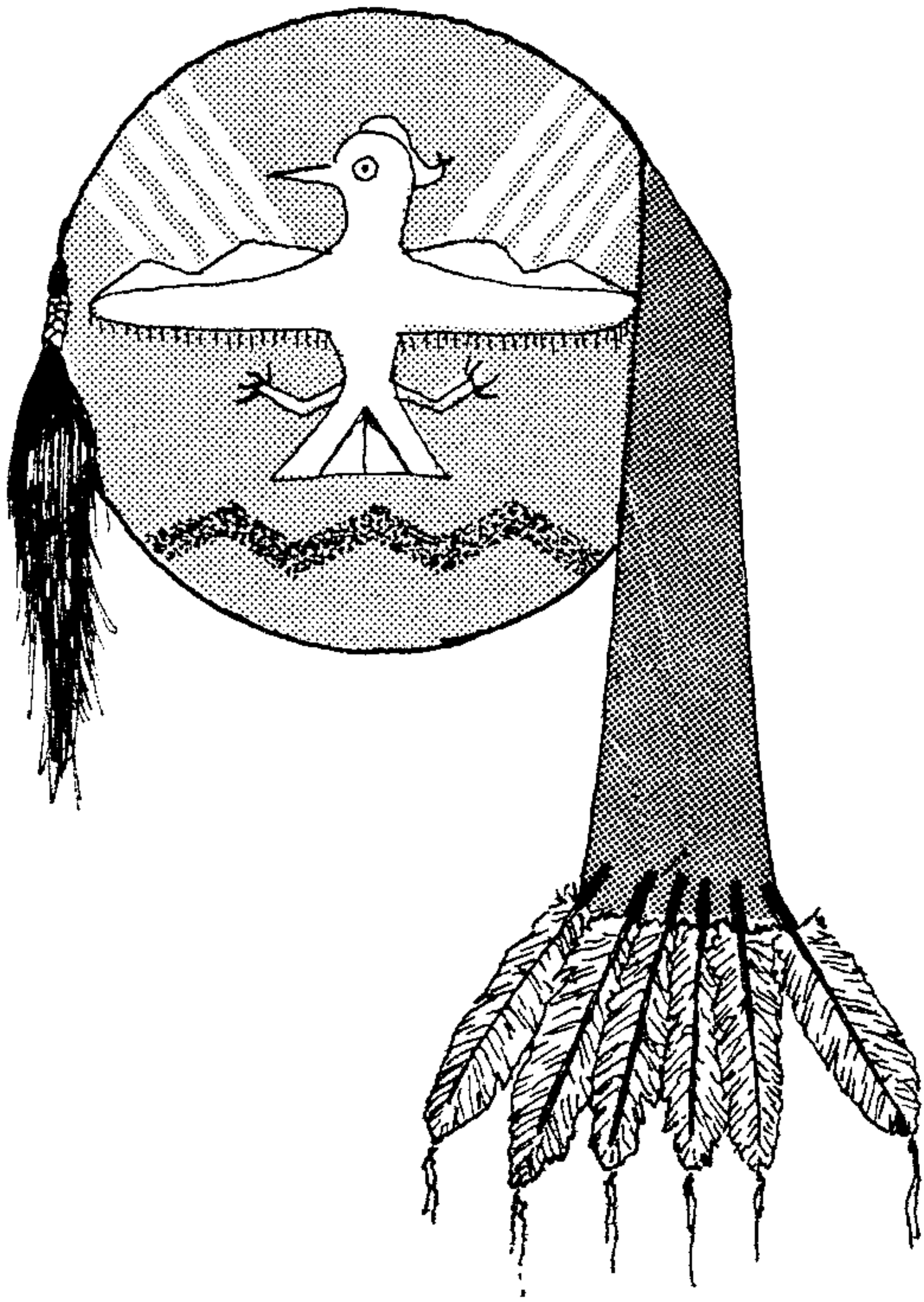
Animals, birds, symbols, and other objects painted or sewn onto the shields were the direct result of a vision the owner or the shieldmakers once had. A bear might mean that the owner would receive the strength of the bear; a deer might be used for its swiftness; or an eagle might give the shield bearer its swiftness and cunning. A turtle, which lived a long life was added protection. Other objects or symbols painted on the shield were clouds and rain, which meant the owner would have abundance and good hunting. The thunderbird gave the strength and power of the storm to the shield owner, while the image of the thunderhorse symbolized the thunder that rang from the cloud covered mountaintops. The thunderhorse symbol on a shield meant that the owner's horse would receive power, strength, and courage in battle.



(*4, see last page.)

SHIELD DESCRIPTIONS

1.



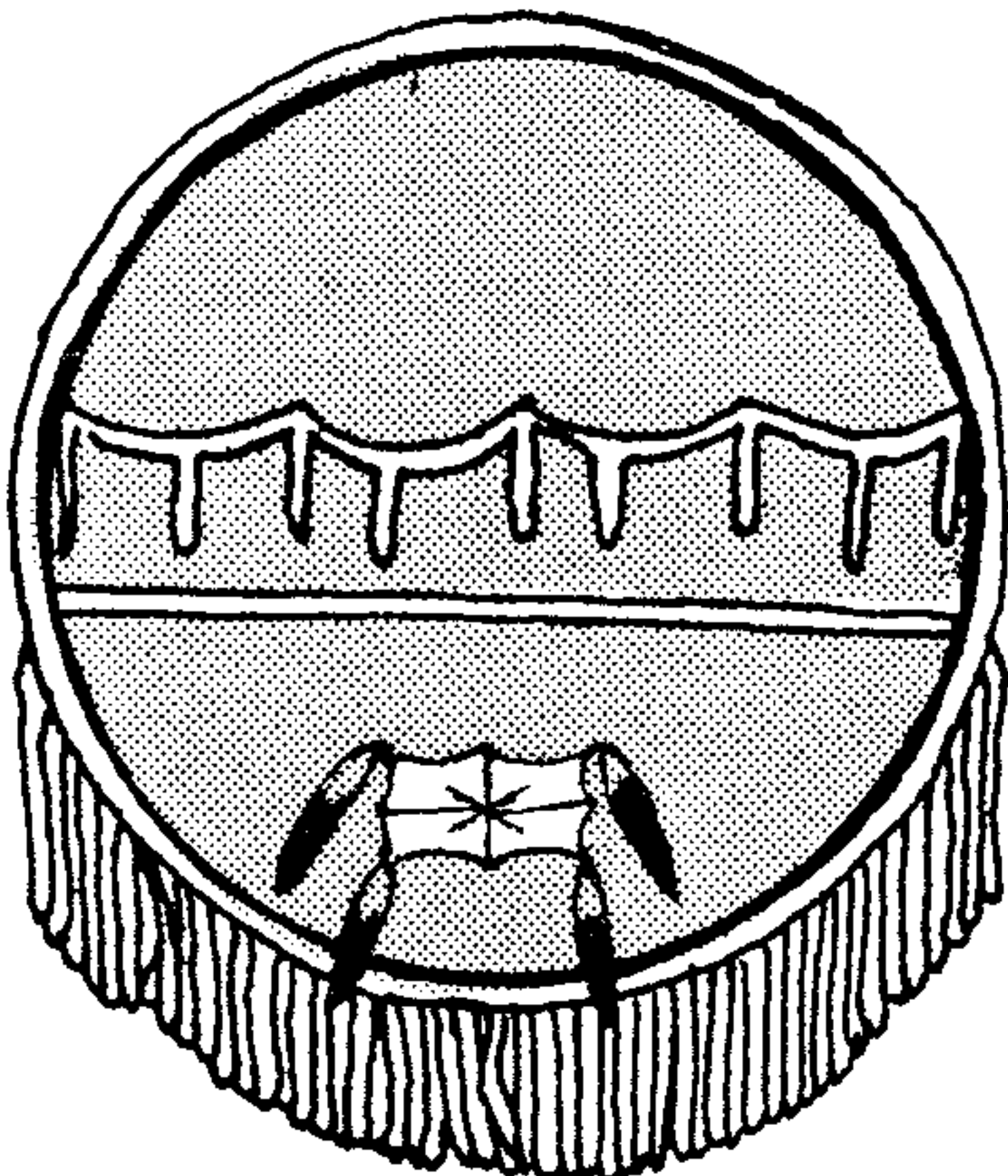
With shield depiction number one, the painting is either of an eagle or a thunderbird, although it maybe the latter. This symbol represents protection. A length of red material is sewn along the top. Usually the red material goes around the top and hangs evenly on both sides of the shield; sometimes the material only hangs on one side. Six feathers are sewn into the bottom of the material. Shown here, the eagle is blue with yellow sun rays coming from behind its wings. Along the bottom edge of the shield is a red bolt of lightning, symbolizing its death-dealing power has been conferred to the shield owner. Hanging opposite the red material are bits of fur, horse hair, or even a human scalp.

2.



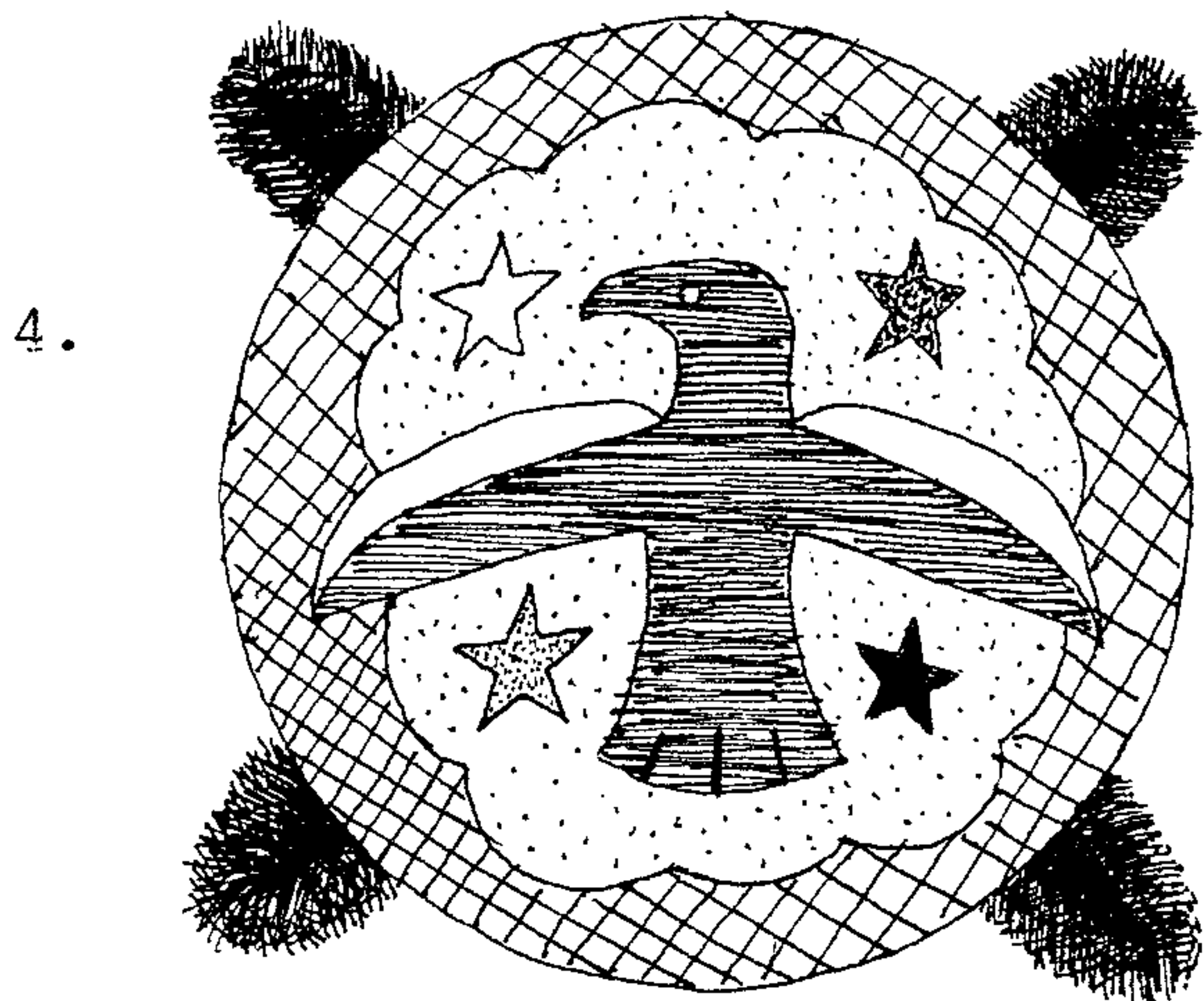
Shield depiction number two is probably Nez Perce. The horse painted on the shield is decorated with feathers and is colored light blue, which symbolizes smoke. The shield itself is also decorated with feathers, four on each side. The background is yellow, symbolizing the dawn of day. Along the edges are painted red arrow points.

3.

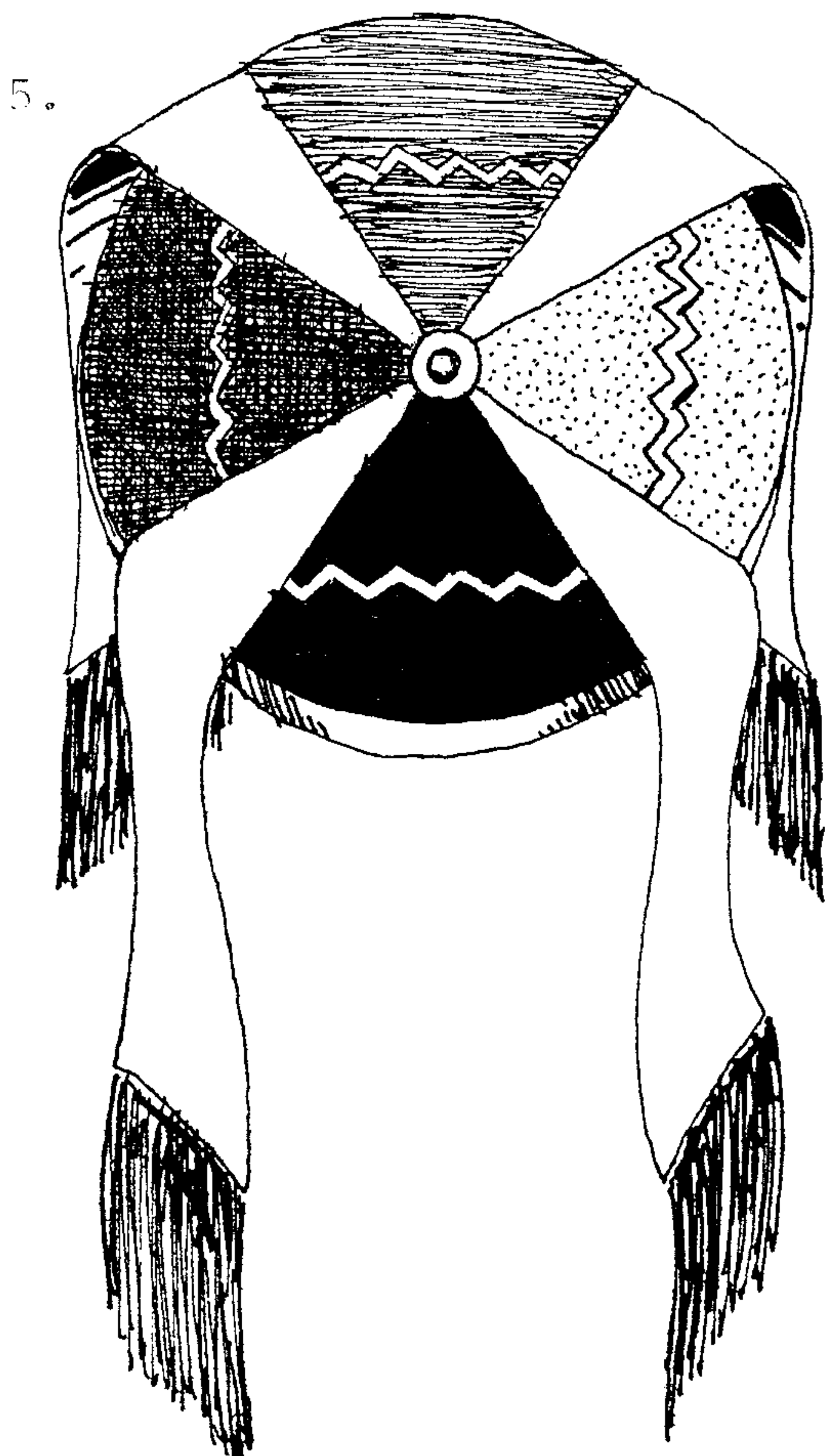


The background is white on shield depiction number three, while the rain pattern is blue, although it could be nearly any color. Below the rain pattern is a yellow star, from which hang small eagle feathers. A band of buckskin was sewn along the rim and along the bottom are fringes made of buckskin.

5.



In shield drawing number four, the eagle pattern is in dark blue on a white background. The four stars are painted in different colors: Yellow for the dawn, red for the day, green for the sky, and black for the night. A light-blue cloud bands the shield and four tufts of downy feathers decorate the shield's edges.



Depiction number five represents the Four Directions of the Universe in colors of red for the east, black for the south, yellow for the west, and blue for the north. Lightning connects the four points indicating the awesome power of the shield. Strips of fringe and colored buckskin extend from the four directions pattern of the shield.

Looks Long and the First Shield
Fiction by V. James Willow

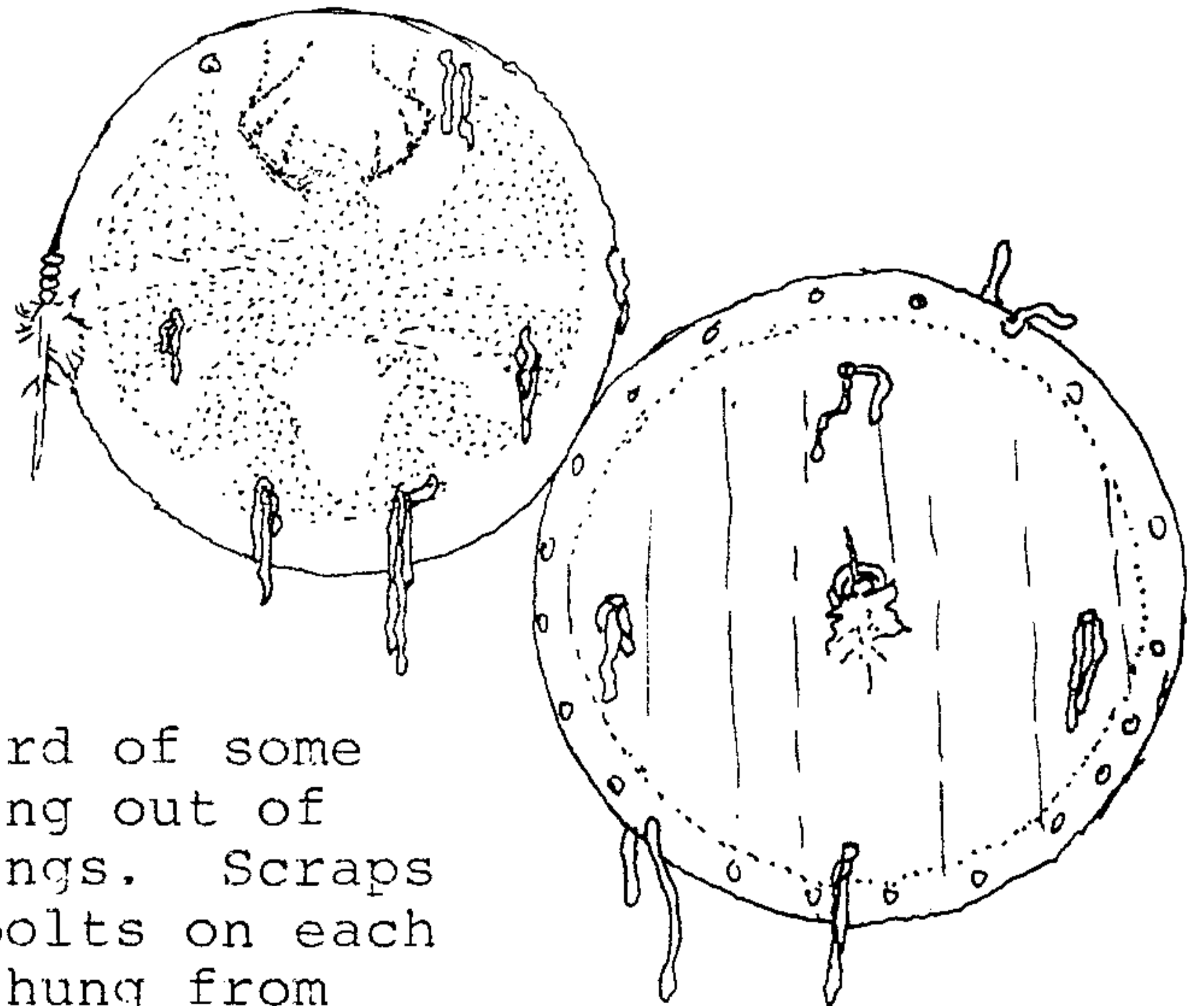
(Summer; 1947)

One day Johnny Walks Far was wandering through the hills around his reservation home, where he lived with his mother. Having a great desire to learn, he would sit for hours, listening to the elders of his tribe when they talked of long ago. That was how he got his nickname, "Listening Boy," a name he was proud of. Johnny always walked when he had thinking to do, and the harder he had to think, the longer he walked. Right then he had some very hard thinking to do. His grandfather told him to find a story that he would not believe, as Johnny rarely believed any of the stories that his grandfather told. Johnny found himself walking a long time and had gone a greater distance from his home than he had ever walked before. He did not mind, since he was used to walking long distances because his family did not own a car.

As he walked, Johnny found an old piece of animal hide half buried in the side of the hill. Picking it up, he examined it from every angle while he wandered on. He wondered how it came to be buried where he found it, and how long it had been buried there. Johnny could tell that it was very old and thought that it might be made of buffalo hide. He had heard that many things were once made from buffalo hide way back in history.

He sometimes felt sorry that he had never seen a living buffalo, like the kind that his grandfather spoke of with great reverence and saddened longing. In a way Johnny was also glad that he had never seen one, he did not want the sadness that haunted his grandfather's eyes when he spoke of the buffalo. He reasoned, "How can you miss something you never had, much less even seen?" Once in a great while, he would catch himself wondering about the mystic animal that had given his people all the things that they needed.

He thought that the piece of hide he found was a shield, like the kind he had seen in the mission museum. It may have been old and dirty, but to Johnny's eyes it still looked magnificent. At four points along the top and sides were bits of leather that had once held feathers. A scrap of a feather still hung on one side, as if too stubborn to let go. Johnny was not sure, but he thought that he could see a faint painting on the front of the shield. It looked like it was a bird of some sort, with four bolts of lightning coming out of its chest and spreading out over its wings. Scraps of leather hung between the lightning bolts on each wing. Another pair of leather strings hung from where the backs of the wings met the body of the bird. Between the two lower strings of leather there seemed to be a white outline of a buffalo head. The antlers of a deer appeared over the bird's shoulders.



Johnny stopped short, then went back to where he had found the shield. After a quick search, he found another leather object. This

one was larger around than the first, but was not as thick. It seemed to have a "pocket" of some sort inside of it, but opened on the bottom. Lengths of leather thongs hung from the top, bottom, and sides. In the center, a tiny piece of feather was tied to a small hollow bone. Johnny was sure that it was a shield cover. The object had painting in vertical lines of red, blue, white, and black. The paint was as faded as that on the shield.

Johnny was looking over his discoveries, not watching where he was walking, when he wandered into the small camp of an old man. The old man had been sitting patiently, as if he were waiting for someone.

"What have you got, grandson?" asked the old man, who was dressed in worn buckskin clothing. The old man hid his amusement when he saw how he had startled the boy.

"I do not know, grandfather." Johnny quickly pulled himself together and answered the old man. Johnny called the old man "grandfather" because the elders of the tribe still called any child "grandson" or "granddaughter," even if they were not related.

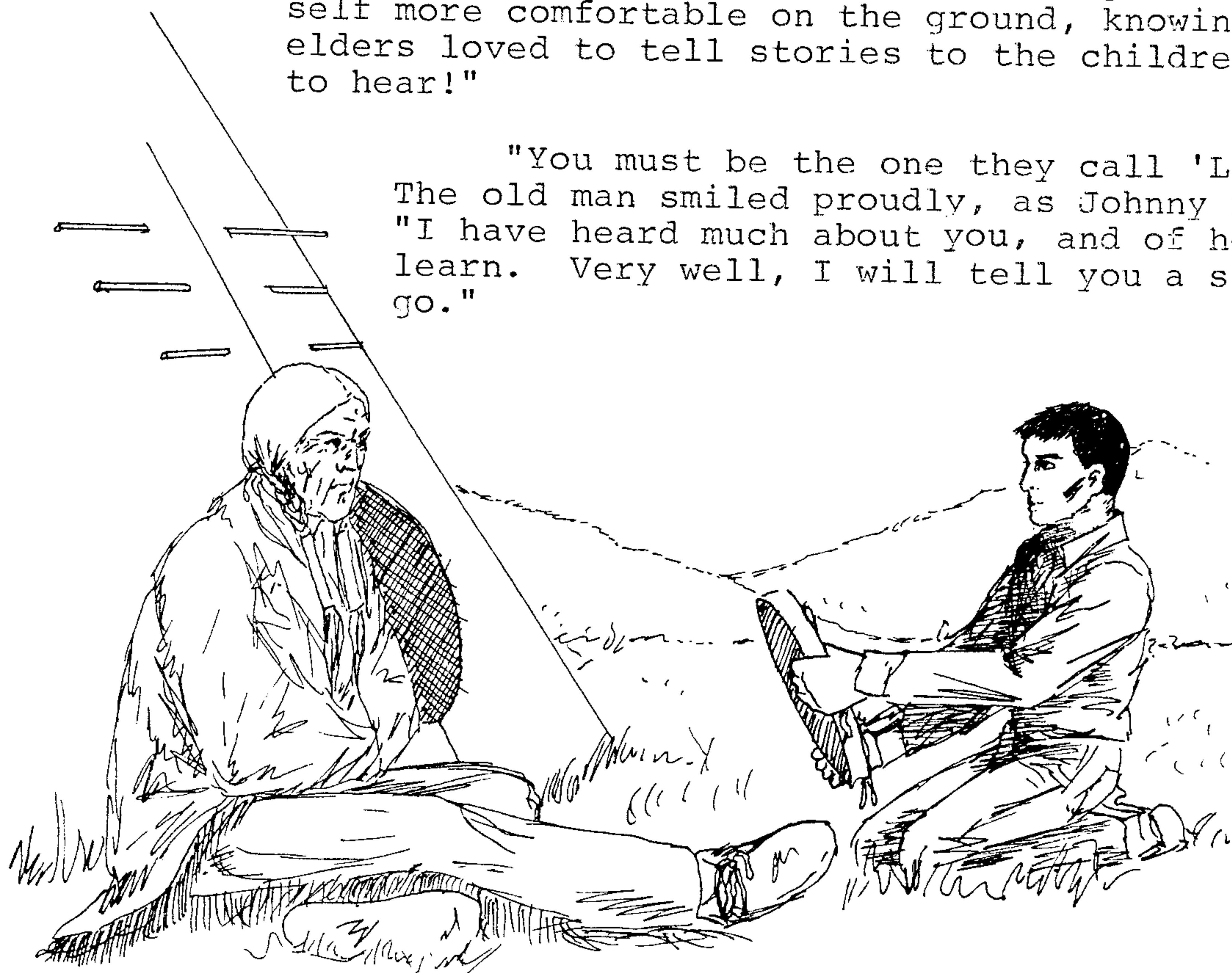
"I think it is a shield of some sort. It is very old and probably is not much use to anyone nowadays," said Johnny.

"Let me look at it." The old man held out his hand, while Johnny knelt down in front of him. "Yes! It is a shield! I have not seen one like this since I was a young man. Once this shield held great power."

"Tell me about it, grandfather, please?" Johnny made himself more comfortable on the ground, knowing that the tribal elders loved to tell stories to the children. "I would love to hear!"

"You must be the one they call 'Listening Boy'." The old man smiled proudly, as Johnny nodded his head. "I have heard much about you, and of how you like to learn. Very well, I will tell you a story from long ago."

"Thank you, grandfather!" Johnny smiled, knowing that the old man would have a good story to tell him.





"This story began long ago." The old man picked up the shield and looked at it before gazing off into the distance, as if he were looking through time to when the past still lived.

"Long ago, before the white man came to this land, and the Indian was still free, a young warrior, called Looks Long was walking through the mountains hereabouts. In his heart, he felt great sadness. His people had no way to protect themselves from the arrows of their enemies. Being a great warrior, as well as a great thinker, Looks Long wandered off into the mountains to try and find a way to help his people. He walked far and deeply into the wilderness, until he found a secret place where he felt a great peace come over him. It was here that he prayed, fasted, and sang in hopes that the Unknown-One-On-High would hear his prayers and look down and have pity for his plight and give him help for his people.

"Finally, on the third day, Looks Long fell asleep. In his dreams he saw many things. He knew that he was still on the mountainside, but it was covered with snow. From further up the mountainside, he saw a great white buffalo coming down to meet him. After a time, the buffalo was joined by a large buck deer. Together they began to stamp their hooves on the mountain, drumming out a beat that they began to sing to. Soon, they were joined by an eagle, which landed in a tree and sang along with them.

"The song sounded familiar to Looks Long, but he could not place it. He knew that these were not "true" animals, but were, in truth, spirits using the forms of animals while they came to aid him. Knowing this, he sat quietly listening to their song, patiently waiting until the time he would understand what the song meant.

"Looks Long awoke, just as the sun was coming over the mountains in the east. He was rubbing his eyes when he heard the sound of someone coming to his secret place. He got up, just in case it was an enemy. To his surprise, it was an old man wearing a buffalo robe. The old man's hair was white with age, and his eyes looked frosty gray.

"'Hello, grandson," the old man spoke as he entered the small camp clearing. The old man was carrying a bundle on his back that looked like a parfleche made by the women of Looks Long's tribe.

"'You must be hungry; let me feed you." the old man, called Buffalo-robe, first offered Looks Long a bit of sage-hen. Looks Long refused, although he was hungry and had not eaten in three days. Second, Buffalo-robe pulled some fish out of the parfleche, again Looks Long refused. The third time, Looks Long accepted the food. It was buffalo meat.

"'My thanks, grandfather.' Looks Long took the meat and ate it. The meat was fresh and good tasting. Looks Long looked to where Buffalo-robe had thrown the other meats, and saw that they were old and bad looking.

"'Now, grandson,' Buffalo-robe stood beside the fire, 'Tell me, why

are you way up here all alone, and crying for your people?'

"'My people do not have a way to protect themselves from the arrows of our enemies.' Looks Long began his sad tale, 'So I have come here to sing and pray to find a way to help my people, that they may grow great and strong.'

"'Do not worry, grandson.' Buffalo-robe comforted Looks Long after hearing his sad story, 'I am a great and powerful medicine man. I may have the knowledge to help your people. I must leave right now, but I will be back soon. So wait here, sleep if you can.'

"With that, Buffalo-robe turned and walked up the mountainside. Looks Long watched him go, but soon found himself falling asleep against his will. He slept long and peacefully.

"'Grandson! Grandson, wake up! I have returned!' Looks Long found himself being shaken awake by the old man, 'I have brought my brother, Deer-blanket, back with me. He is also is a great medicine man, and has agreed to help you!'

"'Tell me, what do I need to do!' Looks Long quickly sat up, eager to be about the task of finding help for his people.

"'First, you must find an elk or deer hide.' Deer-blanket spoke. He wore a robe made of deer hide, that had the antlers of a deer fixed to the robe's hood, 'It is from these animals, that hide should be used to make the shield cover. The cover must be soft and decorated with symbols and designs of power, as in the manner of shields.'

"Looks Long listened, as Deer-blanket spoke. Hearing about the ways and manner the hide should be prepared.

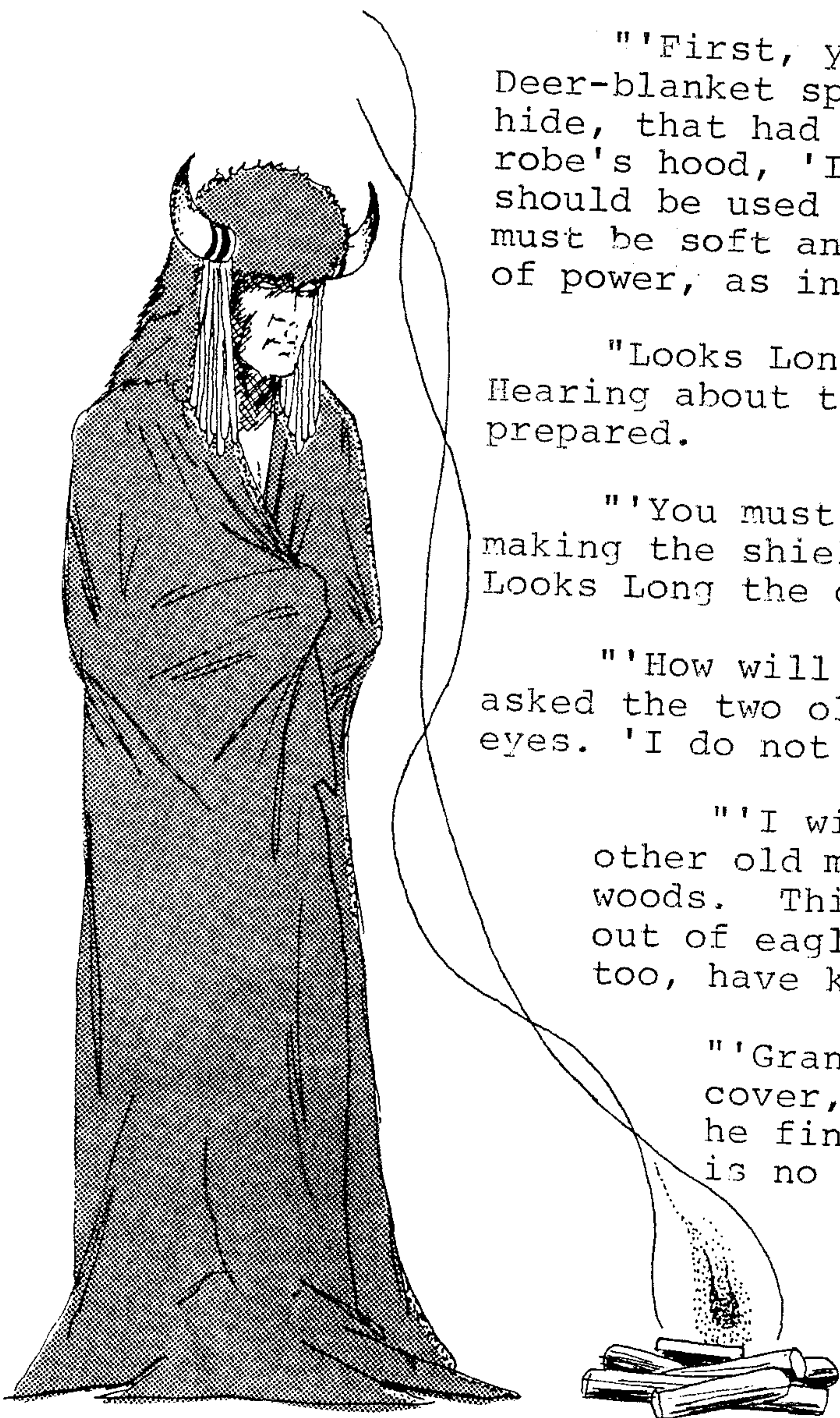
"'You must always make this cover first, before making the shield.' Deer-blanket finished telling Looks Long the directions.

"'How will I be able to do this?' Looks Long asked the two old men, with great confusion in his eyes. 'I do not know how this is to be made.'

"'I will teach you, grandson.' said another old man, as he came walking out of the woods. This third man was wearing a robe made out of eagle feathers. 'I am Eagle-feather. I, too, have knowledge that can be of help to you.'

"'Grandfathers, why would I make a shield cover,' Looks Long knew the answer before he finished asking the question, 'If there is no shield?'

"'The shield cover is, and always must be, made first.' Buffalo-robe said, 'I will show you how the shield is to be made. Now listen,



grandson, to what we are going to tell you. You will have to remember all the things that we teach you. You will have to take them back to your people, and teach them what you have learned!"

"Looks long sat up quickly and looked around, but he saw that he was all alone. The sun had not moved at all, he knew that he could not have slept long. Besides, it was in the middle of summer, and there could not have been snow on the ground.

"Soon, the small camp clearing had the meat and prepared hide of a deer sitting to the west of the fire, and the meat and prepared hide of a buffalo sitting east of the fire. The hides were cleaned, and ready for use, whenever they would be needed. To the north of the fire, sat small pots of paint Looks Long had gathered from around the mountain.

"The sun had just risen when Looks Long had returned to the camp, limping. In one hand, he carried eagle feathers of various sizes, while his other hand held a make-shift crutch. His left leg was wrapped with leaves and home-made bandages. He had been told, in his vision, that he would injure his leg, but would still be a great warrior, so he tried not to mind the pain. It was a small price to pay for the things he had learned and received.

"After a time, he had two circular pieces of hide sewn together, ready to be painted in the manner he had been told. From top to bottom, he painted stripes in colors of white, for the snow he received his vision in; black, to symbolize victory for his people in battle; red, for the earth, blood, and mankind as well; and light blue, for the fog that could not be held, and for the smoke that could not be seen. After the paint was dry, he took a sliver of bone and punctured the hide in the center. He made four more holes at the top, bottom, and the opposite sides of the center hole. Into each of the other holes, he tied several strands of leather, while in the center he tied a small hollow bone and a piece of leather with a feather attached to it. Along the bottom, where he had left an opening, he laced a different thickness of leather, so it could be opened and closed. After he had finished this work, he placed the shield cover on a tripod facing the sun. He knew that throughout the day, he would have to keep turning the tripod so it always faced the sun's rays.

"By the end of the second day, he finished digging the pit in which he would put the heated rocks for the next step. It was well after dark, when he finally laid down to rest from his hard work, and was soon fast asleep.

"The sun found him up and moving about, already a fire burned, to which he kept adding wood for heating the



rocks he would need. After he put the red hot rocks into the pit, he stretched a large section of buffalo hide over and above it, to keep the heat inside. All day he kept adding water to the pit, which made hot steam rise up and cover the hide. He kept adding more hot rocks as well, to keep the pit hot enough so that steam would rise whenever water hit the rocks. After a time, the hide was twice as thick as when he had begun. He knew that he was almost finished.

"After letting the hide cool, he sewed a length of braided leather to the back to serve as an armhold, then gathered his paints together. He set about the task of painting the medicine symbols he had learned on the front of the shield.

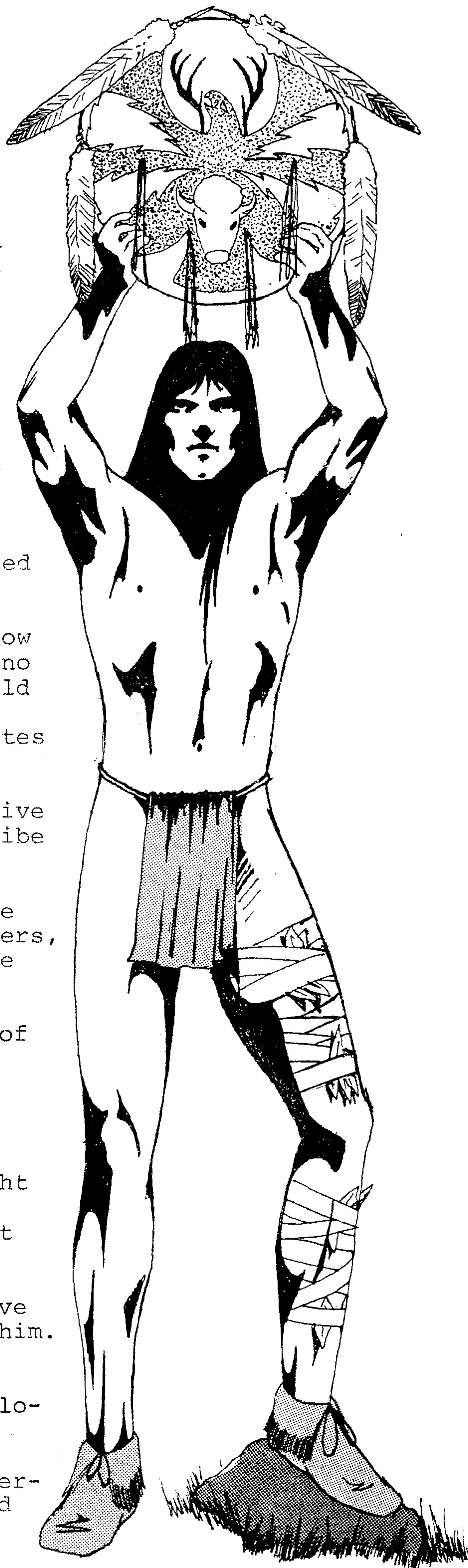
"In the center of the shield, he painted a large thunderbird with lightning on it's wings, to enable his own spirit to gain its swiftness, cunning, and strength. Just below the center, he added the outline of an albino bull buffalo, in hopes that the buffalo would give him it's strength and power. The deer would fight to the death, protecting its mates when danger threatened, so he painted the antlers of the deer over the thunderbird's shoulders. He prayed his spirit would receive that kind of courage when his family and tribe met danger.

"Along the top of the shield, where the tips of the wings ended, he sewed two feathers, then at the opposite sides of the shield, he sewed two more feathers. The feathers were there to help grant him the things he would need in life and in battle. At the bottom of the wings, where they joined the body, he sewed several lengths of leather. He also sewed a few more lengths of leather between the lightning bolts on each of the bird's wings. The hanging strands of leather symbolized the rain that the thunderbird brought to the land to bring forth the abundance of the earth. Looks Long prayed it would grant his tribe abundance in life.

"The next morning, he was about to leave the mountain, when he heard a noise behind him. He turned and looked.

"'You have done well, grandson.' Buffalo-robe spoke softly, 'We are proud of you.'

"'Now you must rejoin your people,' Deer-blanket spoke, 'Your people are waiting, and



you have much to teach them.'

"'Carry your knowledge well!' Eagle-feather was the last to speak.

"'Thank you, grandfathers.' Looks Long smiled, then made his way carefully down the mountainside.

"Looks Long could no longer resist, he turned and looked back to where the old men had stood. To his surprise, he saw a giant buffalo walking up the mountainside, a deer dashing off to the north, and a large eagle was soaring off to the south.

"Looks Long smiled, knowing that he had had very good teachers. He turned and again headed down the mountainside to meet his waiting people.

"Looks Long became an even greater warrior, wise in counsel, gentle with his family, and brave in battle. He lived to see many of his grandchildren become great warriors. In time, he, too, became a great medicine man, like the three old spirit-men that had taught him in the beginning.

The old man's aged eyes were misty as he finished the story. He smiled as he looked down at the boy everyone called Listening Boy, to find him still deeply interested in the tale.

"But, grandfather," Johnny Walks Far asked, "What became of the shield Looks Long had made? Did he lose it?"

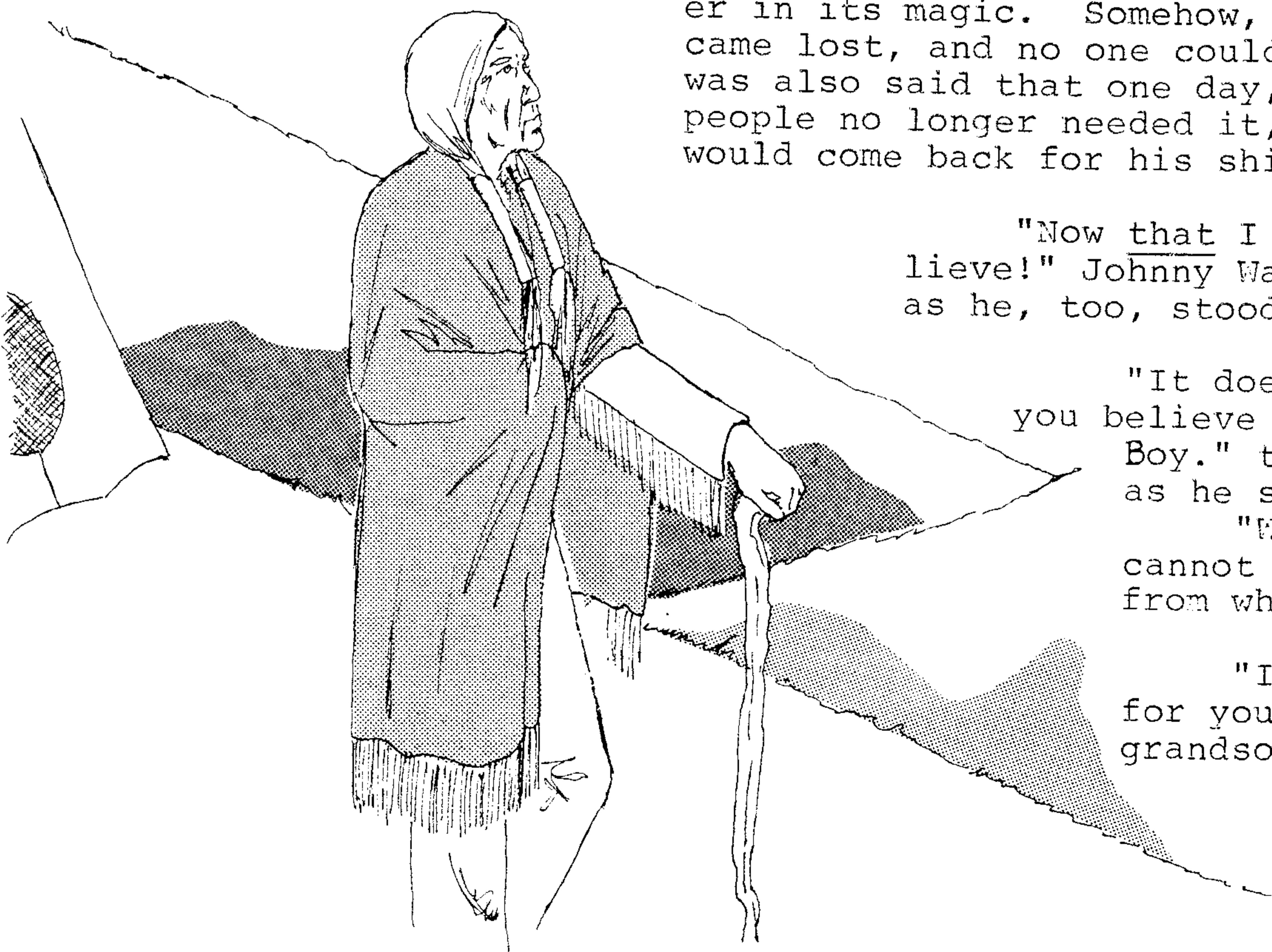
"No, grandson, he never lost the shield." Using his cane, the old man helped himself to his feet and looked off into the western skies. "The shield was not buried with him when he died, but was handed down from father to son for many many generations, growing stronger and greater in its magic. Somehow, the shield became lost, and no one could find it. It was also said that one day, when his people no longer needed it, Looks Long would come back for his shield."

"Now that I do not believe!" Johnny Walks Far scowled, as he, too, stood.

"It does not matter if you believe or not, Listening Boy." the old man smiled as he spoke softly.

"What is, is. It cannot be made different from what it is."

"I think it is time for you to head home, grandson." the old man



smiled again at Johnny Walks Far, "Your mother may have dinner ready for you when you get there. So hurry along, and remember what I have told you this day. One day in the distant future, your grandchildren will be in need of a story to listen to."

"Farewell, grandfather!" Johnny waved as he turned and began his journey home, carrying the old shield cover under his arm. He had already gone quite a ways when he remembered that he had left the shield back at the old man's tipi. He turned and ran back. He had just rounded a growth of trees, when he stopped and stared in surprise.

The old man's tipi was gone! All Johnny Walks Far could see was a young warrior from the days that lived in his grandfather's memories. He knew right away that it was Looks Long by the way he limped as he walked to a beautiful white stallion. The warrior climbed on the horse, turned, and upon seeing Johnny, waved before riding off. Johnny silently waved back, his arm slowly dropping to his side, as the horse and rider rose into the clear blue skies over the reservation!

The young warrior was carrying the shield, which looked as if it had just been made!

Johnny Walks Far smiled remembering his grandfather's words: "Grandson, do not be so quick to disbelieve the stories that you are told. There is always some truth in even the most unbelievable of tales!"

Johnny Walks Far grinned when the warrior was no longer in sight, then turned and ran home.

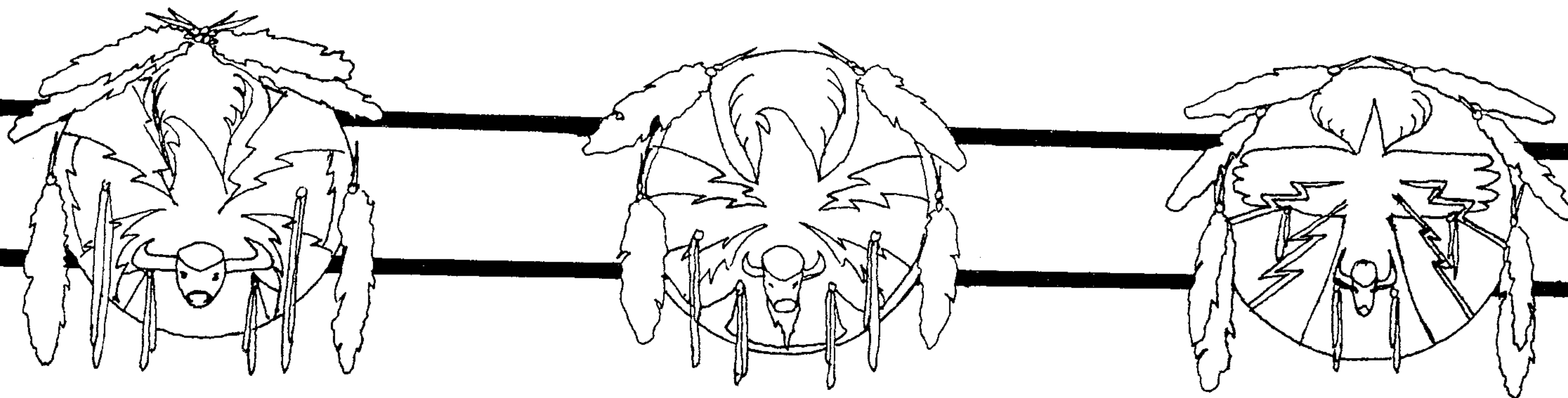
Finally, he had a story that he could tell his grandfather. He would see if his grandfather would forget his own advice and disbelieve the story he was going to hear!



MULTIPLE CHOICE

Directions:

After reading the story, Looks Long and the First Shield, read the following questions and statements, then circle the correct answer or the best conclusion to the statement.



1. Johnny Walks Far was called Listening Boy because...
A) he had big ears. B) he had good hearing. C) he would sit for hours, listening to the elders of his tribe when they talked of long ago. D) he wore a hearing aid.
2. Johnny Walks Far called the old man at the tipi, "grandfather" because...
A) the old man was senile. B) he did not know any better. C) the old man called him grandson, and Johnny believed him. D) None of the above.
3. Looks Long was wandering through the mountains because...
A) he was lost. B) he lost his shield, and was looking for it. C) he was looking for the three old men who hurt his leg. D) he was looking for a way to help his people.
4. Who or what did Looks Long see first in his vision?
A) Three old men. B) Three spirit beings. C) Three animals. D) Snow. E) All of the above.
5. How long did Looks Long's vision take to complete?
A) Three days. B) a few moments. C) four weeks. D) One month. E) None of the above.
6. Who advised Looks Long in the making of the shield?
A) The three wise men. B) The Supremes. C) Three spirit men. D) None of the above.
7. What did the old man at the tipi tell Johnny Walks Far?
A) A story. B) How to make a shield. C) How a shield cover was made. D) What the paintings on a shield and shield cover meant. E) All of the above.
8. What did Johnny Walks Far remember at the end of the story?
A) Never talk to strangers. B) Why he had to go home. C) His grandfather's words. D) The high price of beef.

9. Johnny Walks Far lived...
A) in 1947. B) on the reservation. C) with his mother.
D) in a home surrounded by hills. E) All of the above
10. Johnny Walks Far did not believe...
A) the old man's story. B) that animals could talk long ago.
C) that spirits could sing. D) that a spirit could and would return for something it left behind. E) None of the above.
11. What did Johnny Walks Far find first?
A) An old shoe. B) An old man. C) An old shield cover.
D) None of the above.
12. Why did Johnny Walks Far run home?
A) To get ready for school. B) He was late for dinner.
C) He had to tell his grandchildren the story he just heard before he sent them to bed. D) He was afraid of the ghost of the old man at the tipi. E) None of the above.

TRUE OR FALSE

Directions: Read the statements listed below, decide whether they are true or false, then mark your answer accordingly in the space provided.

	TRUE	FALSE
1. Johnny Walks Far was fourteen years old when he encountered the old man.	_____	_____
2. The old man was one of the three spirit men in the Looks Long story.	_____	_____
3. The old man was sitting in front of a tipi when Johnny Walks Far met him.	_____	_____
4. Looks Long was afraid of the spirit men.	_____	_____
5. Johnny Walks Far did not listen to the old man's story.	_____	_____
6. Johnny Walks Far and Listening Boy are the same person.	_____	_____
7. Looks Long fasted because he was not hungry.	_____	_____
8. The first old man to meet Looks Long wore a robe made of buffalo hide.	_____	_____
9. The old man at the tipi and Looks Long were not the same person.	_____	_____
10. When Looks Long left the mountain, he saw three different animals also leaving.	_____	_____
11. The spirit animals that met Looks Long and the medicine men who helped Looks Long were the same beings.	_____	_____
12. Looks Long made the shield first because he wanted to be sure that the shield cover would fit.	_____	_____
13. Looks Long and the First Shield is not a true story.	_____	_____
14. When Looks Long had his vision, the first thing that he saw was a mountain covered with snow.	_____	_____
15. The old man at the tipi was Looks Long, the first spirit man was called Buffalo-robe, the third was Deer-blanket, and the last was Walks Far.	_____	_____

WORD SEARCH

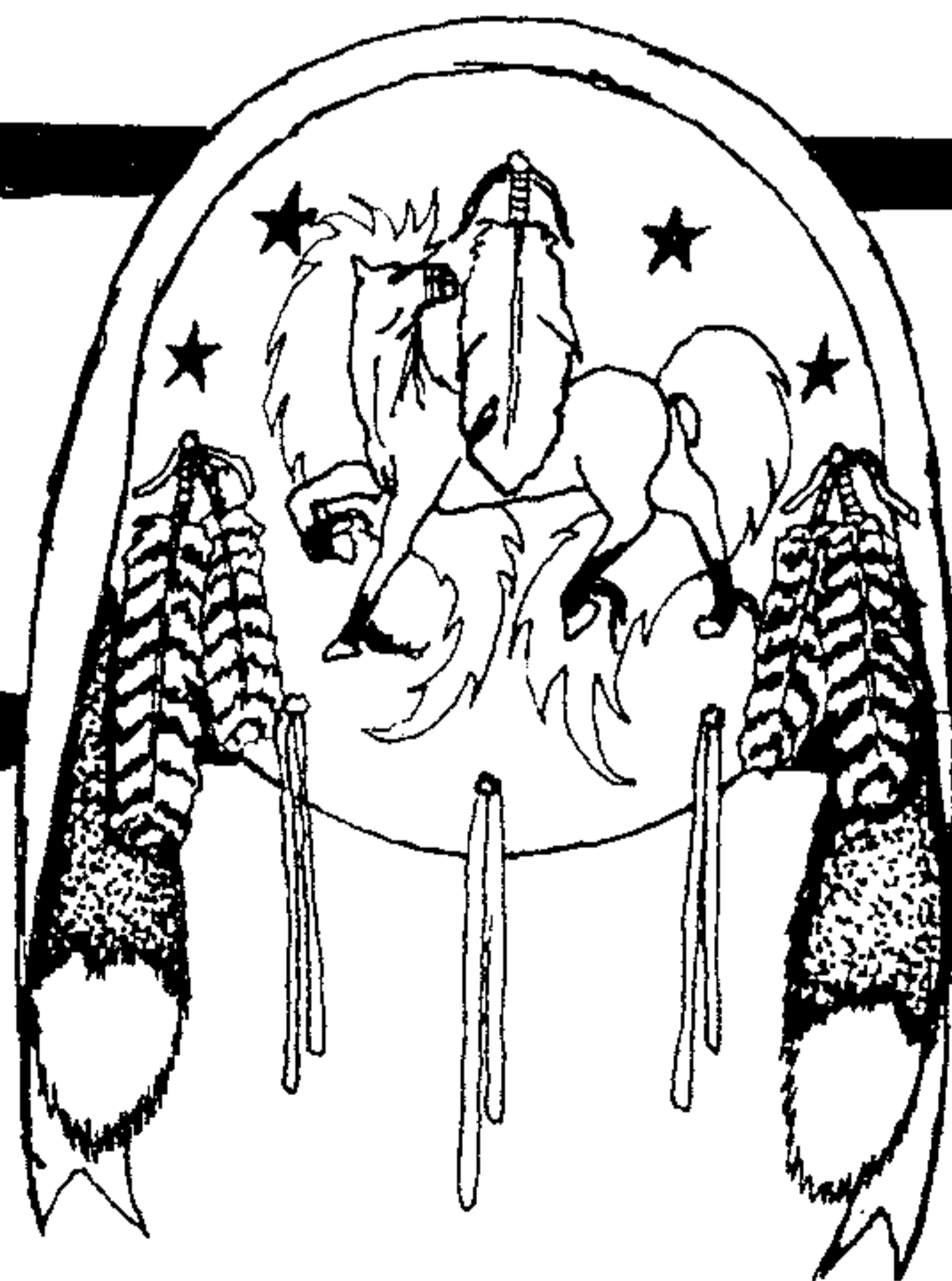
* T M S I L O B M Y S R Z R E R A E B D L E I H S S A M V A *
* H H B O U N S H I E L D C O V E R P R A F S K L A W O H D *
* U U U L O O K S L O N G L Y A T O U R A R F W S H C I H R *
* N U N N Y D L O H M R A E T H O N G H E L D C O O T U I *
* D H O D D I A K A R F E R S H A E H H R T E S I R O S C B *
* E D I H R E E D E F E S O W M D D T I P I P H L O R E X R *
* R U N T O A R D U D H S O E I D A E A S G N I T N I A P E *
* H Z D O X I F B I I E L D L I E H S R N L E E M I N L S D *
* O H I J H L S H E H L L E H F O X O X O N T L N O O P S N *
* R T A T A I O L D I K N K E L K H I D E O E D O O M B Z U *
* S M N N L L D N W L N L L N E R R A W Y A W D E M F E Z H *
* E O N L A A I O E T E G E L I A T X O F A E L H F F A X T *
* T E I F R E P E L F A Q S U I Z L C M U P G R O I R R A W *
* L W F T R D R O L E A T H E R S T R A P A A W H I D E H I *
* O U R F A L O O H A P A R A W H I D E E R L E A T H E R R *
* B E A T T R I P O D F L A N N S R E H T A E F Y E K R U T *

Find all of the words associated with Shields and Indians:

Arapaho
Arm+hold
Arrows
Bear
Buffalo
Buffalo hide
Coyote tooth
Deer hide
Eagle
Eagle feathers
Elk hide (Twice)

Foxtail
Indian
Leather
Leather strap
Painting
Rawhide
Red flannel
Shield
Shield art
Shield bearer
Shield cover

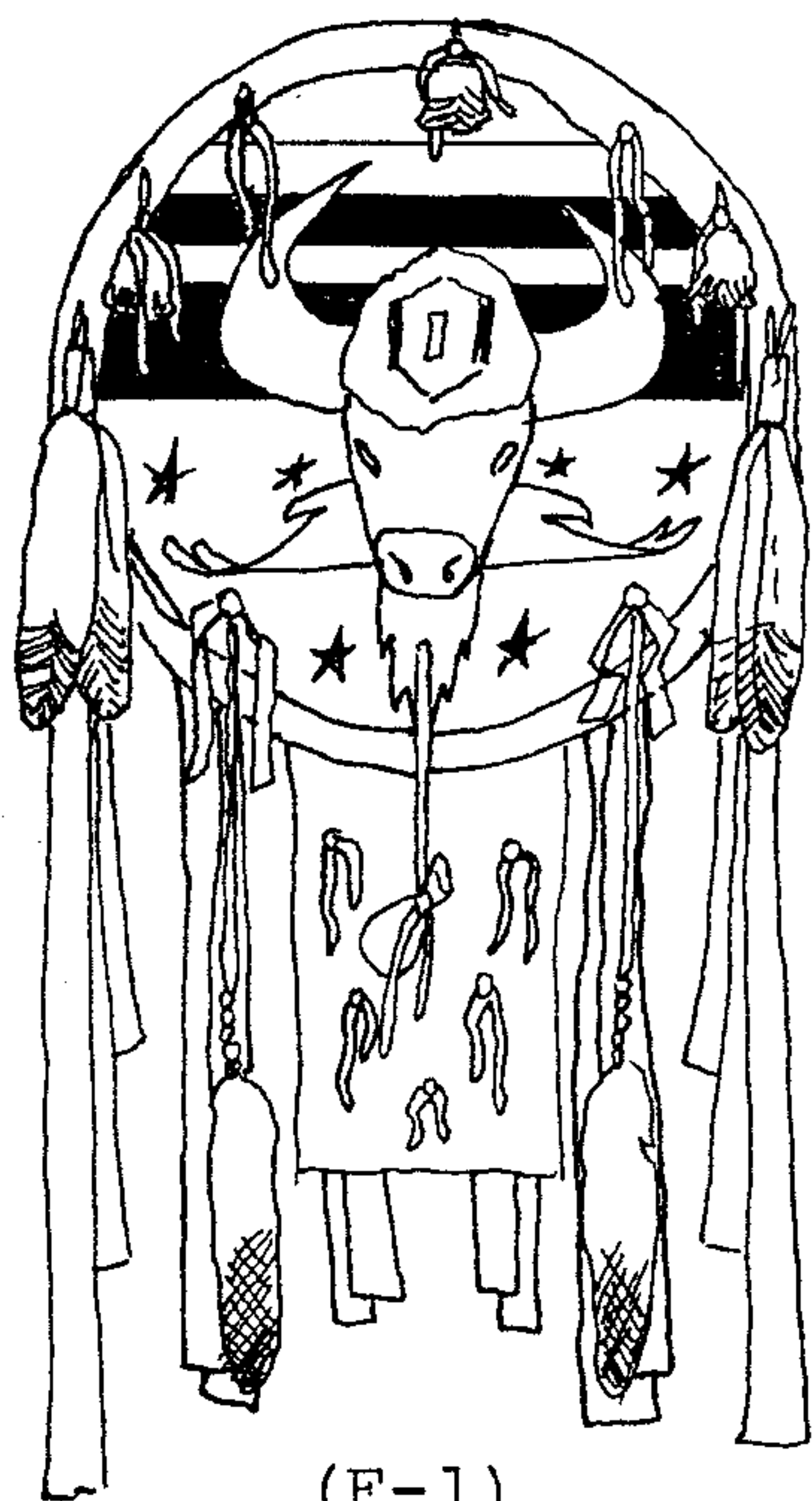
Symbolism
Tanned hide
Thong
Thunderbeings
Thunderbird
Thunderhorse
Tipi
Tripod
Turkey feathers
Warrior
Willow hoop



CONSTRUCTING A PAPER SHIELD

Materials needed:

- 1 Cardboard, preferably white on one side
- 2 Crayons or felt-tip markers
- 3 Construction paper, various colors
- 4 Crepe paper streamers, various colors
- 5 Tissue paper, various colors
- 6 Yarn, various colors
- 7 Pencil and drawing paper
- 8 Scissors or cutting knife
- 9 Glue



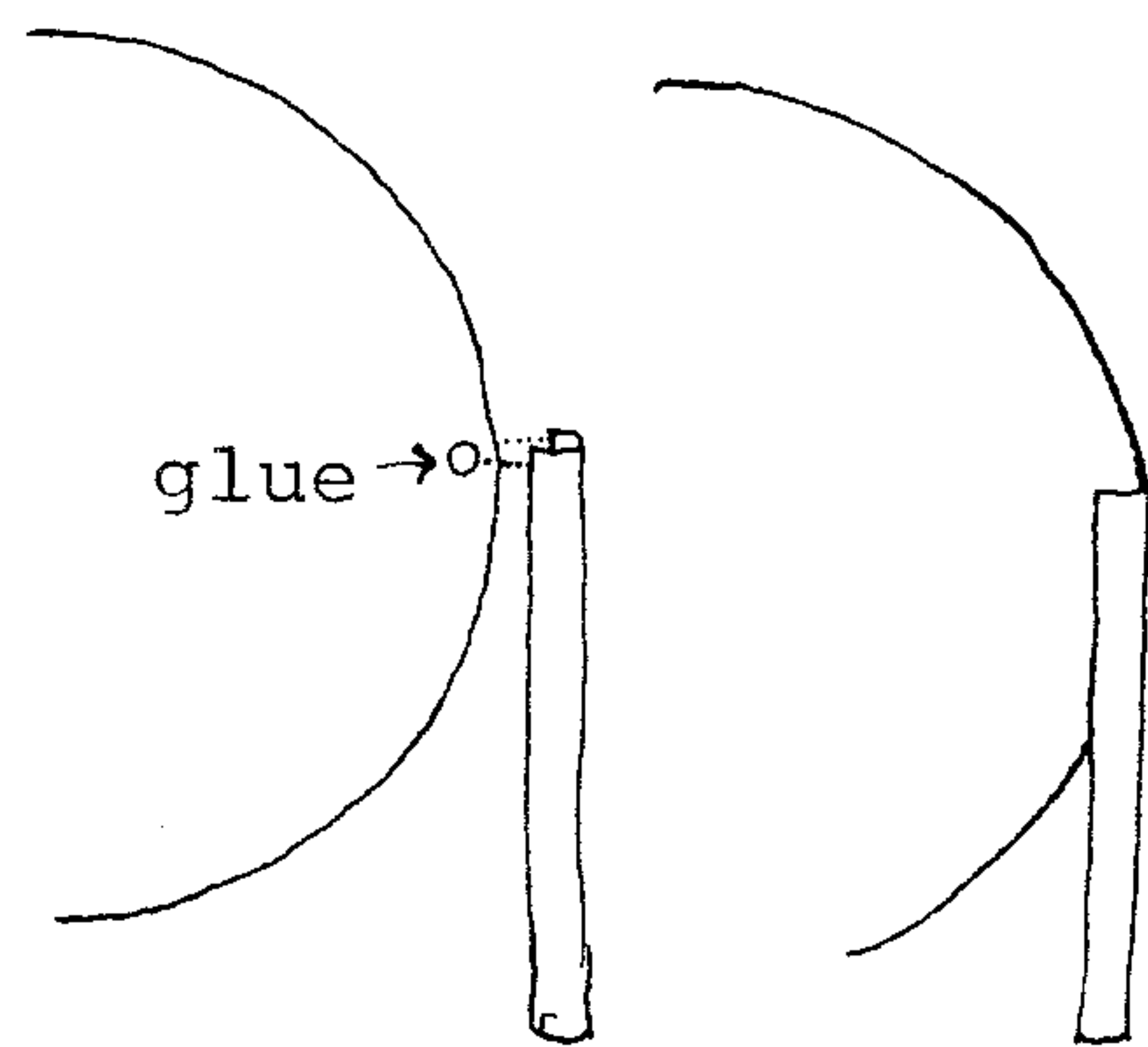
(F-1)



(F-2)

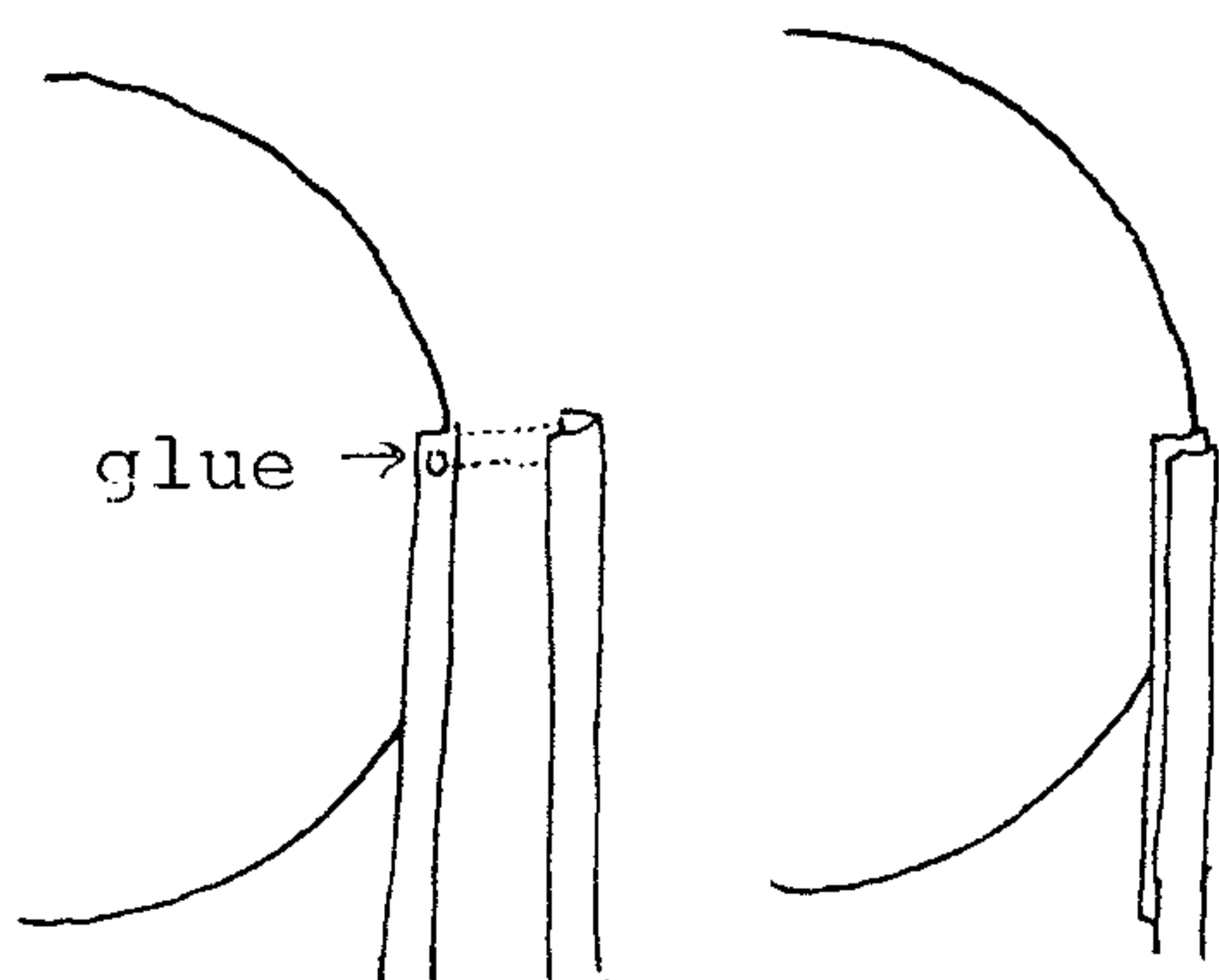
(The directions given are for the shield depicted at left, but other types of "shield accessories" will be shown.)

On a separate sheet of paper, illustrate what you want your shield to look like. Color it in with crayons to help you remember what the colors will look like. Use the Arapaho Color page as a guide to what the colors mean.



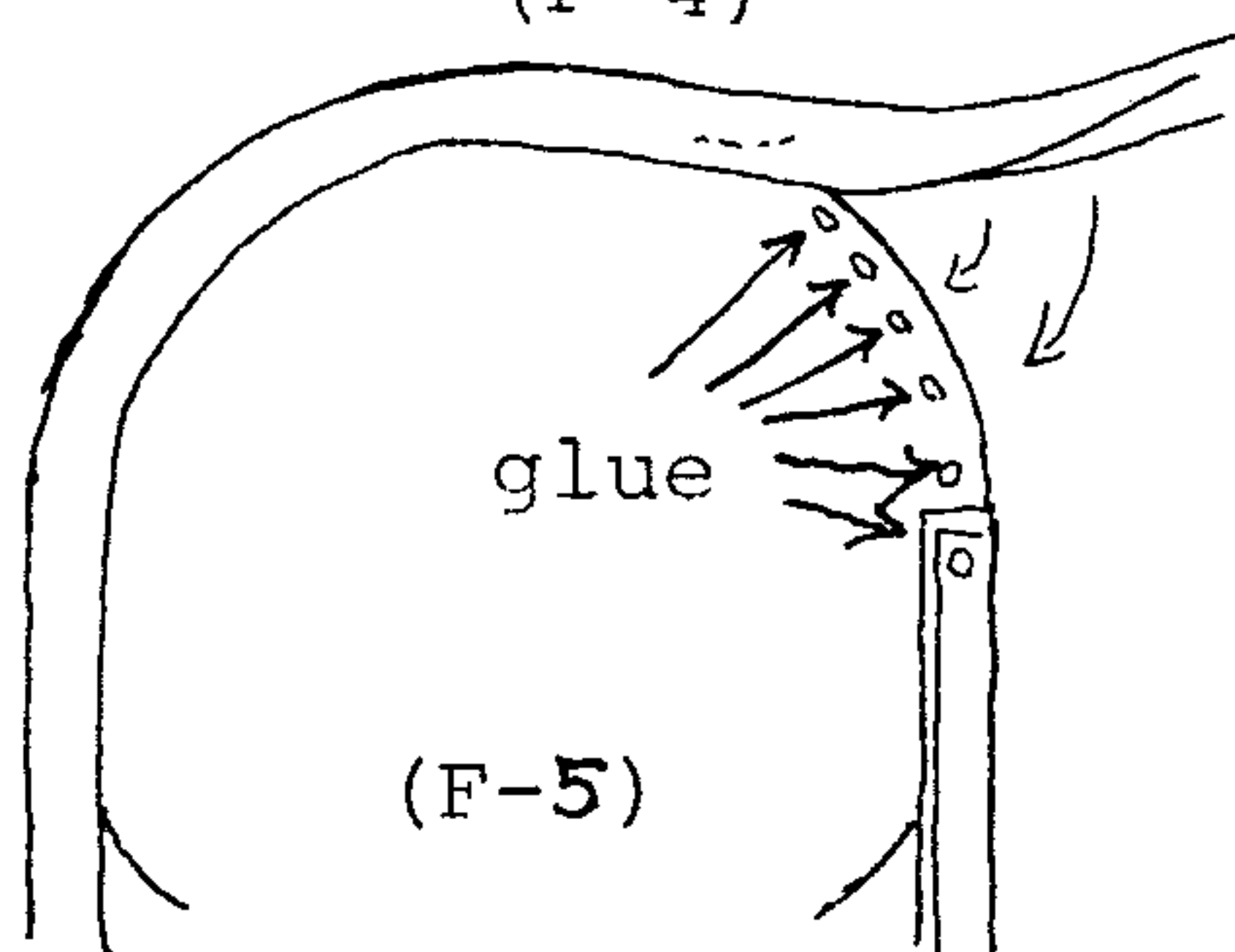
(F-3)

Cut a large circle from the cardboard as large as you wish your shield to be. Using a pencil, lightly sketch your design on the cardboard (F-2); then color the design in. Be sure to follow your original drawing for the colors. Once you have completed coloring in the circular cardboard, it will be used as a "base" for your shield.



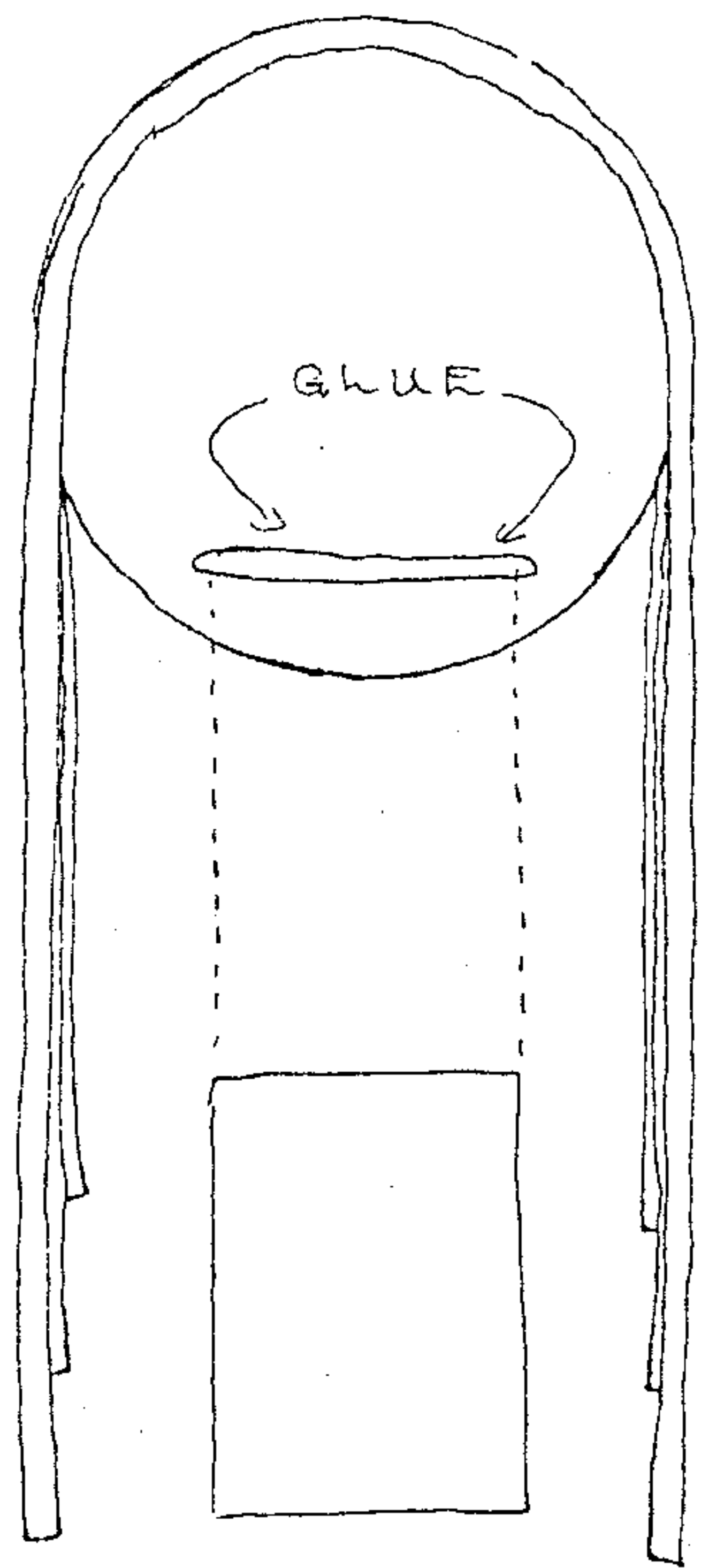
(F-4)

From the crepe paper, cut two twelve inch to fifteen inch lengths of streamers, depending on the size of your shield; then glue them to the opposite sides of your shield (F-3). Cut two more lengths of streamers, these should be between two to three inches longer than the first two streamers. Glue these over the other two streamers (F-4).



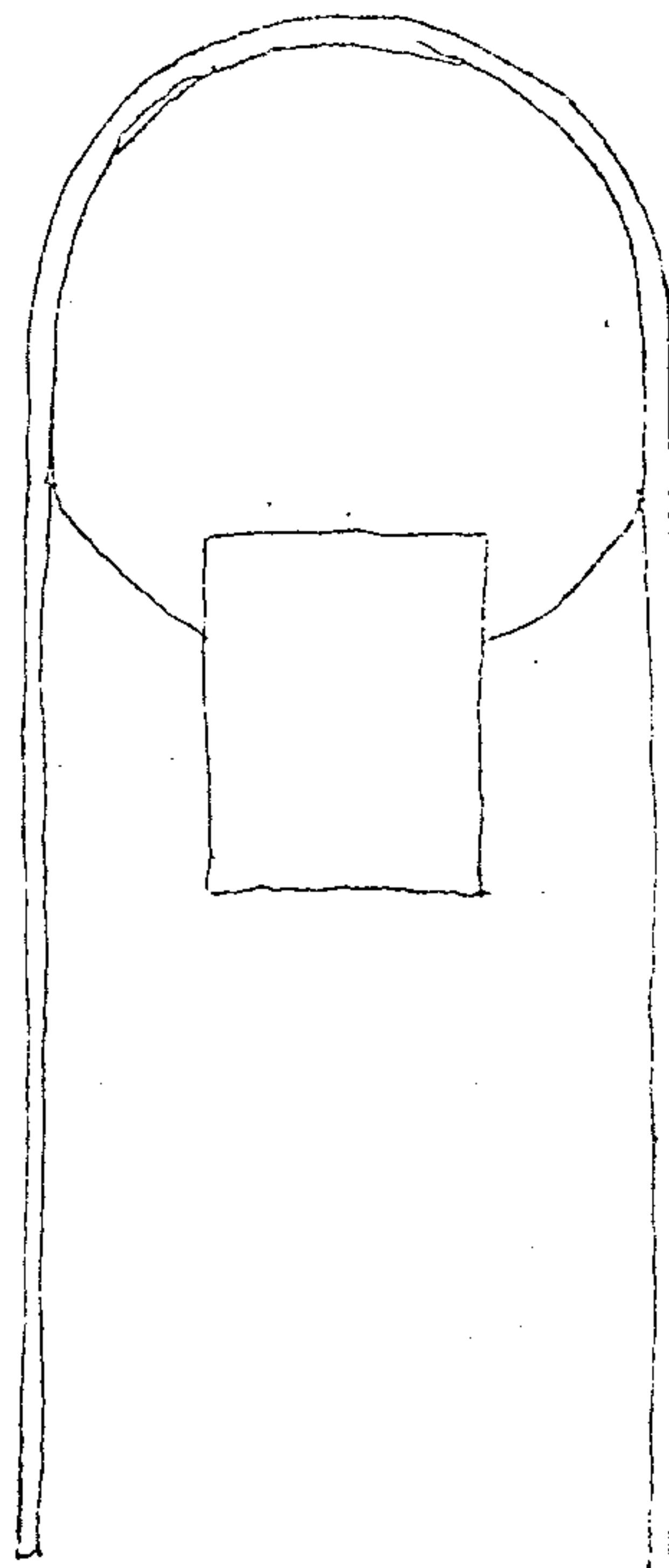
(F-5)

Cut an extra long piece of streamer. This piece should be able to circle the top of the shield, reaching approximately three to four inches below the other streamers. Glue this piece to the shield only around the top (F-5).



(F-6)

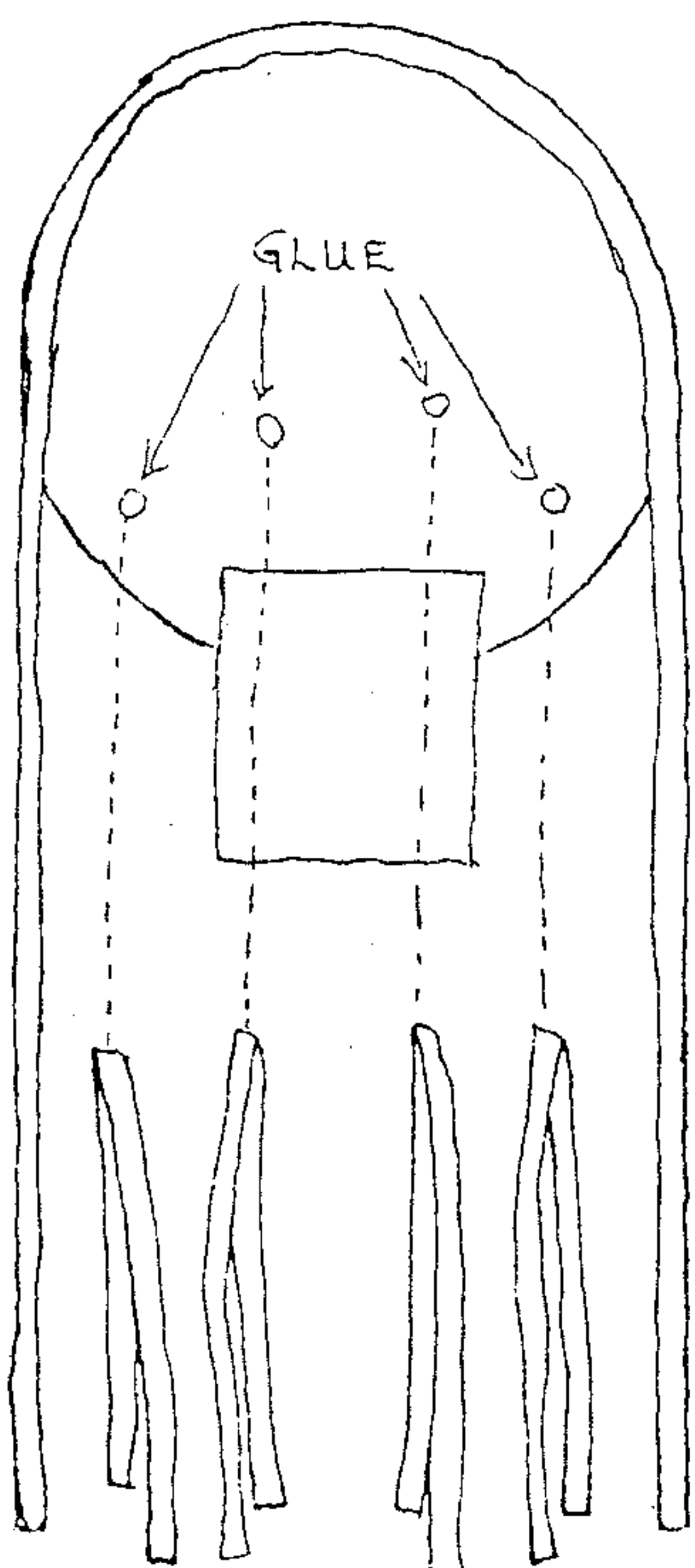
Trade-cloth ribbons: From the tissue paper, cut out a rectangle, about 5" x 10" or 6" x 12". On the back of your shield, spread a line of glue, as long as the shortest edge of the tissue paper (F-6). Place the shortest edge of the tissue paper along the glue and let dry (F-7).



(F-7)

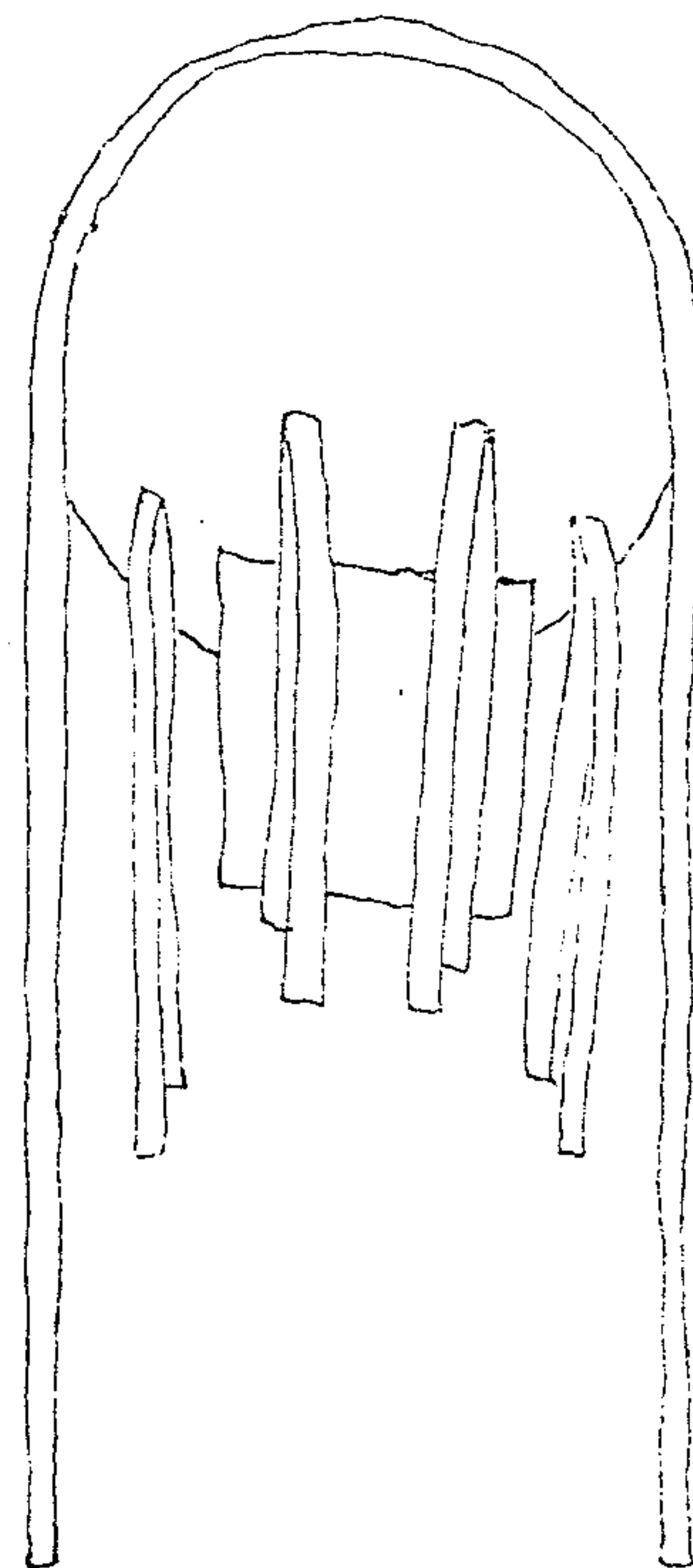
Cut two 25" to 30" lengths of crepe paper streamers and cut them in half, length-wise. This will give you four equal lengths of streamers. Fold each of them near the middle, placing a drop or two of glue near the fold to keep the streamer folded (F-8).

Place a few drops of glue as shown in (F-8). This should give you four separate drops of glue, on which to place the four folded streamers. Once the streamers are in place, let dry (F-9).

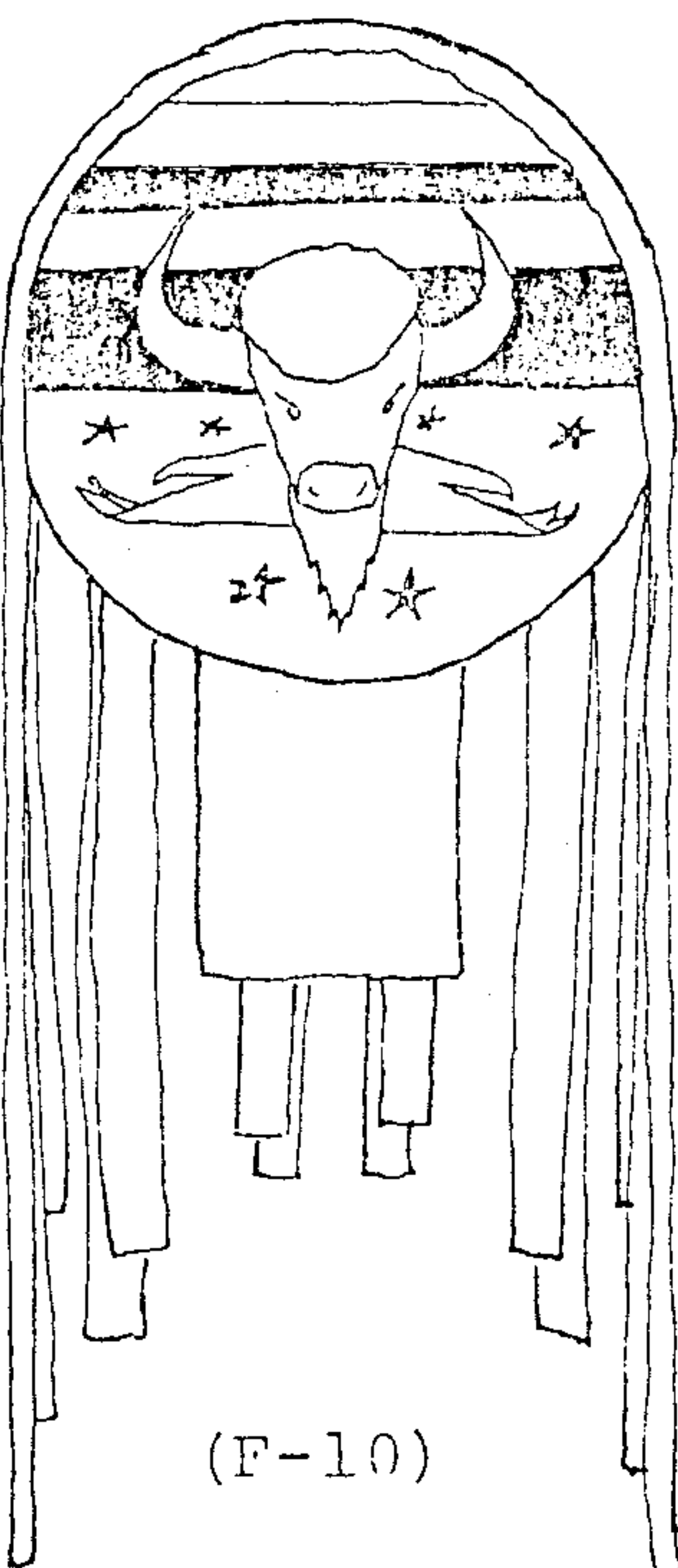


(F-8)

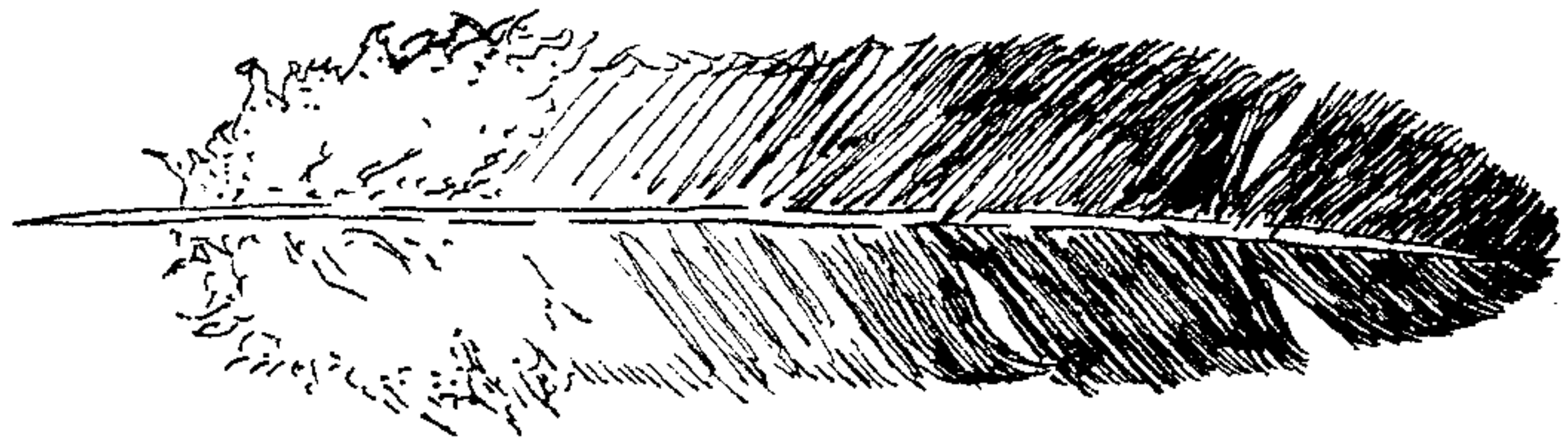
After the glue has dried sufficiently, turn the shield over, and it should look like this (F-10).



(F-9)

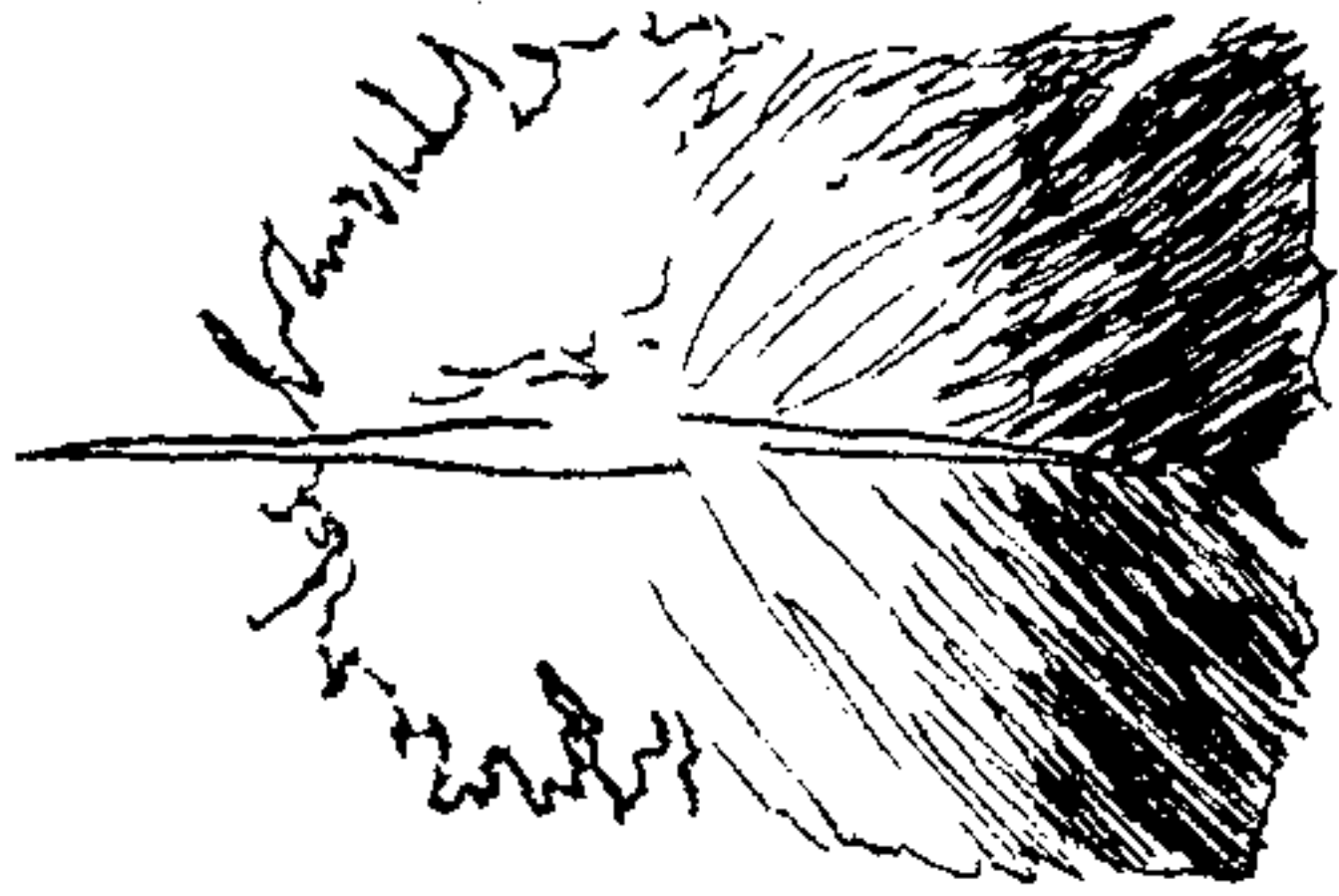


(F-10)



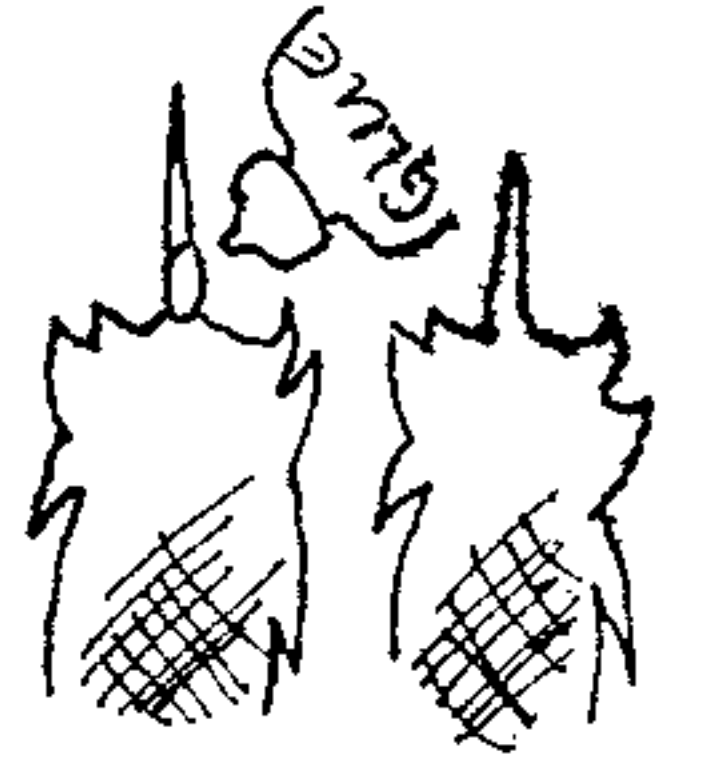
Make six (F-11)

Feathers: On a sheet of construction paper (white or manilla), use your pencil to draw as many feathers as your shield will need (F-11 and F-12). be sure to color the feathers in before cutting them out.



Take two of the larger feathers (F-11), and place a drop of glue on the stem of one (F-13). Place the other feather over the spot of glue and let dry (F-14). Repeat the process once.

Make three (F-12)



(F-13)



(F-15)

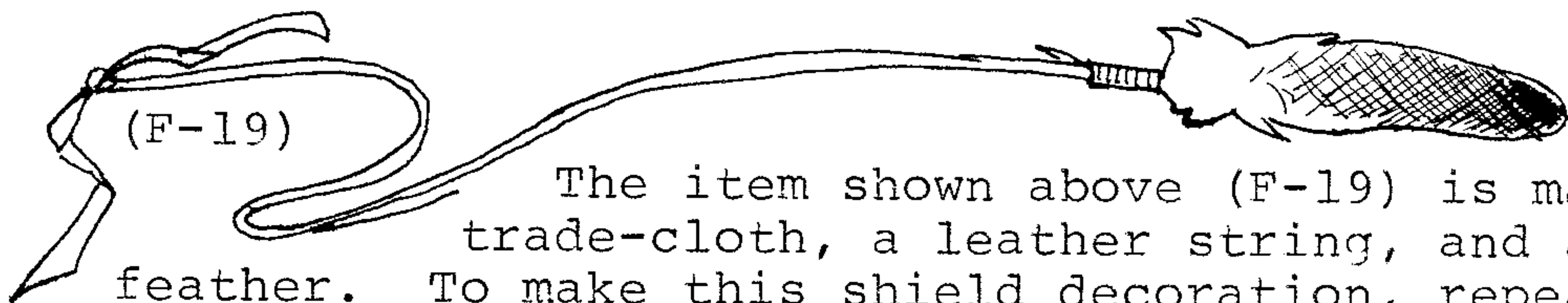
Place a couple of drops of glue on the stems of the double-feather (F-15), then take a length of yarn and place the center of the yarn over the drops of glue (F-16). Hold one end of the yarn (a) above the stems (F-17), and wind the other end (b) around the both stems (F-18) until the yarn reaches half way up the stems. Then tie off and cut the excess yarn (F-18). Repeat this process once more to make two double feathers.



(F-14)

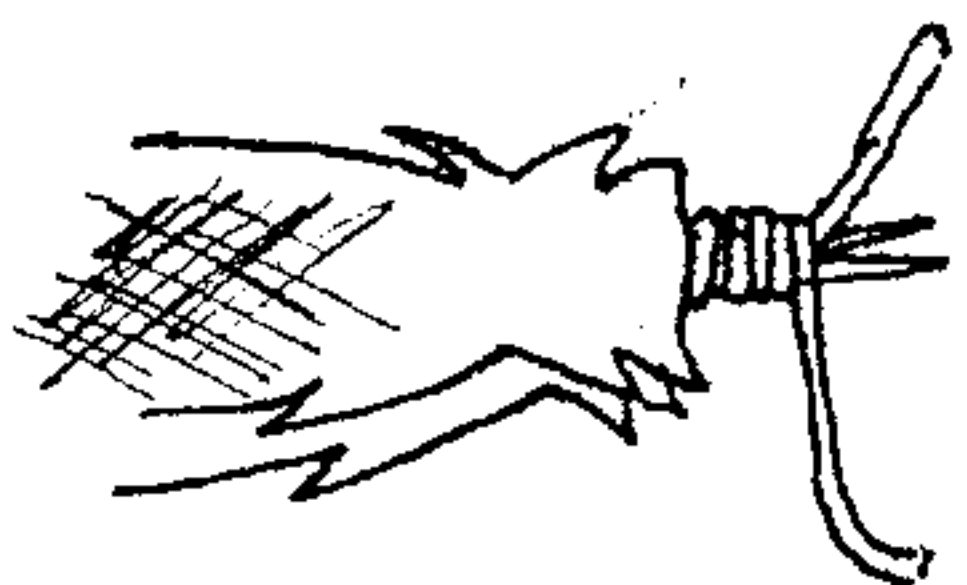


(F-16)



(F-19)

The item shown above (F-19) is made of trade-cloth, a leather string, and an eagle feather. To make this shield decoration, repeat the process shown above and in (F-15) through (F-18) except, use only one feather instead of two. The only other difference in procedure is the yarn string (a), should be left uncut, and should be of a length no shorter than five to six inches when the feather is complete. Take a length of crepe paper, five to six inches long, and tie the longest end of the yarn in the center of the crepe paper. Place a drop or two of glue on the knot. Tie the crepe paper streamer over the knot of yarn and let dry. Repeat this process, as you will need two of this item.

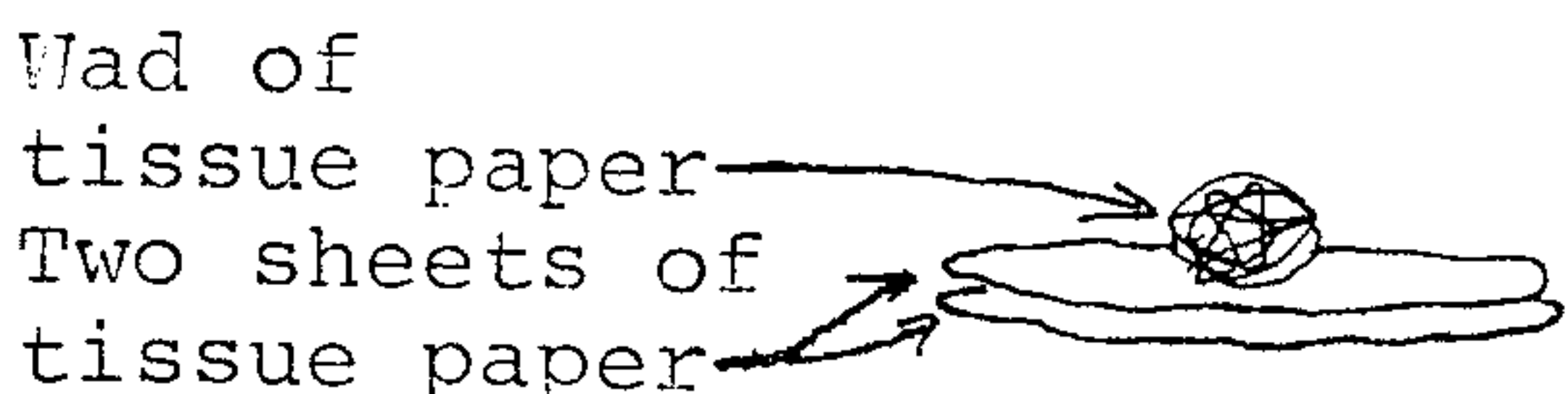


(F-17)



(F-18)

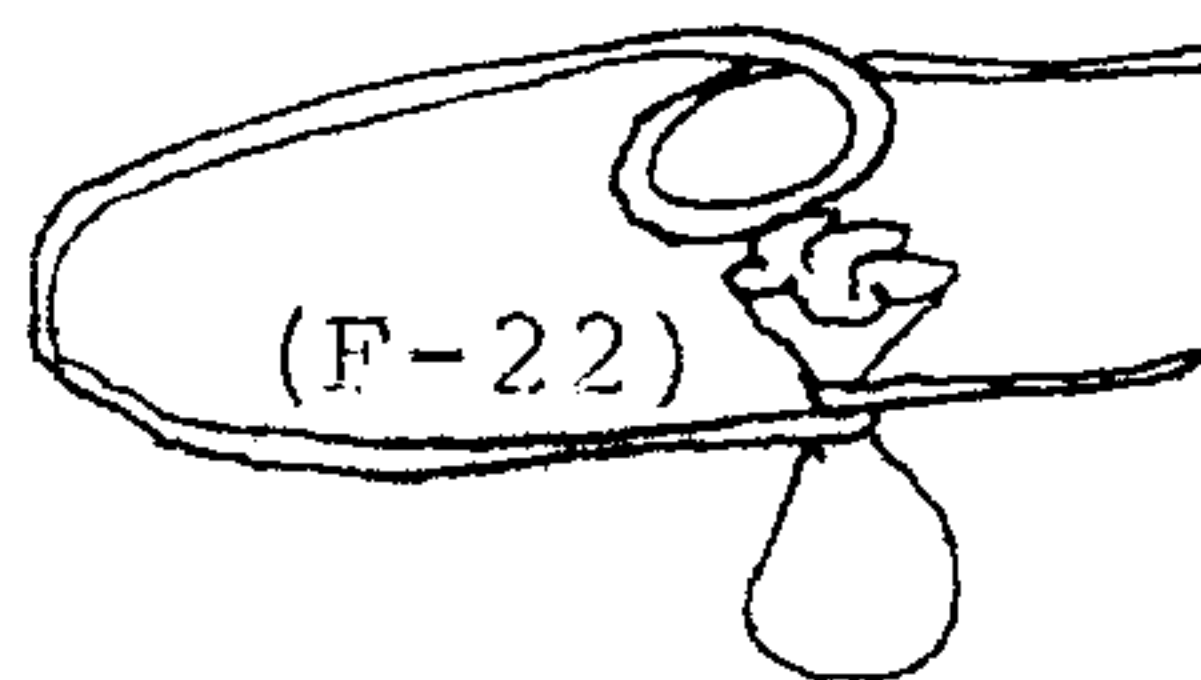
Medicine bag: Needed are three separate sheets of round-cut tissue paper, and a length of brown or tan yarn. The tissue paper sheets should be approximately four to five inches in diameter. Take the top sheet and wad it up (F-20), and place it in the center of the other two sheets (F-20). Next, wrap the two sheets of tissue paper around the wadded up first sheet (F-21). Take a ten to eleven inch length of yarn and loop it around the bag's opening (F-22). Do the same with the other end of the yarn (F-22), then tie a knot on both sides of the bag's neck (F-23).



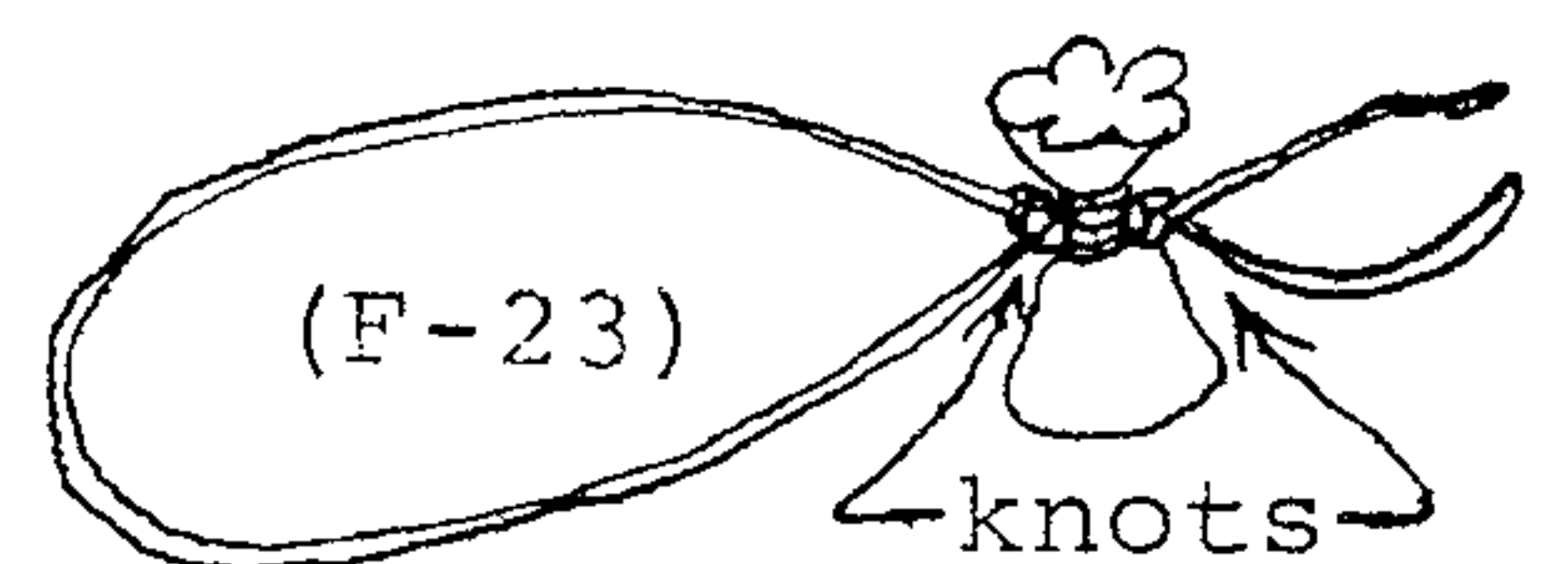
(F-20)



(F-21)

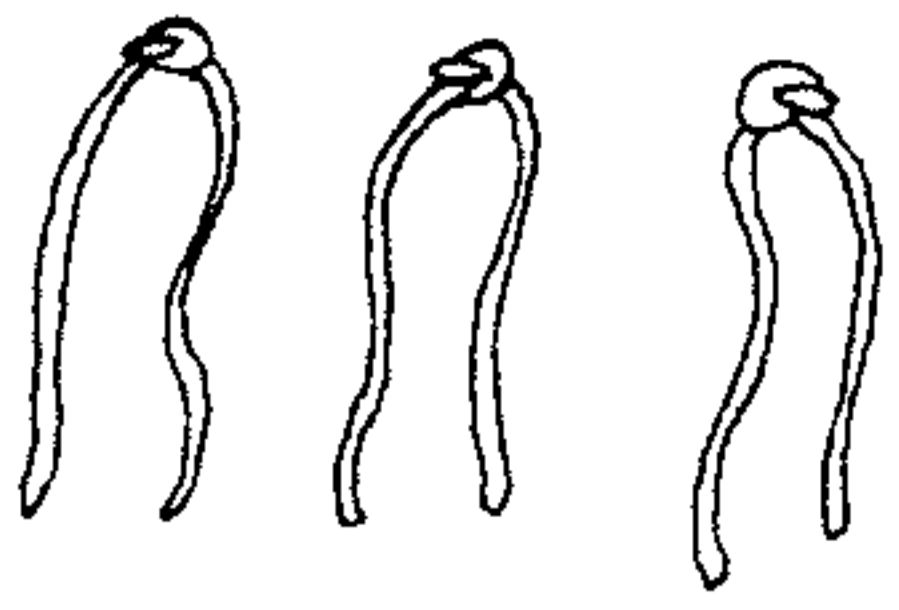


(F-22)



(F-23)

knots



(F-24)

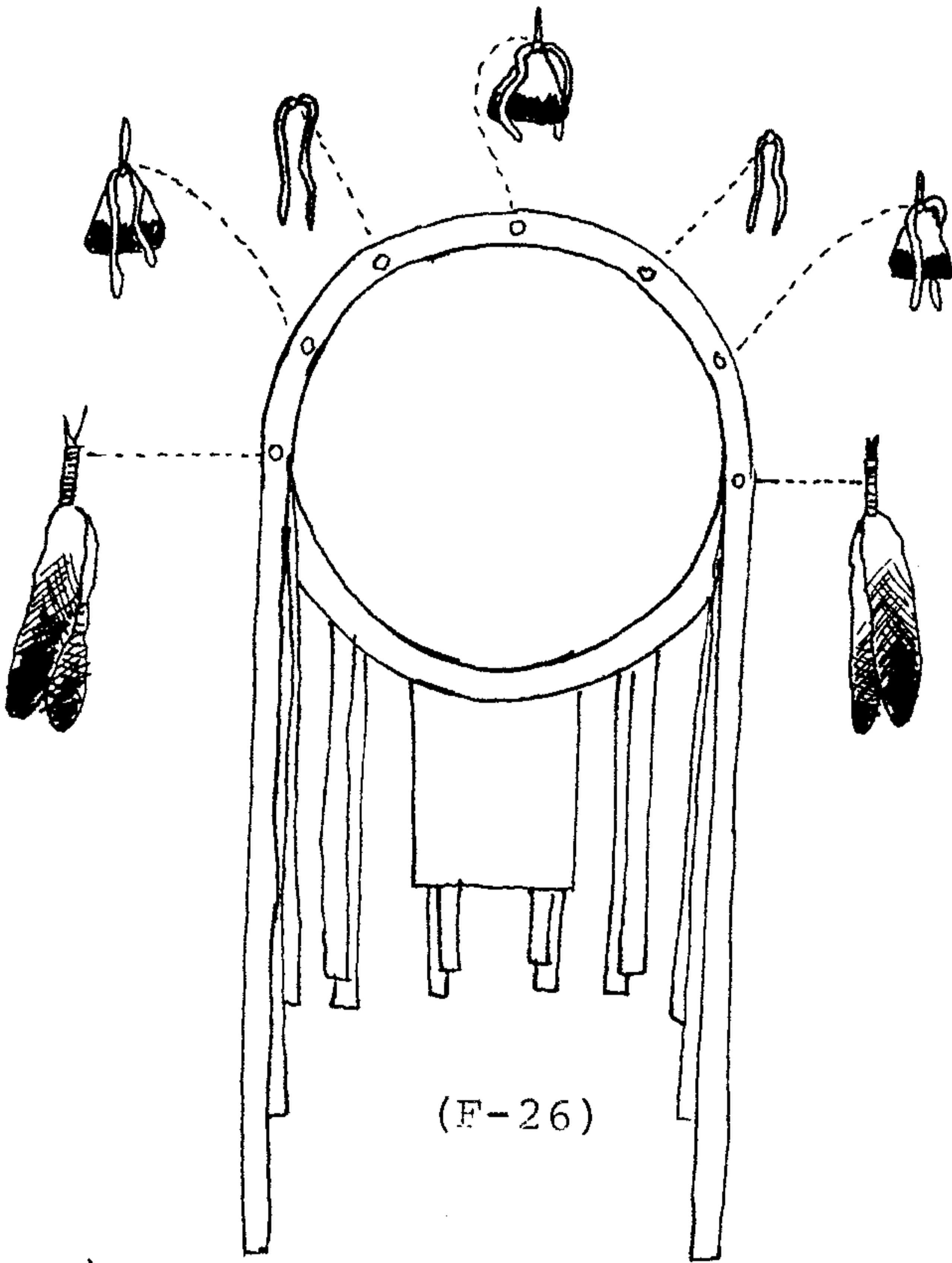
Leather ties: You will need seven of these small ties. These are the most simple. You take seven lengths of yarn, each four to five inches in length, and tie them in the center. (F-24)

To make this item (F-25), you should have three small feathers already cut out. Place a drop of glue on each of the feathers, then tie a separate piece of four to five inch long yarn over the drops of glue. Place aside and let dry.

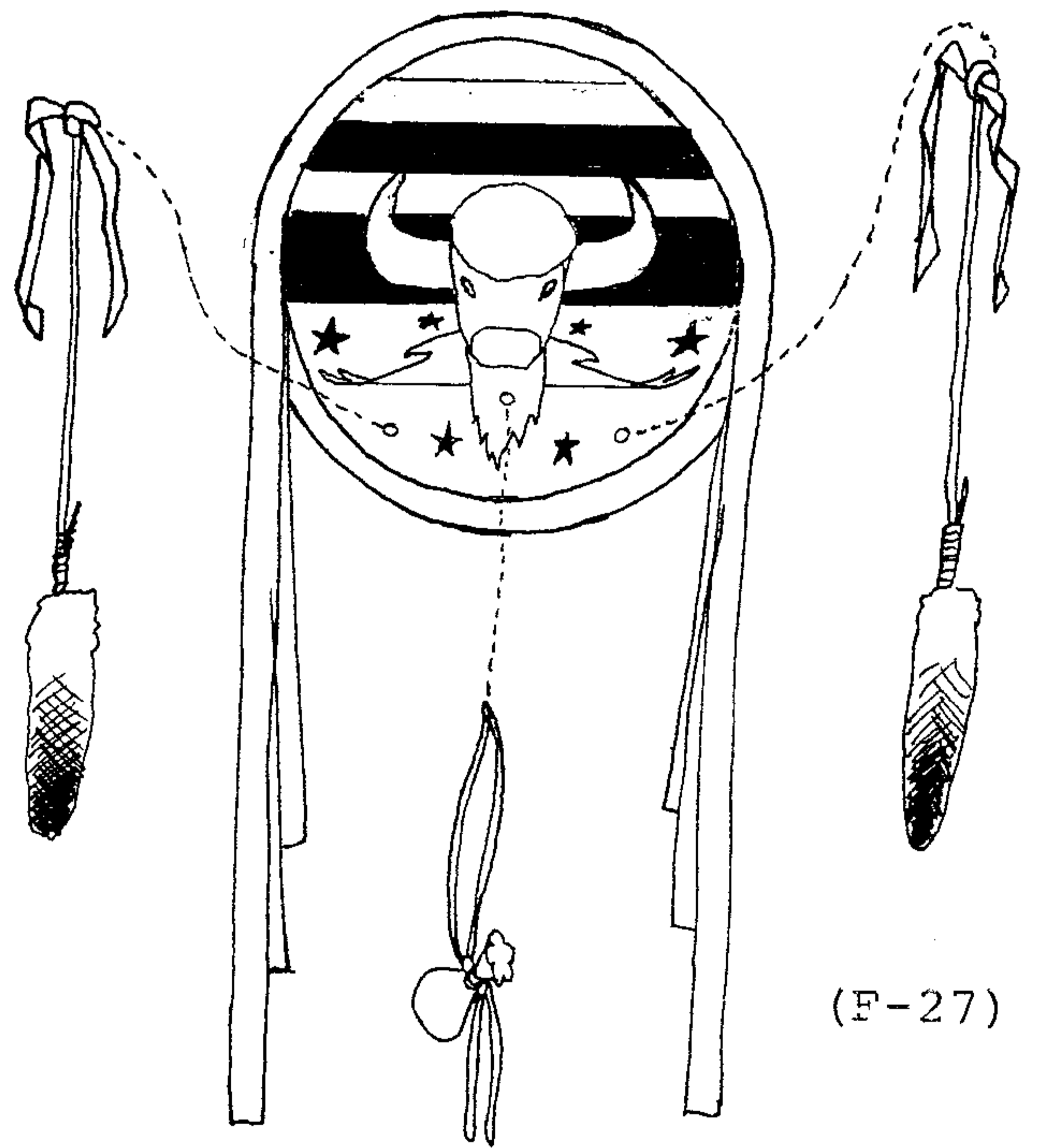


(F-25)

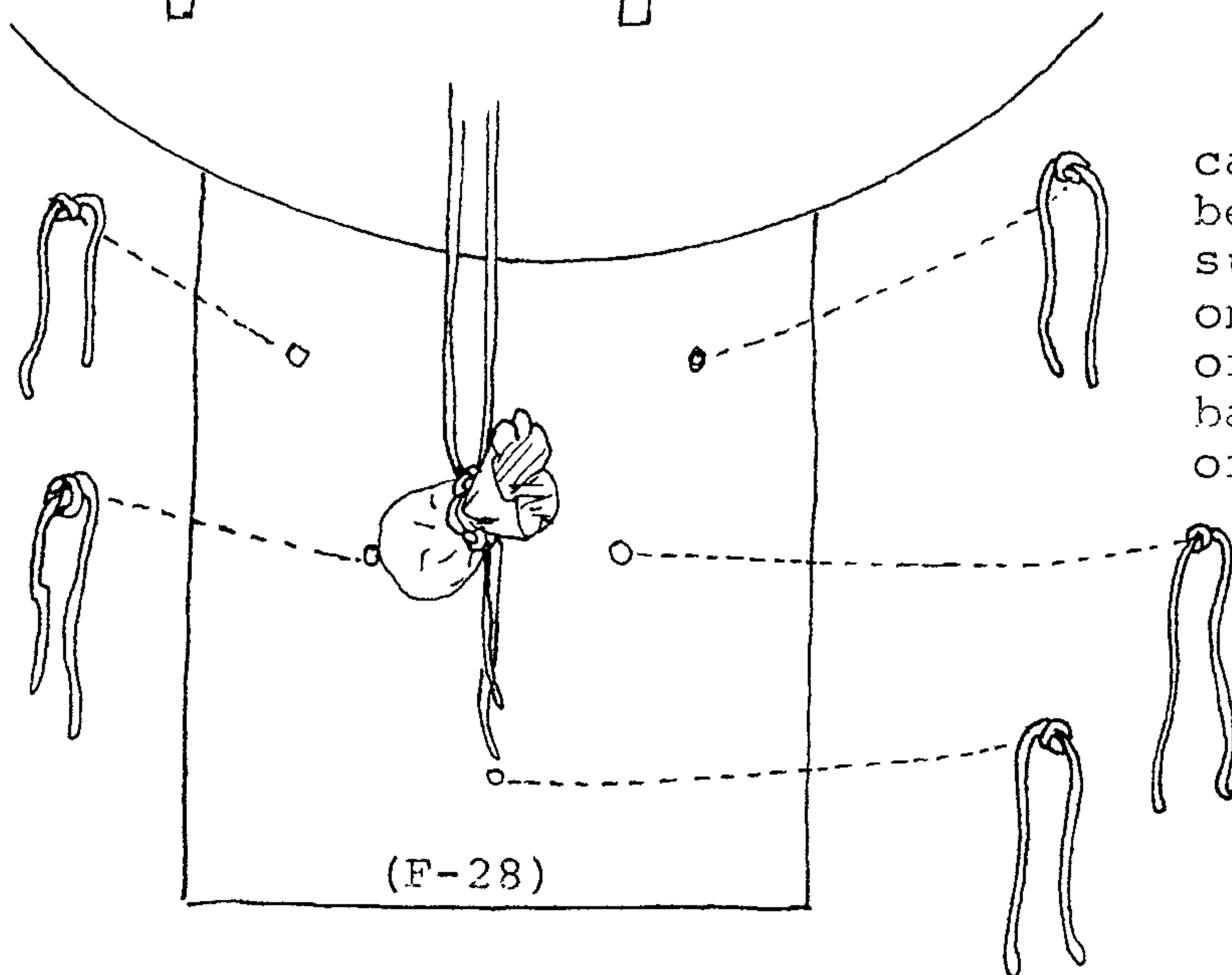
You are now ready to place your decorations on your shield. Follow the basic layout below. On the following pages are more shield decorations that can be made. (F-26 through F-28).



(F-26)



(F-27)



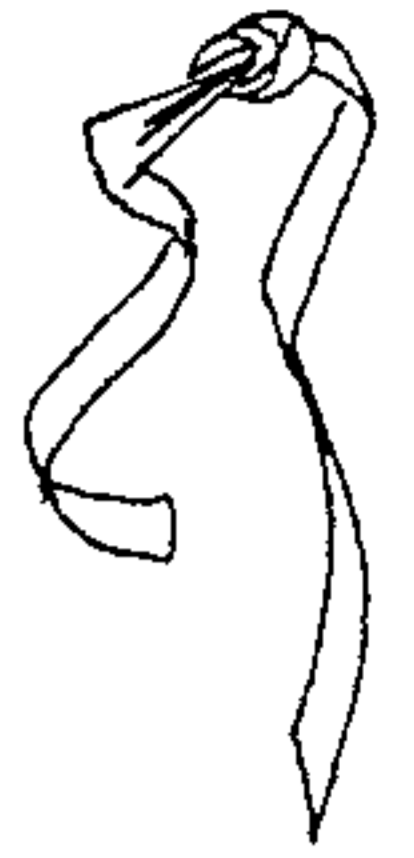
(F-28)

These shield decorations can be glued to the shield, or better yet, take a thread and a strong needle, and sew the items on the shield. Be sure to tie off the excess thread in the back so the items will not fall off too easily.

There are various types of "picture-hangers" that can be purchased in stores that will allow you to hang your shields on the walls.

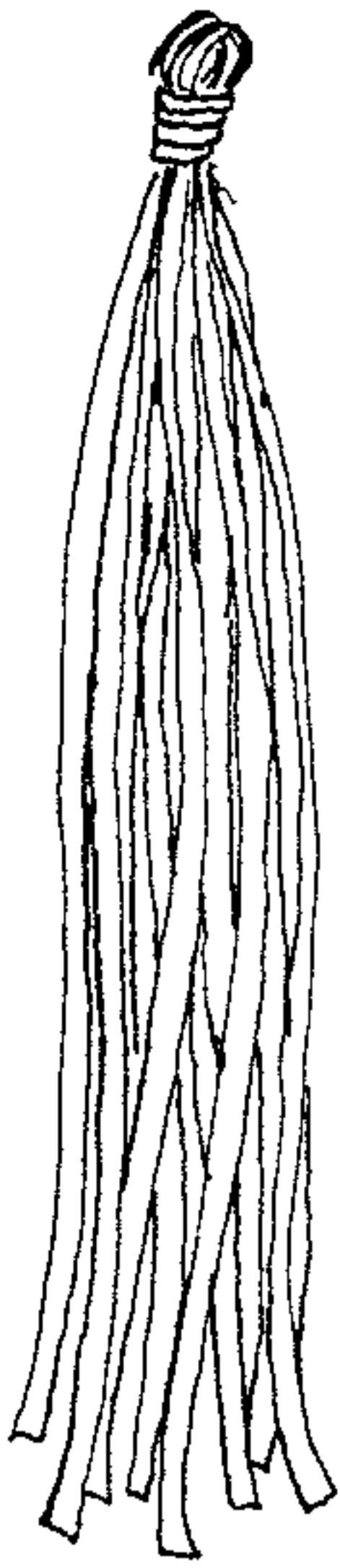
OTHER SHIELD DECORATIONS

Flannel strips/trade cloth: Take a crepe paper streamer, twice as long as you want your original streamer to be, and cut it length-wise. Tie a knot at, or near, the center of the streamer, and you will have a double flannel strip (F-29). Make as many of these as you will need.

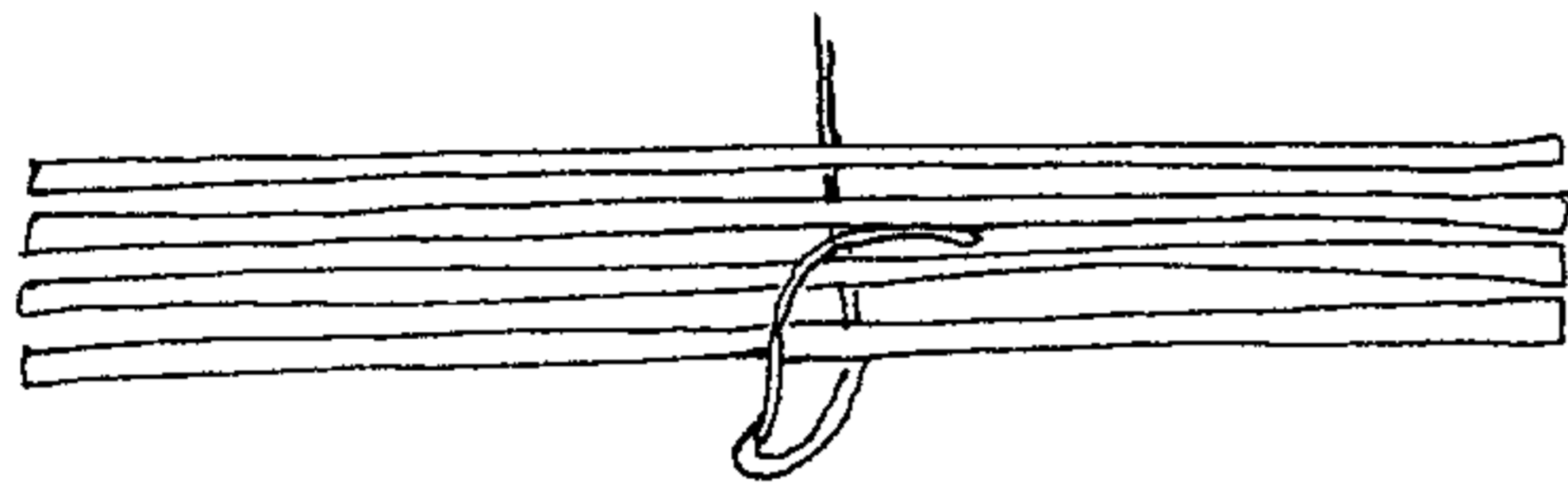


(F-29)

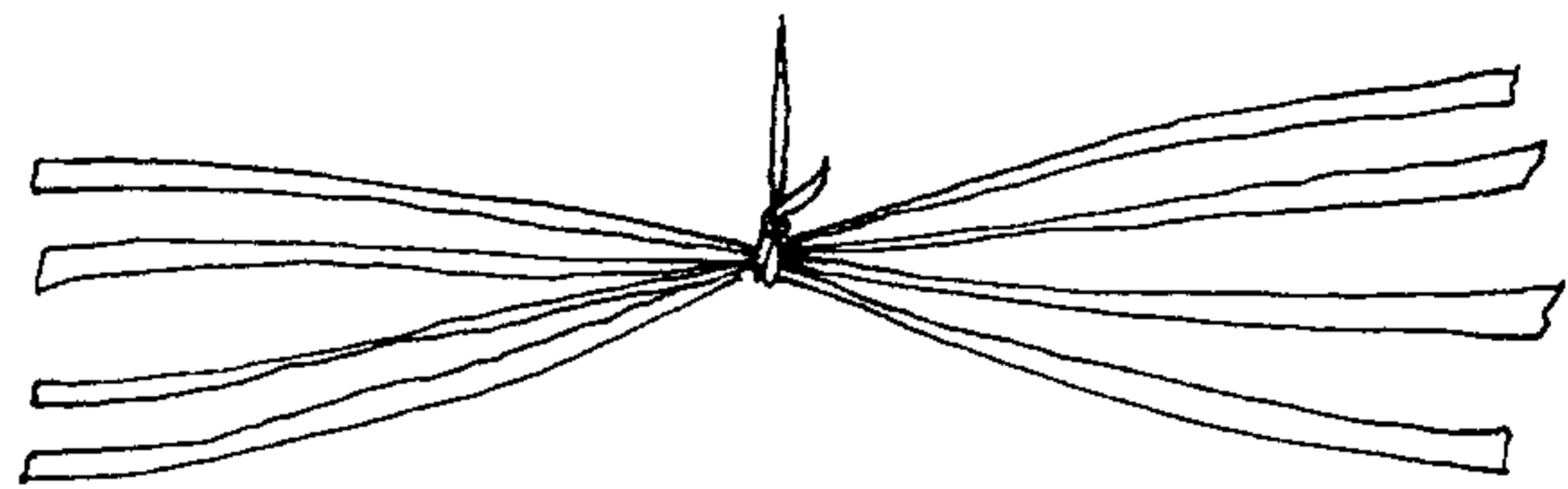
Ribbons: Take three or four streamers and using a piece of yarn, tie them together in the center (F-30 and F-31). Take another piece of yarn and tie it around the ribbons (F-32), then cut free, or untie the first piece of yarn and your ribbons are complete (F-33).



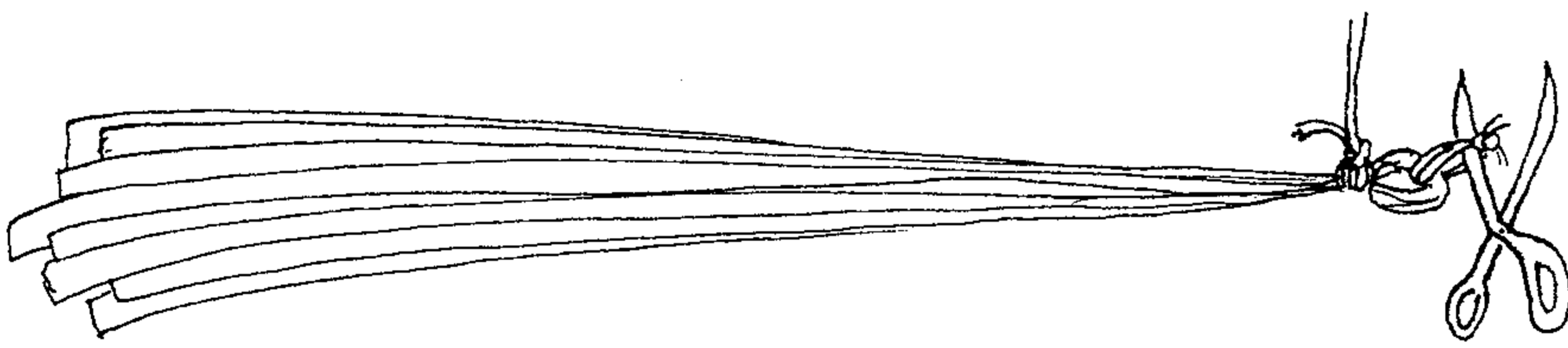
(F-33)



(F-30)

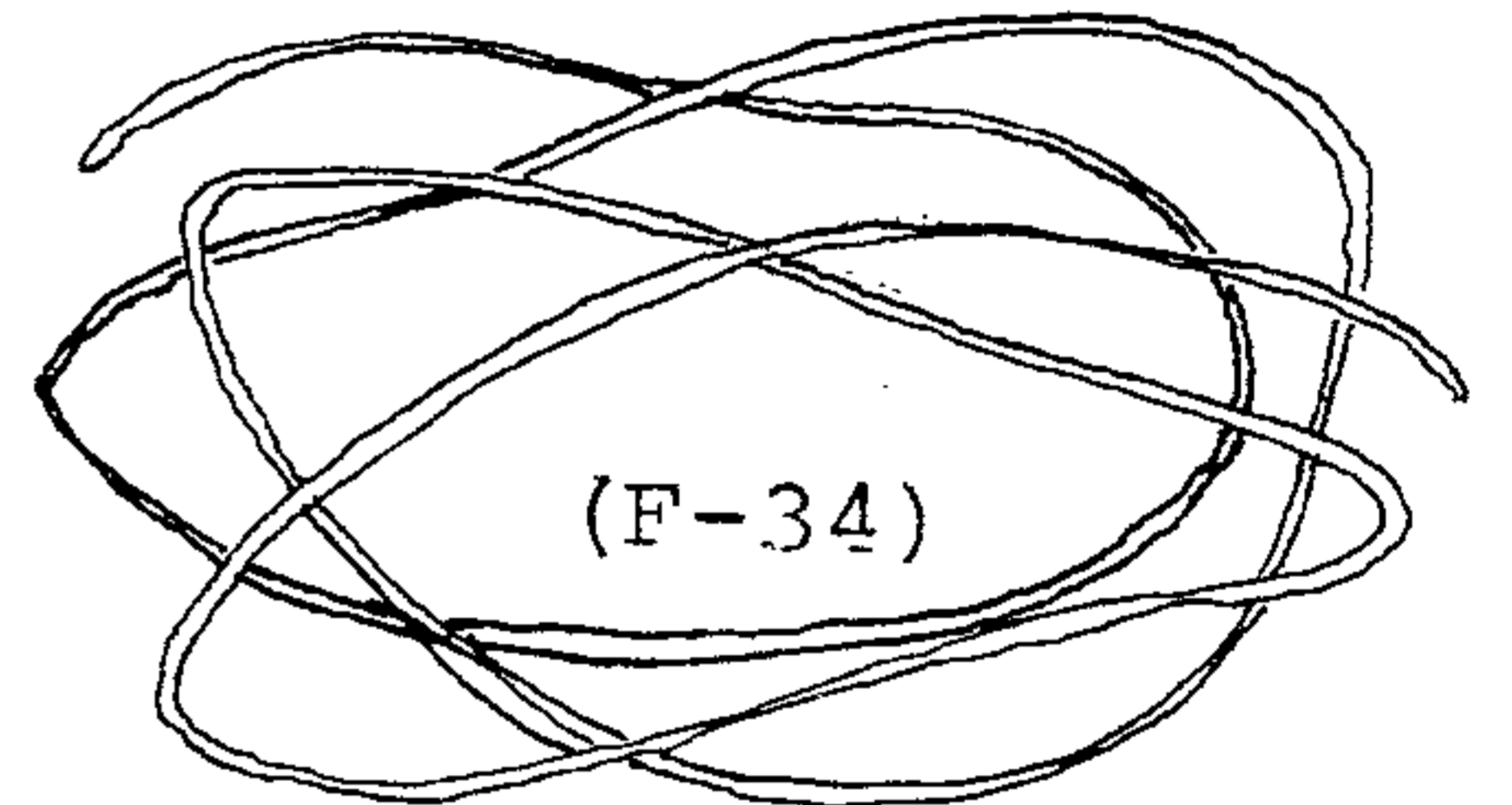


(F-31)

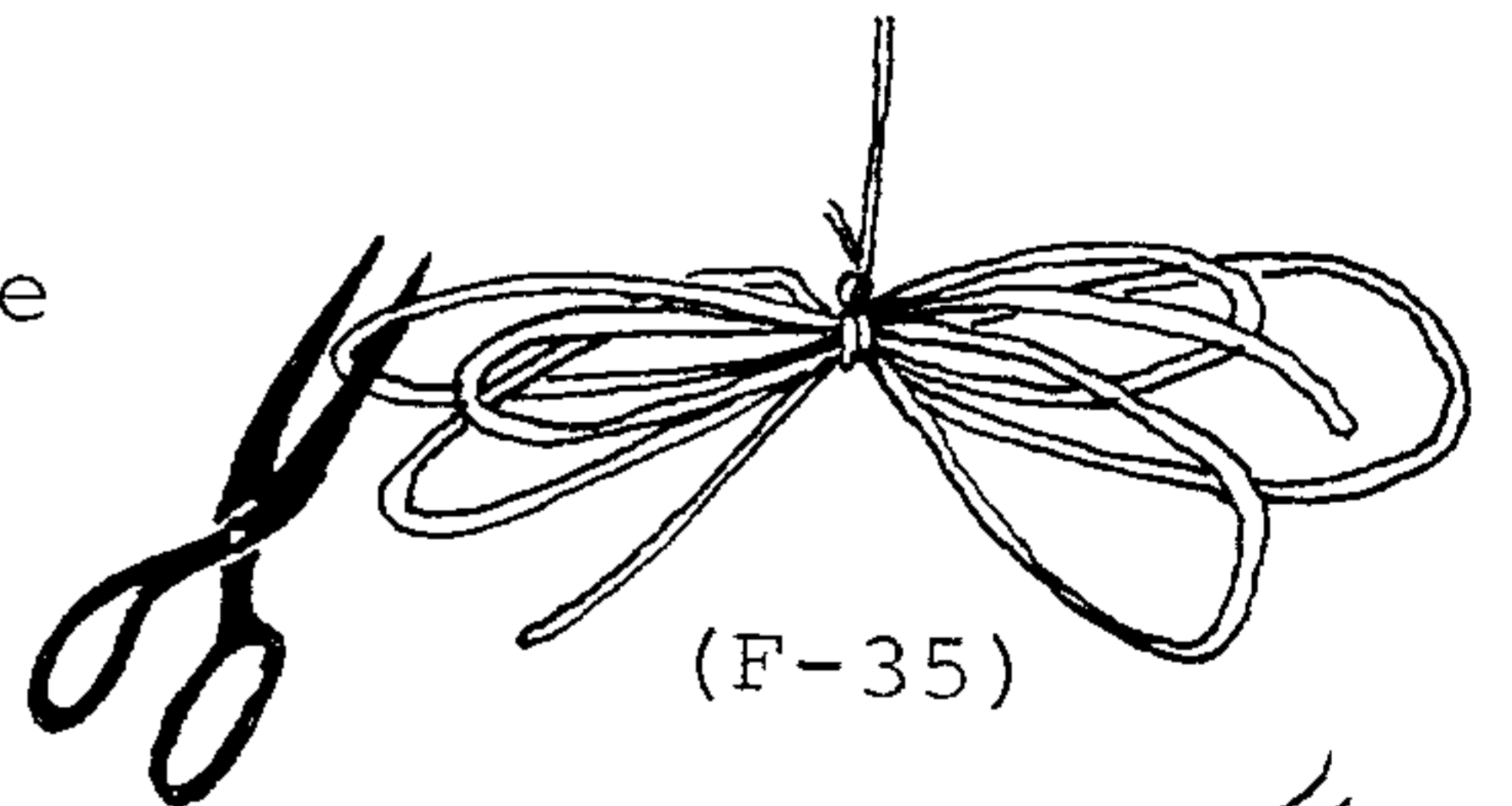


(F-32)

Horse or human hair: Take several extra long lengths of yarn, preferably black, and wind them in a circle (F-34). Using a spare piece of string, tie the yarn in the center (F-35), and cut the loops that the tying had made. Be sure to cut each of the loops in a different place (F-35). Finally, tie the yarn as shown in (F-35), making sure to wind extra yarn around the top. Cut or untie the first piece of yarn (F-32). (F-36) shows what the "hair" should look like.



(F-34)

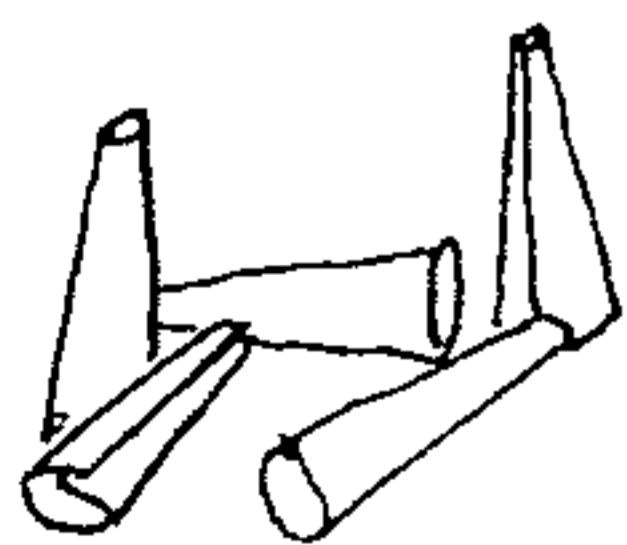


(F-35)



(F-36)

Cones (F-37): Take a piece of construction paper and cut it in the shape shown in (F-38). Place some glue along one edge (the edge that will be on the inside of the cone), then roll the paper over (F-39) into the shape of a cone (F-40) and let dry. If you wish to have the cone hang from your shield. Take a piece of yarn and glue it to the cone (F-41 and F-42) before rolling the cone (F-43). Let the glue dry. Make as many as you will need. Finished cone with string (F-44).



(F-37)



(F-41)



(F-42)



(F-43)



(F-44)



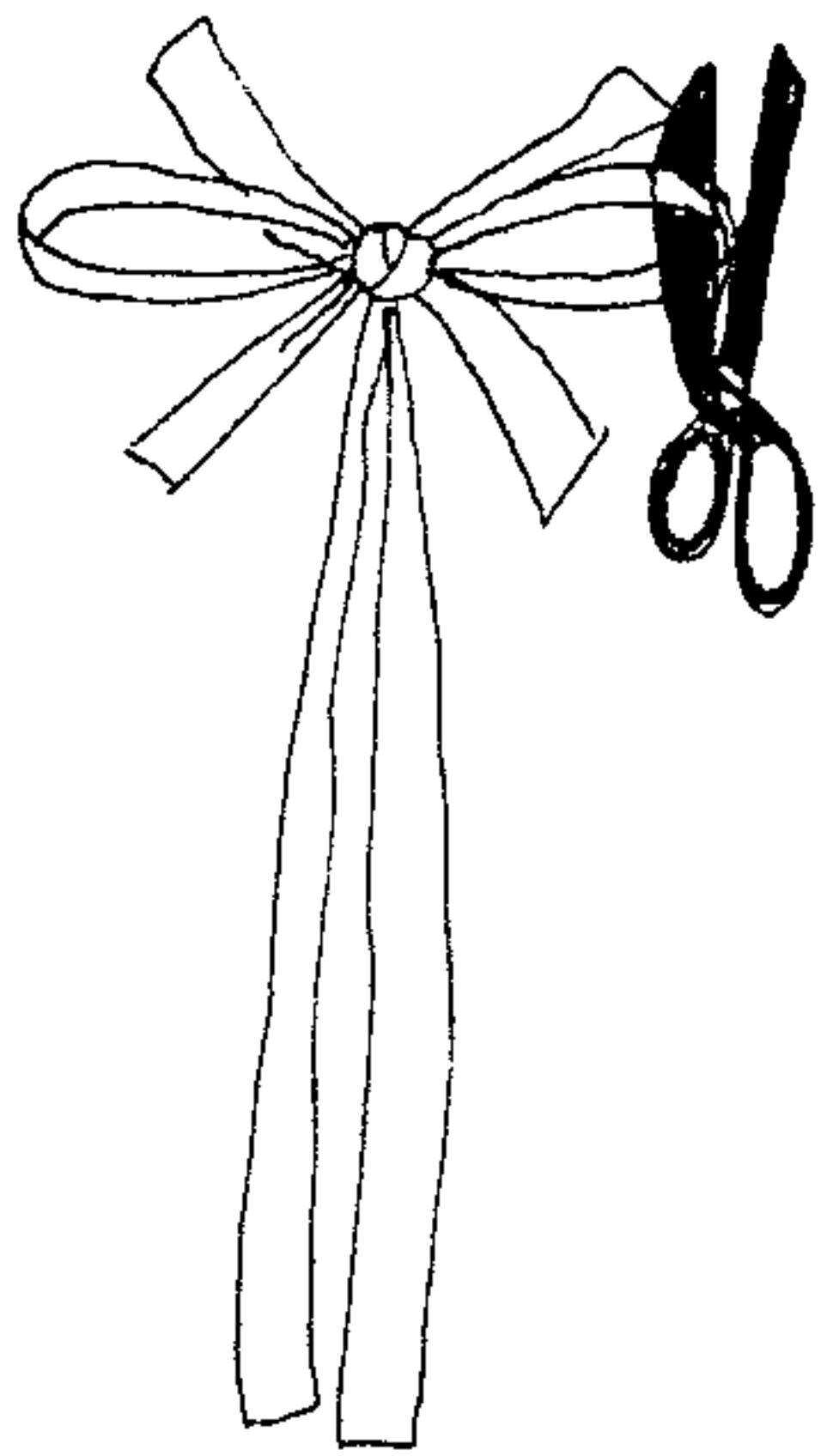
(F-38)

(F-39)

(F-40)



(F-46)



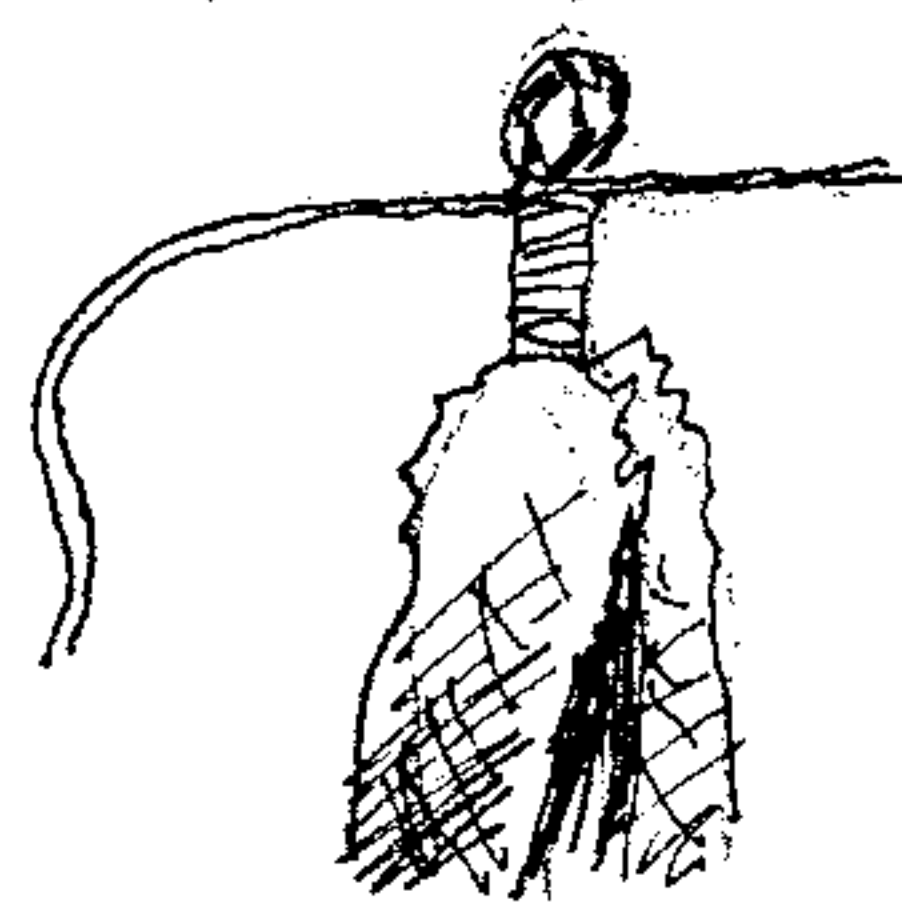
(F-47)



(F-48)



(F-49)



(F-50)

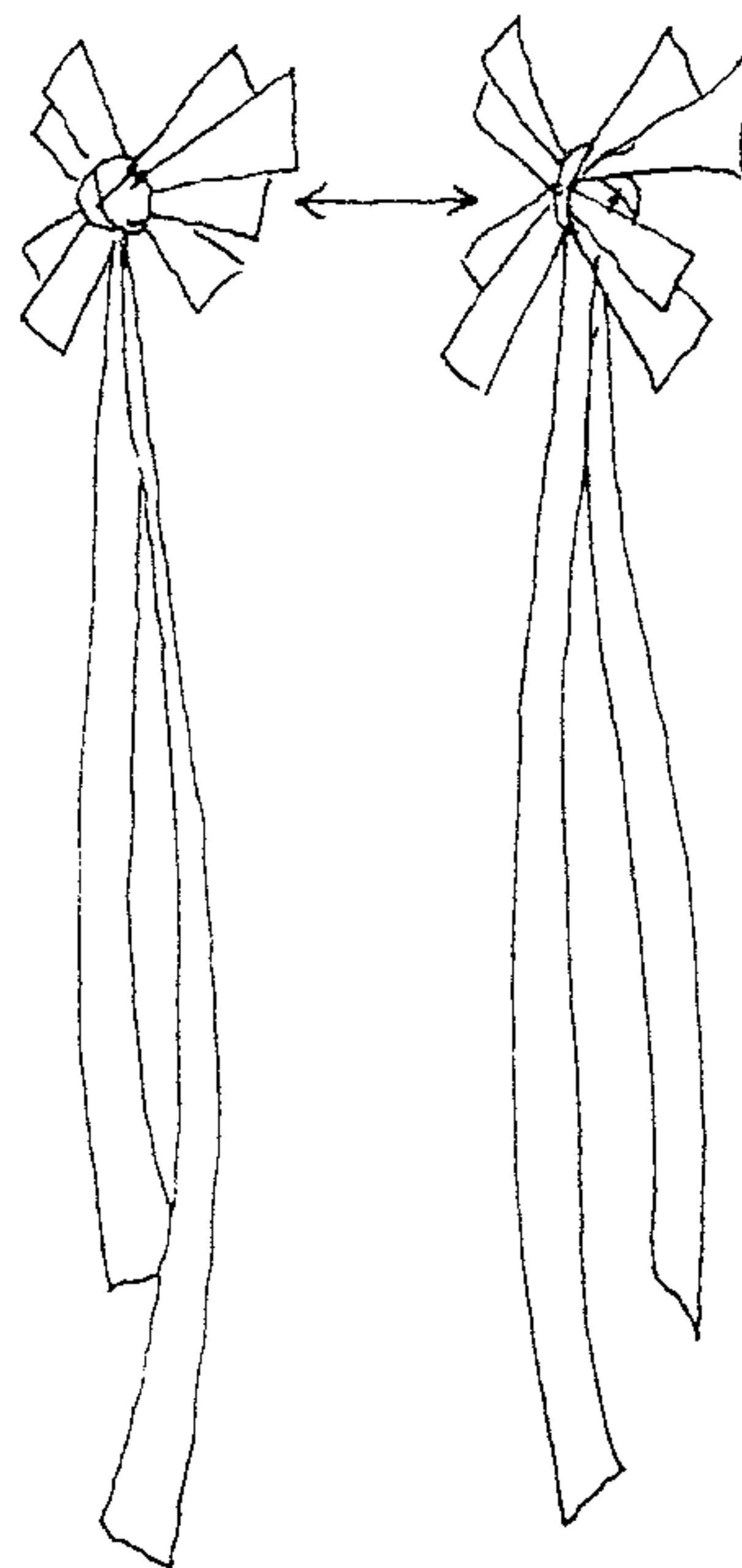
Ribbon coup feathers (F-45): Take one very long crepe paper streamer and two shorter ones (F-46). The streamers should be of the same color. Tie a bow in the center of the longest one, catching the two smaller streamers in the bow's knot (F-47). Cut each of the loops of the bow (F-47). Repeat the process three more times, as you will need two for each side of your shield. Have two feathers handy. Follow the steps in making horse/human hair, except, stop when you get to (F-35).

When you get to (F-35), tie an extra long piece of yarn around the top of the hair (F-48), and apply a couple drops of glue to the knot. Before the glue can dry, place the two feathers in the glue (F-48), then proceed to wind the rest of the yarn around the top of the hair and the stems of the feathers (F-49), and tie off the yarn, but do not cut away the excess yarn, as you will need it to tie the hair and feathers to the ribbons (F-50).

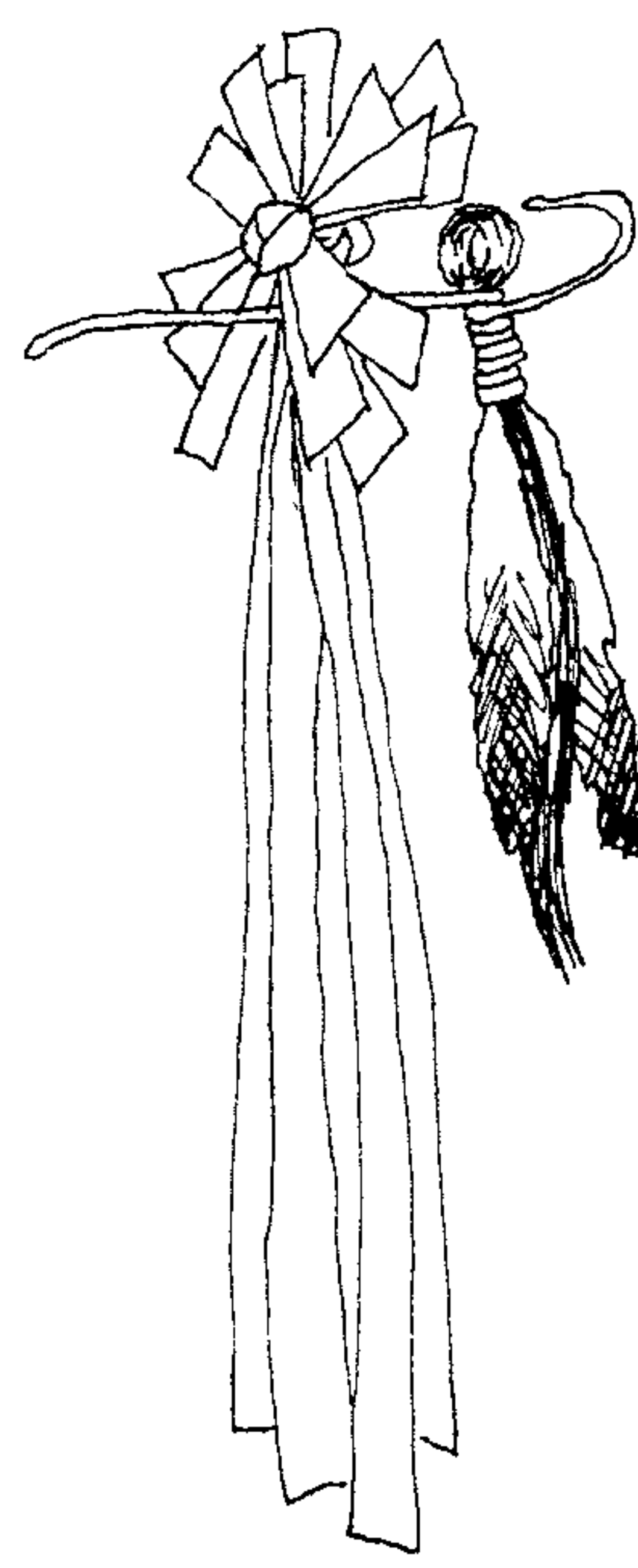
Take two of the four ribbons you have made and place a bit of glue on the knot of one, then place the other's knot on the glue and let dry (F-51). Take the hair and feathers, with the long strands of yarn, and tie the hair and feathers just below the knot in the streamers (F-52). After the knot is completed, drop a bit of glue on the yarn knot to strengthen, and let dry (F-53). Your completed ribbon coup feathers should look like this (F-45)



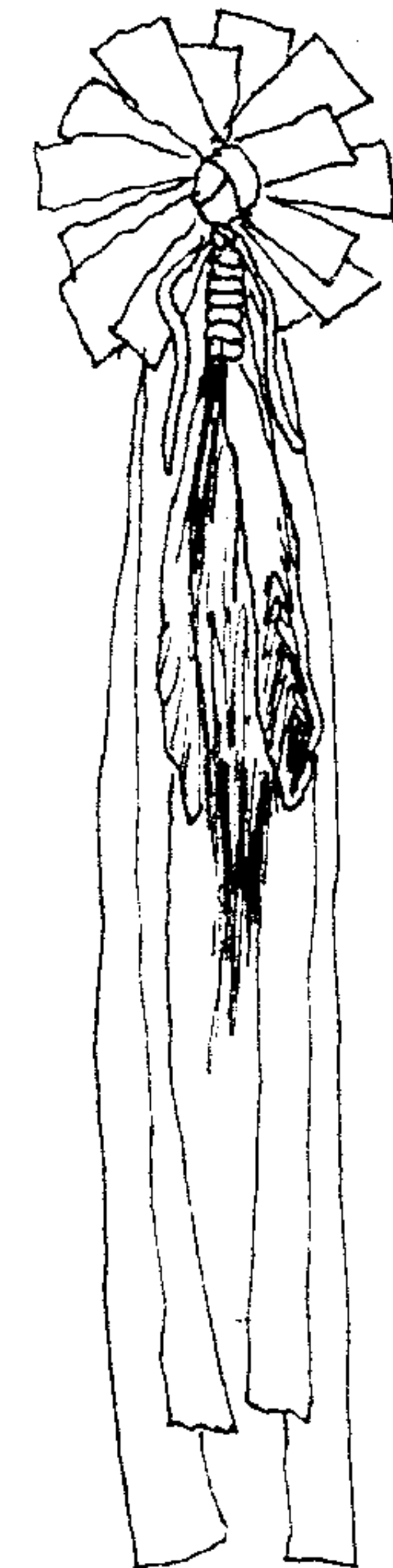
(F-45)



(F-51)



(F-52)



(F-53)

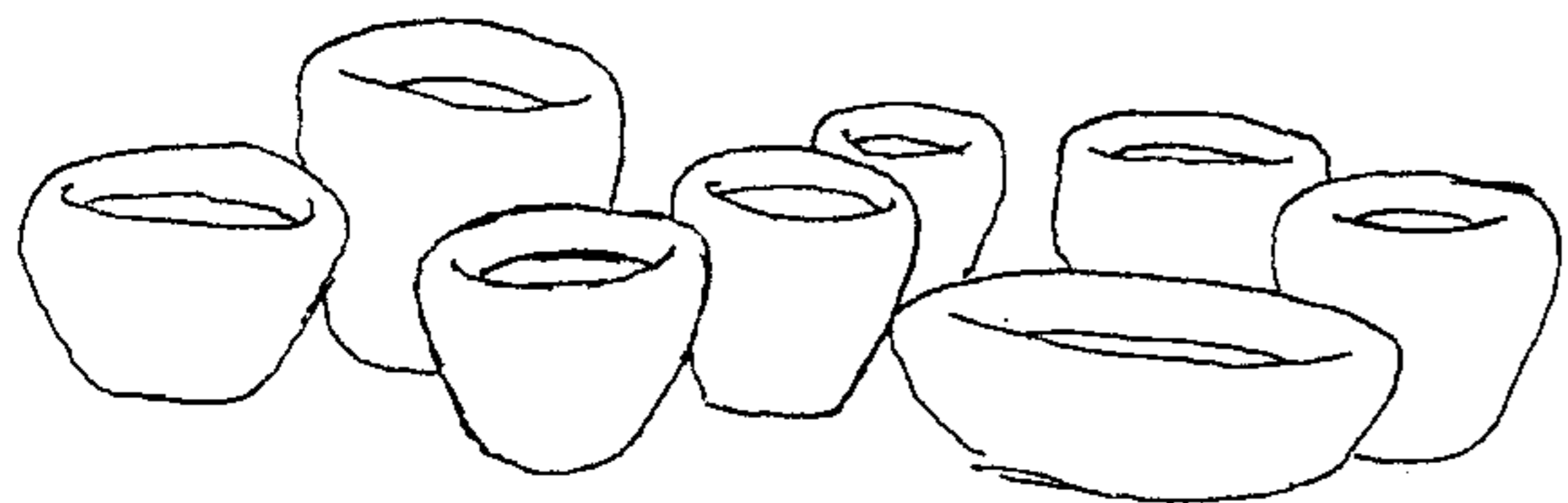
ARAPAHO COLORS

The symbolism of colors, irrespective of forms, is generally the following:

- 1 Red represents most commonly blood, man, paint, earth, sunset, or rocks.
- 2 Yellow denotes sunlight, day or earth.
- 3 Green usually symbolizes vegetation.
- 4 Blue represents the sky, haze, mist, fog, or smoke; distant mountains, rocks and the night.
- 5 White is the normal background; when it has any kind of significance it denotes snow, earth, or water.
- 6 Black or brown rarely have any color significance; they are practically not used in Arapaho decorative art except to give sharpness of outline to colored areas, and occasionally in minute figures. Black also means death and/or victory in battle.
- 7 Water does not seem to be associated very strongly with any color. Clouds are rarely symbolized by color as by forms.

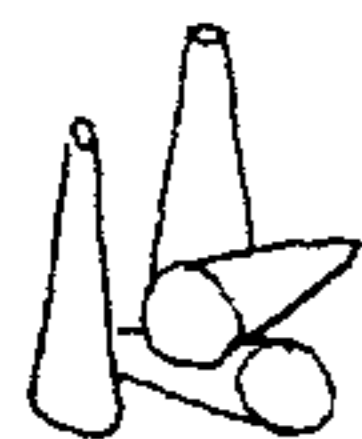


Illustrated below are a few of the items used in decorating an Indian War Shield. Listed also are materials these items can be made from.

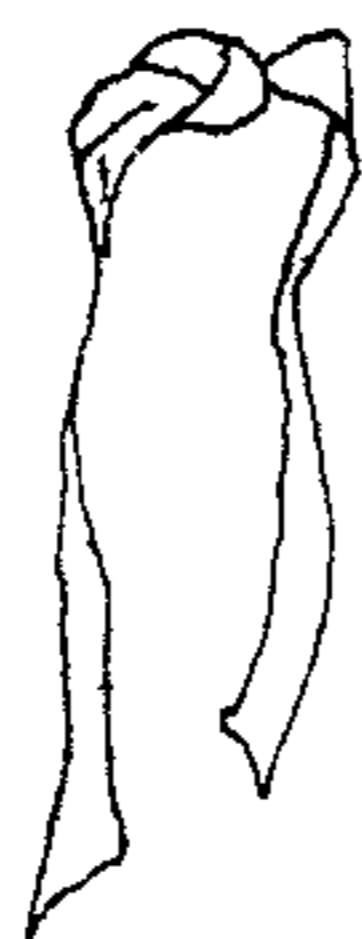


Paint (See Arapaho Colors)

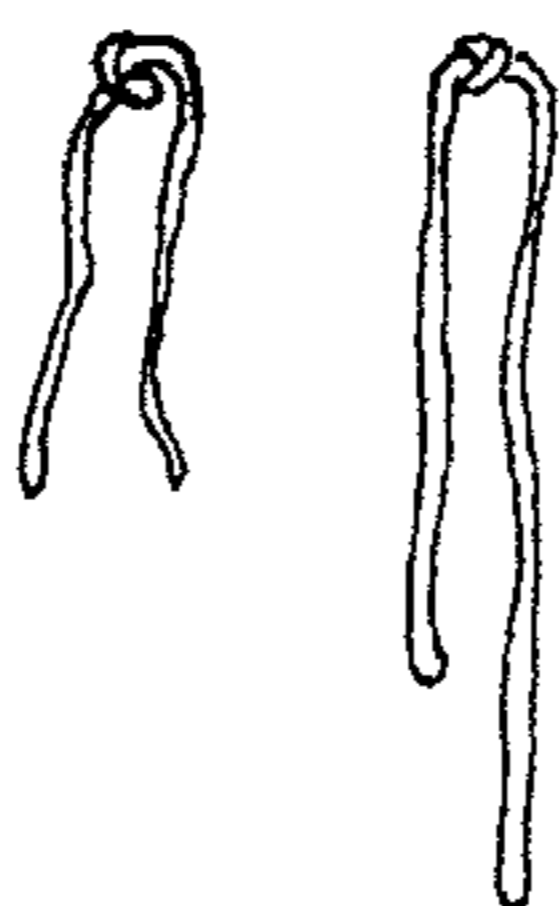
- (*) - construction paper
- (@) - yarn
- (+) - crepe paper streamers
- (%) - tissue
- (#) - cardboard



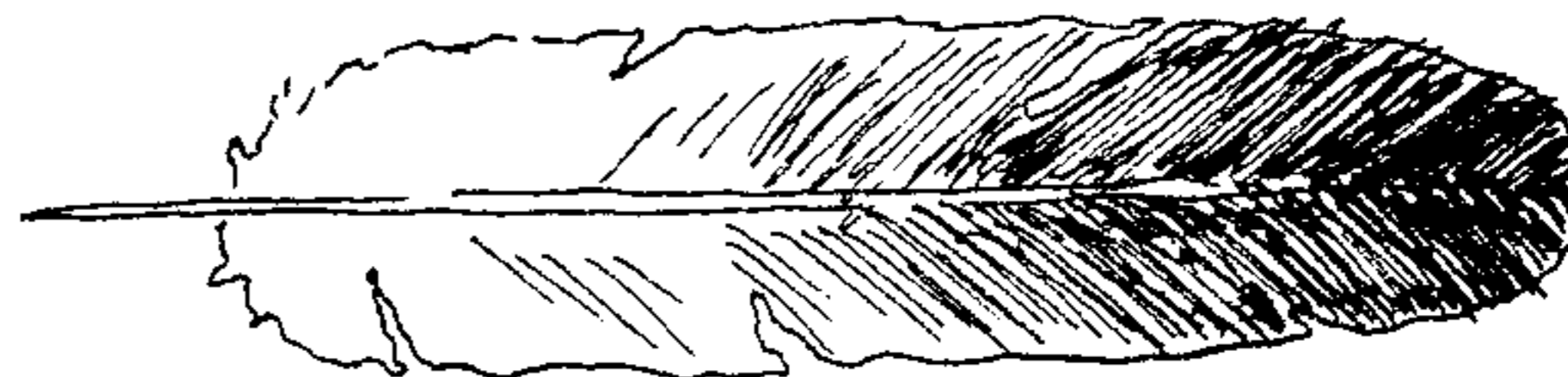
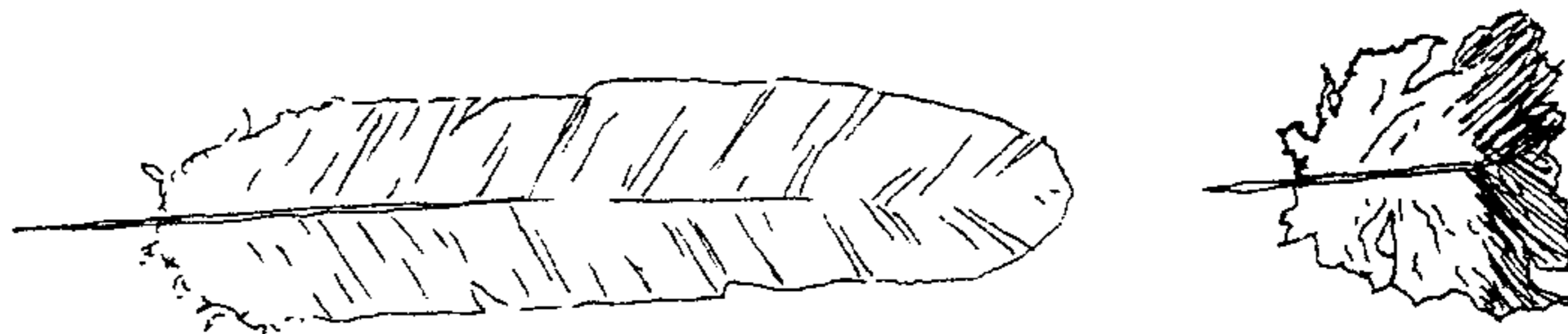
Brass
Cones
(*)



Flannel
Strips
(+)



Leather
Ties
(@)



Above are a few types of feathers used by various Indian tribes, do not limit yourself to these three examples.



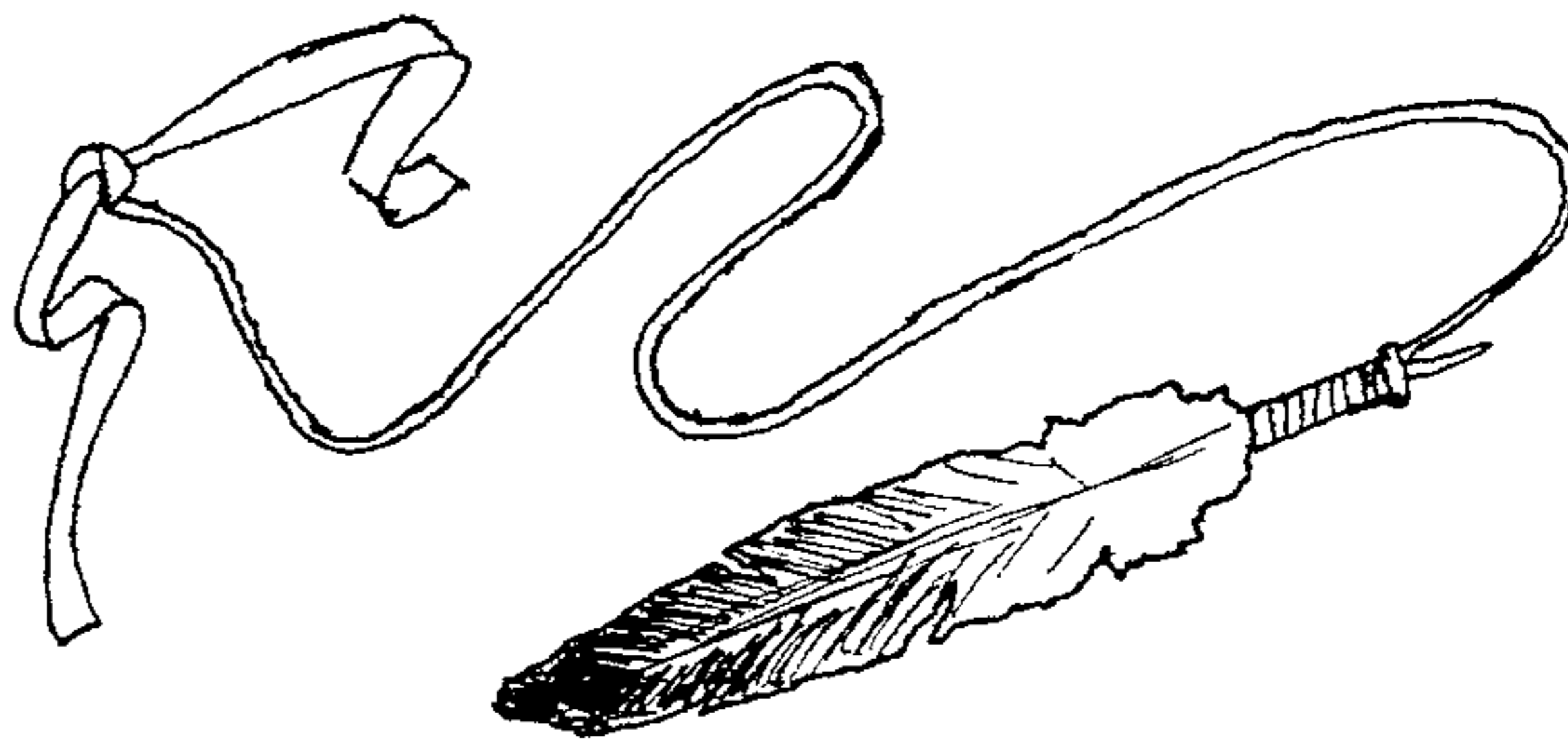
Ribbon
Coup
Feathers
(@ - + - *)



Ribbons
(+)



Horse/
Human
Hair
(@)



Flannel/Trade Cloth,
Leather string tied
to a feather
(* - @ - +)

SHIELDS AS DECORATIONS

The War Shields used by the Plains Indians were usually eighteen inches across, this size was more easily used from horseback. The warrior on foot carried a shield that was much larger, approximately twenty-three inches or twenty-four inches in diameter. The Indians of the Southwest carried shields that sometimes reached thirty inches across. The Woodland Indians rarely, if ever, used shields, as they could be a hindrance when moving through the forest.

Decide how large you want your shield to be, then follow the directions below on how to construct your own shield.

Materials needed:

Wire, a barrel hoop, or a hoop made of willow
Canvas, heavy cloth, or imitation leather
Packaging twine or other durable string
Paints or felt tip markers

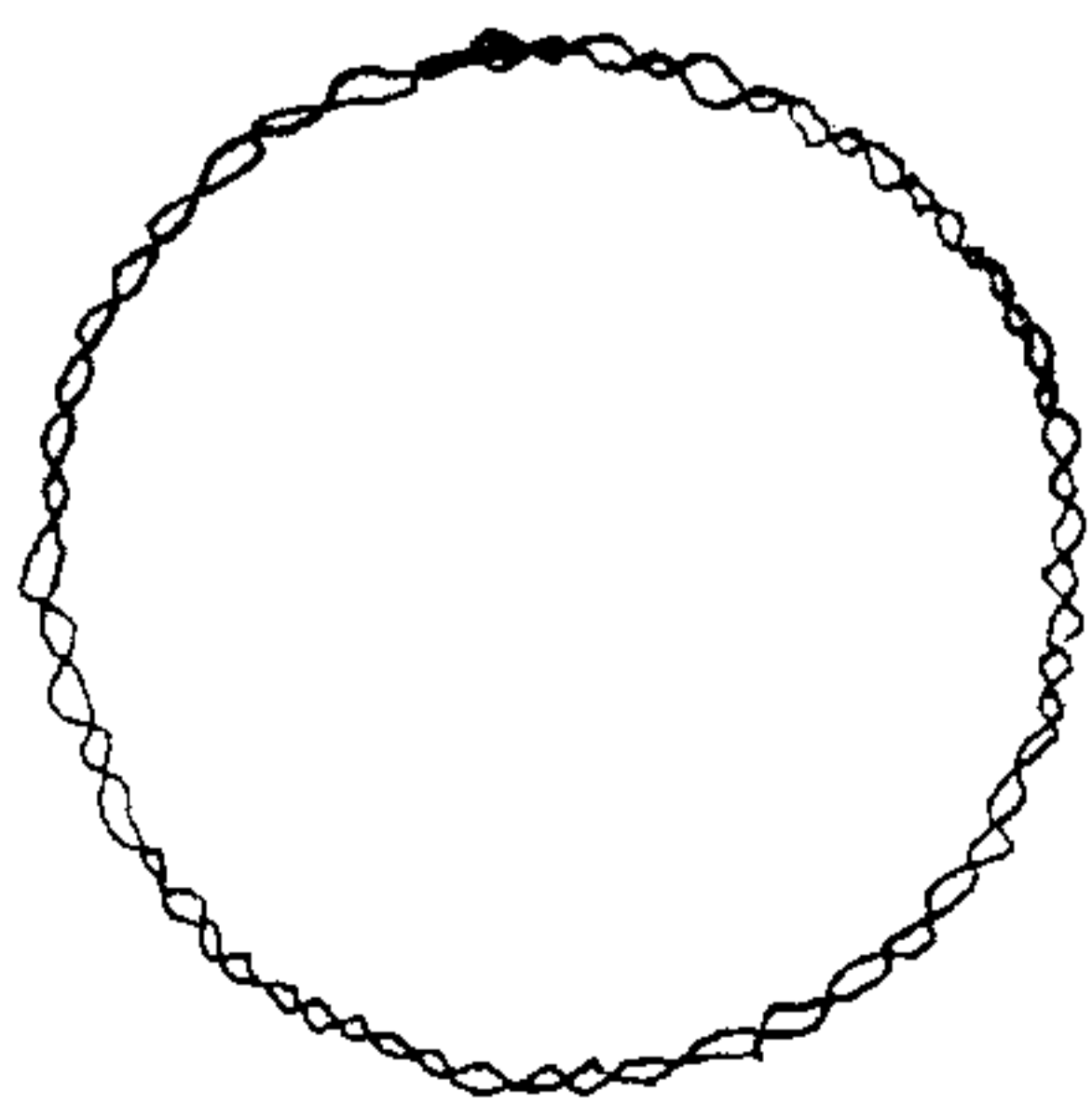
(Optional materials that can be used in decorating your shield are feathers, strips of cloth, bits of animal skins, etc. You are not limited by what has been used traditionally, but only by your imagination.)

If you are using wire, or a willow branch, as a base for your hoop, twist it around so it is the size you wish your shield to be, and to give your shield the shape it needs (f-1). After the "hide" has been stretched over the hoop-base (Be sure you cut the hide to fit over the base.), sew the edges of the hide together in the back of the shield. (f-2) Paint the design you have selected onto your shield (f-3), whether it is one of the shields depicted in this booklet or one that you have designed yourself. Once the paint, or ink, is dry, the shield-base is finished. All that needs to be done is adding the feathers, or whatever materials your design calls for. (f-4) Attach items by sewing.

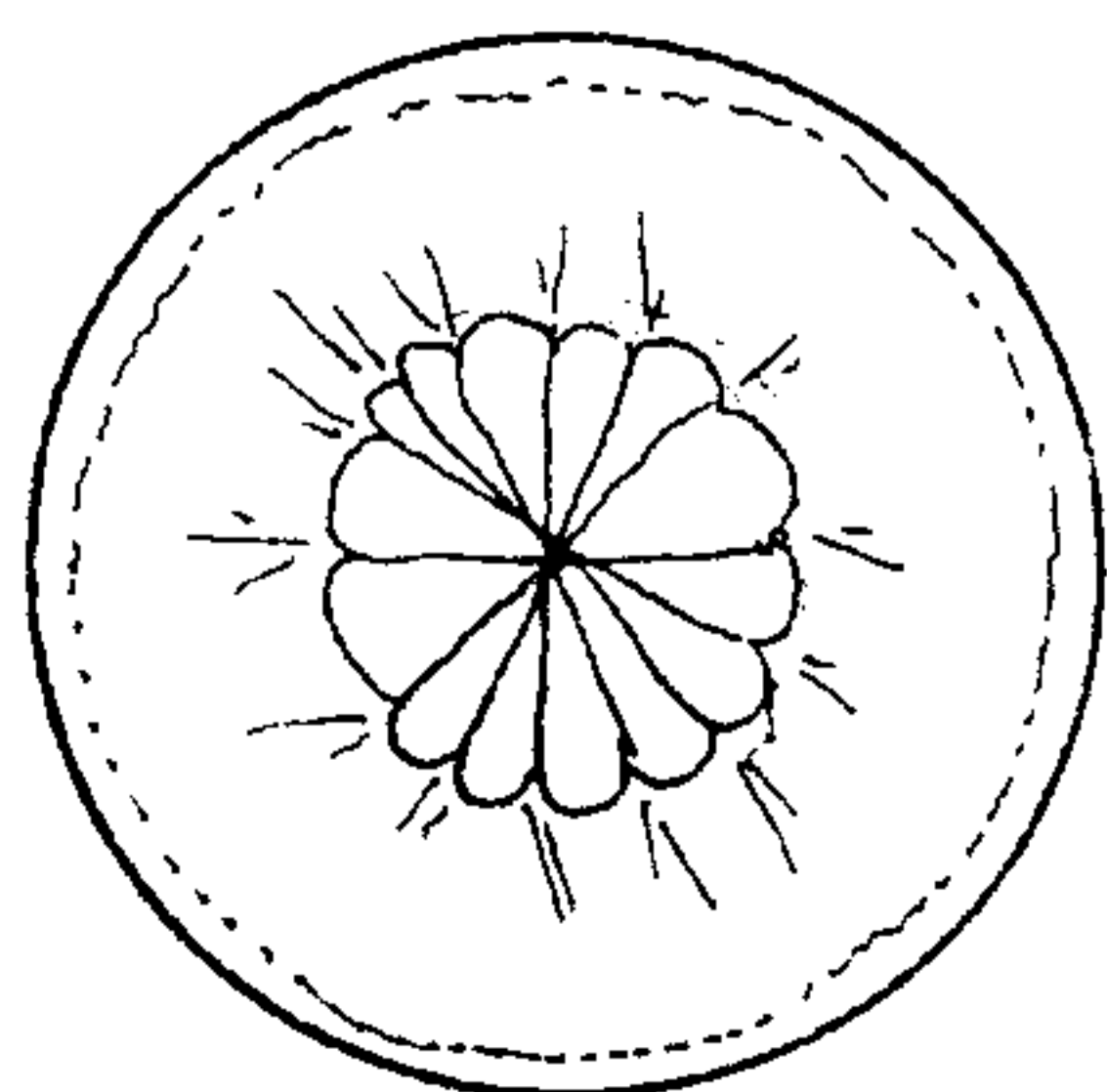
For help in constructing difficult items to place on your shield, turn to the "Constructing a Paper Shield" section, and follow the directions, except, use "real" materials instead of the paper materials depicted on that page.

Remember, be original! The shield will be more valuable if you use your own shield design.

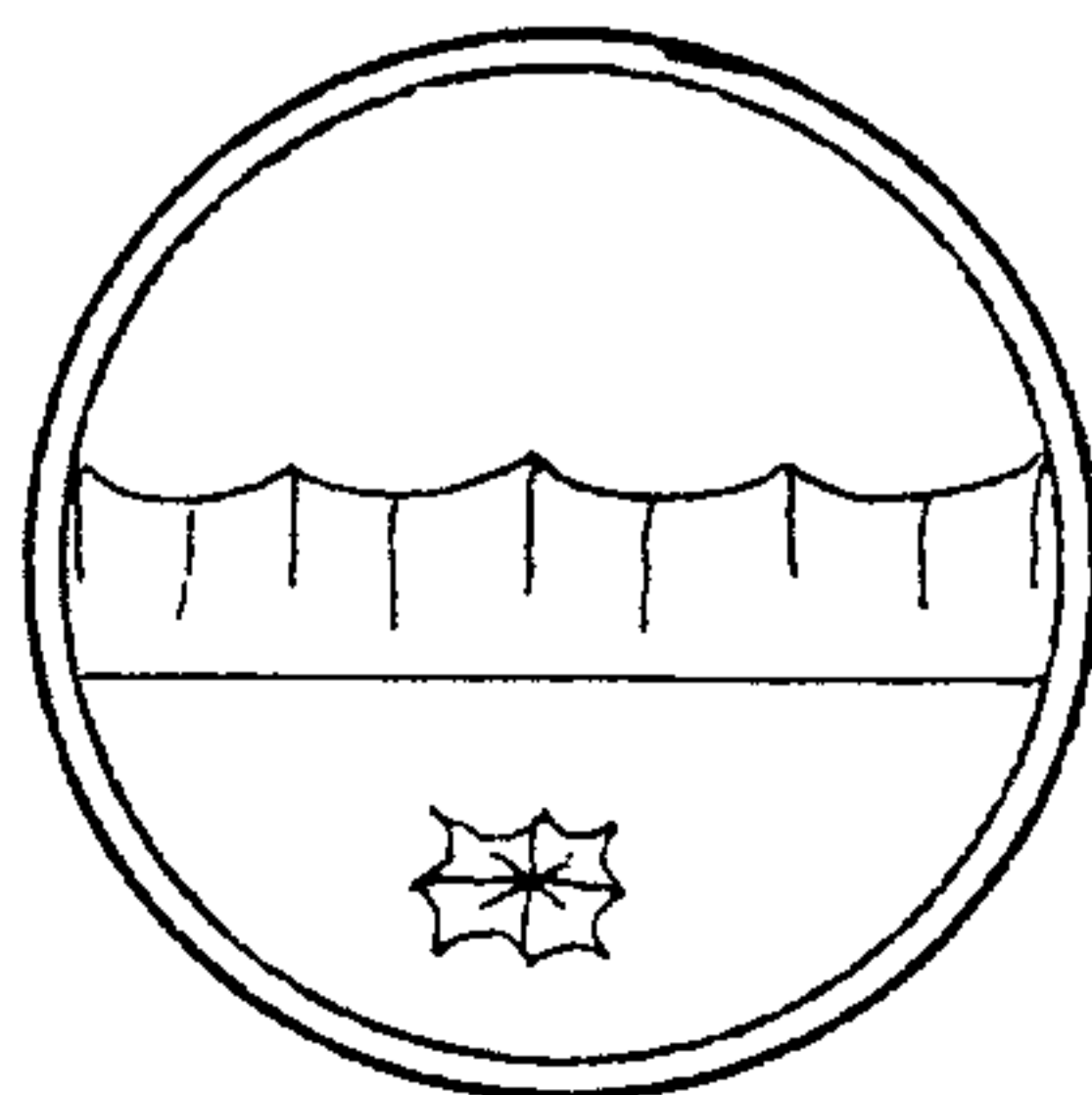
(f-1)



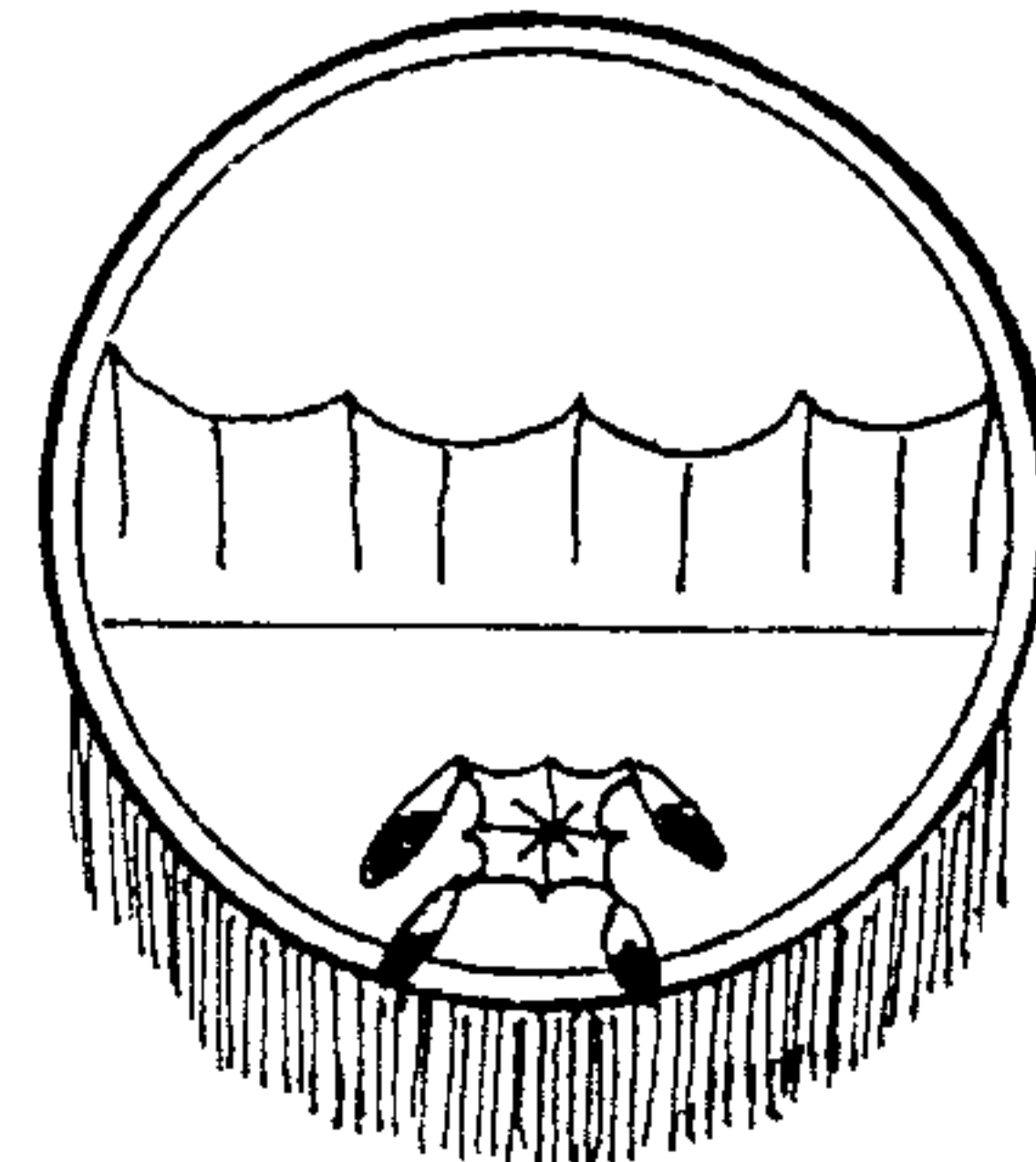
(f-2)



(f-3)



(f-4)



FOOTNOTES

- *1 page #2: Information based on Indian Rawhide: An American Folk Art, by Mable Morrow. Chapter IV: sec. 12; Rawhide Shields. Copyright 1975 University of Oklahoma Press.
- *2 page #2: See above.
- *3 page #2: See above.
- *4 page #3: See above.

Page 5., Most information based on Indian Rawhide: An American Folk Art, by Mable Morrow. Chapter IV: sec. 12; Rawhide Shields. Copyright 1975 University of Oklahoma Press.

Rawhide Shields section of this booklet was also contributed to by Mrs. Helen Cedartree of the Northern Arapaho Tribe. Information: how to prepare a hide for use as rawhide.

Page 15., The information revealing that a 'vision' must be had to receive instructions on making a shield as well as the form of shield construction was taken from Chapter IV: sec 12; Rawhide Shields, from the book; Indian Rawhide: An American Folk Art, by Mable Morrow of Vol. 132 of the Civilization of the American Indian Series published by the University of Oklahoma Press. Without which the original story Looks Long and the First Shield, by V. James Willow, could not be written.