

## A NOTE TO THOSE WHO WEAR OR DISPLAY A CHEROKEE TURBAN

Like a neck tie, the Cherokee Turban looks best tied afresh each wearing, but it is offered –tacked in place– for those not patient enough to affect the wrapping. Like a necktie, the Wrapping Hat offers opportunity for a little individuality without getting to far from ordinary. Turbans offer the opportunity for adding a Tribal flavor to otherwise mainstream dress. Although choosing fabrics to create a wearable attractive turban is an art, still the variety of cloth available makes the Wrapping Hat easily adaptable to various occasions. The different offerings include hats suitable fore dress-up banquets and ceremonies, as well as more casual colors and patterns for outdoor festivals, and, in between styles for Native American art shows and other events said to be country club or business casual.

## A WORD ON WEARING ETIQUETTE

Although Liz’s Cherokee Turbans are constructed so as to lend themselves to removal without the necessity of retying, the etiquette is different for the turban than for the hat. Only for presentation of the flag, when prayer is offered, and of course when in the church sanctuary, is it necessary to remove the Wrapped Hat... otherwise one is able to mind their manners and yet be free to keep his lid on.

## ABOUT THE DESIGN PROCESS OF THE MODERN TURBAN

Few of the historic turbans worn by our ancestors are known to have survived. Paintings and photographs guide in creating this headwear that fell into disuse after the Civil War. There are no patterns to be followed. The creation of the modern turban began when Troy Wayne Poteete wrapped an old felt hat with colorful cloth to affect the look of the turbans shown in paintings of Eastern Woodland Tribal Leaders. His wife Elizabeth, a math teacher specializing in the learning styles of Native American children, began to apply that conceptual aptitude characteristic of Cherokees to the almost forgotten seamstress skills she picked up as a girl at the Cherokee Nation’s sewing factory. The creation of the modern turban was a collaborative process between the two. The current versatile design was perfected with the completion of the seventh *ahls du lo*.



*Ta-chee  
aka Dutch  
Cherokee Chief  
from Texas and  
Dutch’s Creek*

## Cherokee Turbans

*by Liz*

DP ∞ SG

*ahls du lo*

**The Wrapping Hat**



*Rev. Charley Carey and  
grandson, Jake Coldwell*

*For videos on tying a turban and history of it's past,  
present and future visit [troywayne.net/turbans](http://troywayne.net/turbans)*



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**The Renaissance of a  
Time Honored Tradition**



# Cherokee Turbans

*by Liz*

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*ahls du lo*

**The Wrapping Hat**

**Historic Headwear  
for the 21st Century**

**Native American  
Tribesman**

## The Historic Hat of the Cherokee Updated and Designed for Today...

Conceived by former Cherokee Nation Tribal Councilman Troy Wayne Poteete and designed by his wife Elizabeth, the "Wrapping Hat", called *ahls du lo* in the Cherokee language— is now available for today's descendants who want to honor the generation of Sequoyah.



Troy Wayne Poteete



Elizabeth Poteete



On left --Renowned Cherokee Artist Cecil Dick with Troy Wayne Poteete



Cecil Dick, pictured above, was the 3rd person after Sequoyah to be honored with the Sequoyah Medal

## A Symbol of Tribal Adaptability

The turban calls up memories of that group of Cherokees who in one generation, in the time of Sequoyah, transformed an illiterate affiliation of villages, connected by clan and language, into a nation state with a strong central government, and a higher standard of living and a higher literacy rate than any of the surrounding states.

**The turban of today symbolizes the Cherokee trait of adapting, while remaining the same; that Cherokee national habit of absorbing current improvements, yet retaining that distinct cultural identity so precious to our ancestors.**

## Some Headdress History

Turbans were first introduced to the Cherokees by King George's ministers who deemed the appearance of Mankiller, Stalking Turkey, Little Carpenter, and other chiefs who had gone to England to see him, much to severe to be looked upon by their King. The King's ministers changed the Cherokee into garments left by a delegation from India. The Cherokee chiefs' returned to the Cherokee Nation with these garments including the turbans. The turbans and jackets became treasured items worn for special occasions.

At first Cherokees made turbans from expensive imported cloth, but with the introduction of the spinning-wheel by George Washington, the Cherokee began making their own cloth, from which Cherokee men could fashion headwear like the exotic and now deteriorating turbans worn at Council by the aged chiefs' who had "crossed the water."

By the generation of Ta-Chee, John Jolly, Sequoyah, and Sam Houston this colorful headgear was the preferred "traditional" hat among men of the Eastern Woodland Tribes.



General Sam Houston wore his turban while on Cherokee business in Washington, D.C.

Certain some among the Eastern Tribes preferred the European style of dress, particularly when in Washington D.C. on tribal business. But, General Sam Houston, one of the few men ever legally adopted by the Cherokee, was an exception. After being governor and congressman from Tennessee, and before becoming

President of Texas, he sojourned with the Old Settlers. He delighted in wearing his turban while on Cherokee business in Washington D.C. and had the picture above painted as memento of his trip.



Cherokee Senator John Quincy Chambers



Bearded Cherokee Senator John Quincy Chambers wearing his turban, shown with future Chief Lewis Downing and two other Cherokee Senators, circa 1856