

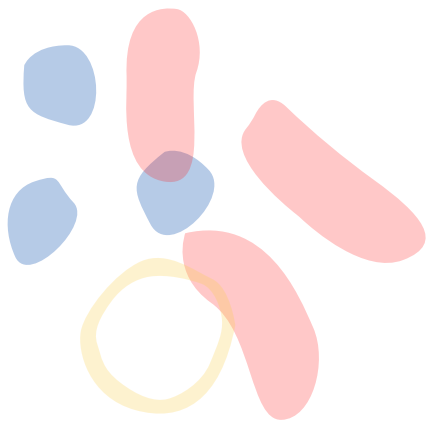
The Spirit of Beads

Sharing our Stories

Photograph Package

October 25, 2020 - August 28
2021

Ukrainian Museum of Canada
Ontario Branch



Presented by

Ukrainian Museum of Canada,
Ontario Branch

Native Canadian Centre of Toronto



Ukrainian Museum of Canada
Ontario Branch
UKRAINIAN WOMEN'S ASSOCIATION OF CANADA



NCCT
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We gratefully acknowledge the support of our sponsors



Wally
Wyshniowsky

The following photographs are intended to complement material available in the interactive virtual tour of *The Spirit of Beads: Sharing our Stories*, which can be found at www.umcontario.com/spiritofbeads

All artefact names are provided in 6 languages in this guide. The languages are in the following order: English, Ukrainian, Anishinaabemowin (Western Ojibway), Mohawk Ohswé:ken, Western (Swampy) Cree, and French. These languages were chosen based on the location of the Ukrainian Museum of Canada, Ontario Branch in Toronto, which is covered by Treaty 13 with the Mississaugas of the Credit and is now home to many diverse First Nations, Inuit and Métis.

For more educational material and recommended resources please visit www.umcontario.com/learn

All photographs in this guide were taken by Ivanka Haney



Fire Bag

Мішок для розпалення вогню

Miwat

Ká:iare

Mashkimod

Sac

Dené (Athabaskan)

On loan from the Native Canadian Centre of Toronto

Right: Child's Moccasins

Дитячі постולי

Moswayaniskisina

Ahtahkwaón'we

Makizinan

Moccasins

Approximately 1920. Plains

Indian (possibly Blackfoot)

On loan from the Native

Canadian Centre of Toronto





Left: Children's vest

Дитячий горсет
Namestek
Oià:ta
Gibide'epizon
Gilet

1939
Poland,
Zakerzonia, Nowa
Wies
On loan from the
Julian Tarnovych
Lemko Heritage
Museum

Right: Ukrainian Beaded Vest

Корсетка
Namestek
Oià:ta
Gibide'epizon
Gilet

Ukrainian Museum of
Canada Ontario
Branch permanent
collection



Beaded men's vest

Безрукавка

Namestek

Oià:ta

Gibide'epizon

Gilet



Circa 1900
Plains Cree/
Anishinaabeg
(Ojibwa), most likely
Saskatchewan,
Canada
On loan from the
Royal Ontario
Museum's Sir
Edmund Walker
Collection

Front and back view



Octopus Bag

Сумка-восьминіжка

Octopusi Oskatiwahk Miwat

Sha'tékon na'tekahsí:nonte kanéhon ká:iare

Gashkibidaagan

Pochette à pieuvre

Circa 1860-1880

Woodlands, Great Lakes, Cree, (Metis)

See page 8 for more information

Bandolier Bag

Торбинка-бандолір

Mitihtimani Miwat

lontia'tahnhákstha

ká:iare

Gashkibidaagan

Sac à bandoulière

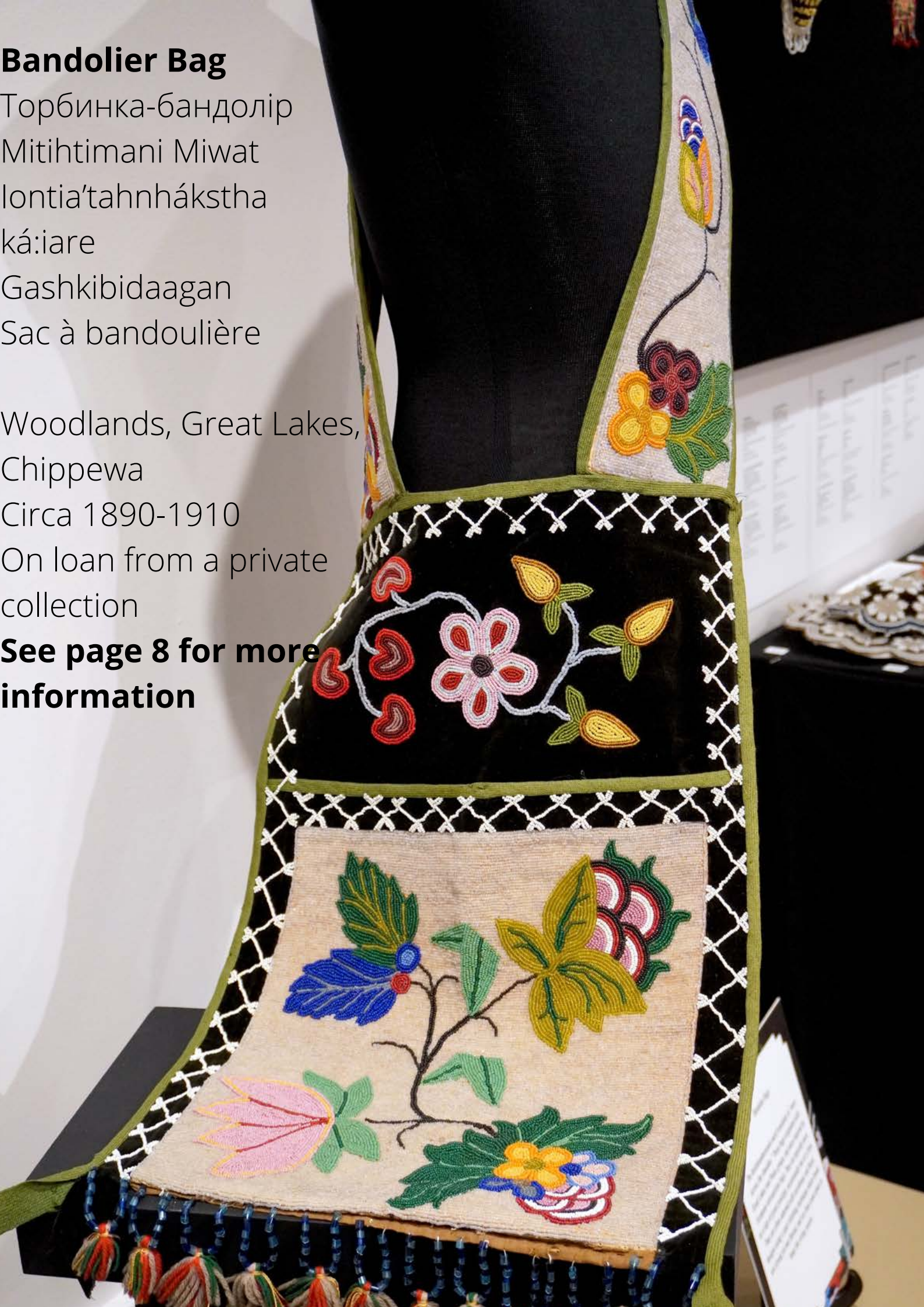
Woodlands, Great Lakes,

Chippewa

Circa 1890-1910

On loan from a private
collection

**See page 8 for more
information**



Bandolier Bag

The Anishinaabemowin word translates to “worn across the shoulder.” These bags originated with Great Lakes and Plains groups, and were inspired by European ammunition bags. They are typically worn as a sign of great prestige, occasionally two at a time. They are often adorned with curvilinear and floral designs using a spot stitching technique where beads are strung on one thread, and are then sewn down to keep the string secure. This pictured bag on the previous page features beautiful floral beadwork, including strawberries in the top black panel.

Octopus bags

Traditional Indigenous attire does not have pockets, so bags were essential for carrying personal and sacred items, supplies, or medicines. They are named after the octopus because of their eight tabs (four on each side), resembling tentacles. These bags are based on earlier animal skin bags created by the Algonquin peoples, and adapted by Métis artists. Later adaptations are worn as dance aprons for ceremonial purposes, and some store different medicines in each tentacle of the octopus bag.



Beaded pysanka

Писанка з

бісером

Wawi E

Mikisihtahikatek

Tekatsi'nehtará:ro

n o'nhónhsa

Waawan

mezinigaadeg

Oeuf perlé

2005

Ukrainian

Museum of

Canada Ontario

Branch

permanent

collection

Pysanky are decorated eggs that were originally used as a protective symbol. Each motif that is drawn on the egg has deep meaning and significance. Pysanky were originally pagan creations that were reinterpreted into Christian symbols representing new birth and resurrection in connection with Easter. The name is derived from the Ukrainian verb "to write." Traditionally, the egg is decorated using a combination of molten beeswax and dyes to create intricate patterns. Methods have changed with advancements in technology including electric styluses and synthetic dyes. Some contemporary artists adorn pysanky with beadwork.



Coral Necklaces

Коралі

Tapishkamin

Ohstaró:kwa

Naabikaaganiminag

Corail

Ukrainian Museum of Canada Ontario Branch permanent collection



Assorted beaded sorochka

Сорочка

Akohp

Tekaierón:nion atià:tawi

Gigishkigan

Chemise

Ukrainian Museum of Canada Ontario Branch permanent collection



Baby belt

Пояс для немовляти

Chicishi Pakwahtehowin

Owirá:'a atia'táhnha

Abinoojiiyensiwi-gichipizon

Porte-bébé

Early 20th Century

On loan from the Native Canadian Centre of Toronto





Zgarda necklace

Зґарда

Tapishkamin

Ohstaró:kwa

Naabikaaganiminag

Collier

Brass

Late 19th Century

Ukrainian Museum of
Canada, Ontario Branch
permanent collection

Chepraha clasp

Чепрага

Anaskopicikan

Tewatenhniáskariks

Naabaabika'igan

Fermoir

Metal

2016

On loan from the private
collection of Maria Rypan