

every week we would. And it don't go down any. And then I got this woman's. If mine should run out, I have a right to use hers.

(Who will get it after you?)

Well, it will have to go back to the priest. Nobody can't just take it and claim it. It have to be given to you. And they bless you and they show you how to hold it, and they show you how to start your painting. And there is just one way of painting. I have to use these (indicating the palms of her hands--heel of the palms. I have to use that. And this other woman, the way she was supposed to paint the men, she used to go around and put dots over here and over here.

(I'll draw an oval for a face. She'd make a circle around here?)

Yeah.

(Did she have to use her palms, too?)

No, she used this (her index finger of the right hand). Yeah, her right hand. She didn't use her left hand.

(First she'd go around the face like that?)

Yeah. She'd start from here.

(Start with the chin.)

Yeah. Then come on back to the chin. And then on the right side she'd make a dot inside, over here. And then she'd go down over here and make a dot--on the chin--and then she'd run her finger around and make a dot here (on the nose) and then go around and make a dot over here (center of forehead) and then over here.

(So she'd end up with five dots?)

Yeah.

(And she started with the dot on the right cheek?)

Yeah.

(And then she'd move around and do the chin?)



Mary Blackhorse's style of face painting