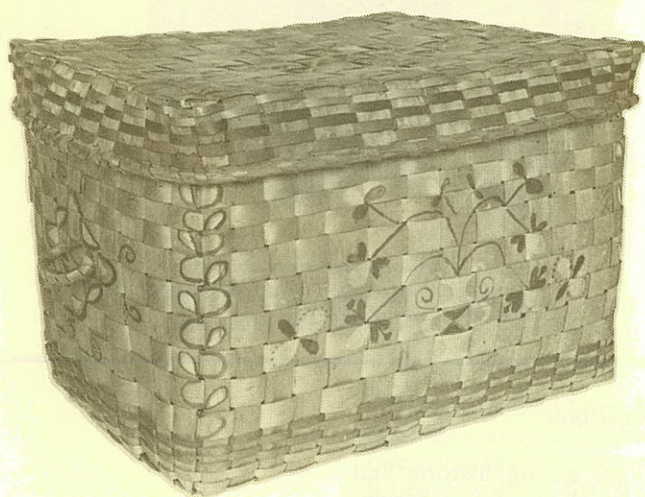


ARTIFACTS

Vol. X No. 5, Fall 1982

The American Indian Archaeological Institute

WOODSPLINT BASKETRY OF THE EASTERN ALGONKIAN



Covered storage basket with swabbing and handpainting. Nipmuck?, circa 1845. Collection of Lyent Russell.

During the eighteenth and nineteenth centuries New England Indians, also known as the Eastern Algonkian¹, found their lives changing rapidly as they were influenced by the European colonists. With the exception of baskets, very few artifacts associated with these historic cultures have survived. The development of woodsplint technology reflects the interaction of the Eastern Algonkian with the larger Euro-American community in New England.

Eastern Algonkian basketry during this period was manufactured from plaited strips of wood that were produced by beating logs to separate the annual growth rings. There has been considerable discussion as to how the Eastern Algonkian came to adopt plaiting with woodsplints as their most important basketry form. Speck (1947) suggests that corn-processing baskets of narrow plaited splints, similar to those used by the historic Iroquois, were used by the Eastern Algonkian aboriginally and that during historic times the Algonkian adopted the use of wider splints for utility baskets of all kinds. Unlike Speck, Brasser (1975) does not believe that woodsplints were used at all before the arrival of the European settlers but does believe that the Lenape/Delaware adopted the idea of plaited woodsplint baskets from German and Swedish settlers. In terms of the archaeological record, no remains of woodsplints or woodsplint baskets have survived nor is there any mention by early writers of woodsplint basketry until 1712. Because of this lack of evidence, it is believed that the Lenape/Delaware either adopted woodsplint basketry or invented the form in the early eighteenth century and that the technique spread in waves to almost all the Algonkian peoples in the northeast.

Early ethnohistorical accounts describe bags and baskets of hemp, bark and other vegetable fibers. Figures 1a and b illustrate a twined bag of hemp decorated with dyed porcupine quills that was made in the mid-seventeenth century, one of the few extant examples of such work. Twined textiles also appear in the archaeological record in the form of impressions on aboriginal pottery (Holmes 1883) and as carbonized fragments from New York State (Ritchie 1980:290). Before European contact, plaiting was confined to matwork, which has been preserved on some archaeological sites, and perhaps to small bags similar to the rice bags made by some Great Lakes groups in the nineteenth century (Densmore 1928:314).

At the beginning of the development of eastern Algonkian basketry, it is probable that plaited woodsplint baskets took on the form of the *mokok*, an aboriginal container of stitched bark. Typically these were of birchbark, with square or rectangular bases and straight sides which tapered to a round opening (Figure 2). The Eastern Algonkian modified the original *mokok* shape and created new forms that were suitable for farm and household use. During the nineteenth century, splint baskets were made in quantity and sold. For their personal use, the Algonkian and Iroquois clung to the use of twined bags (Brasser 1975).

¹The word Algonkian (or Algonquian, a variant spelling) describes peoples who speak dialects belonging to the Algonkian language family and including Ojibwa, Mohican, Abnaki, Narragansett et. al.

• AN EXHIBITION •
"WOODSPLINT BASKETRY OF THE EASTERN ALGONKIAN"
WILL OPEN ON SEPTEMBER 25, 1982
AT THE AMERICAN INDIAN ARCHAEOLOGICAL INSTITUTE

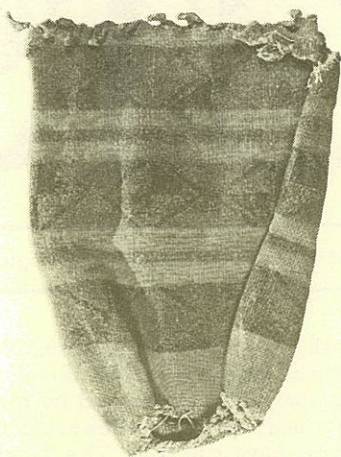


Figure 1a. Mohegan hemp bag, circa 1650.
Collection of The Connecticut Historical Society.

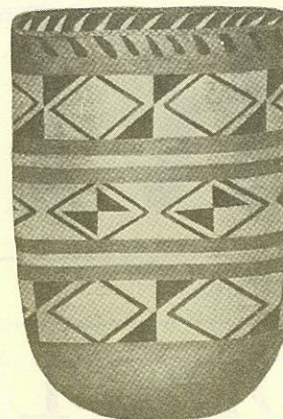


Figure 1b. Schematic drawing of false embroidery originally executed in porcupine quills from *Antiquities Of The New England Indians* by Charles C. Willoughby, 1935, page 253. Courtesy of the Peabody Museum of American Archaeology and Ethnology, Harvard University.

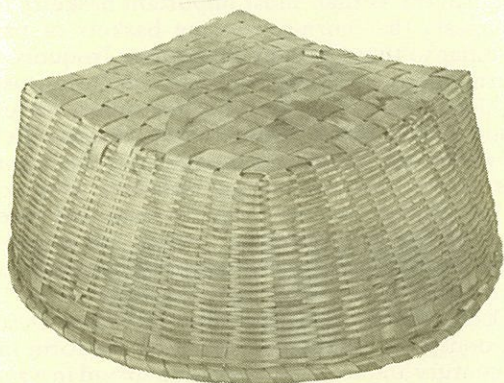


Figure 4: Narrow weft and wide warp splints form a wicker plaited basket with plain checker plaited base. Schaghticoke, circa 1890. Gift of Philip Rabito, 81-26-1/2.



Figure 5. Basketry pocketbook with potato stamping. Schaghticoke?, circa 1880. Gift of Mrs. Frances Carlson, 79-10-1/3.

The Technology of Manufacture

The basketry of the Eastern Algonkian during historic and modern times is of a type called *plaited*, in which the weft elements, which generally are horizontal, move under and over the warps or vertical stationary elements. Several variations of plaiting were utilized including *checker plaiting*, in which warp and weft produce a relatively flat checkerboard effect; *wicker plaiting*, which is similar to checker plaiting except that the warps are rigid and the wefts flexible, creating a ridged surface; *twill plaiting*, in which warp and weft alternate at a ratio other than 1:1; and *hexagonal plaiting*, which creates hexagonal spaces in the weave (Figure 3).

The acculturation of the Eastern Algonkian and the growing market for baskets brought about the invention and spread of metal tools for preparing splints. Among these was the basket gauge, which was used to split wide splints into narrow uniform strips. Use of the basket gauge, which may have begun as early as 1850, spread rapidly as did the use of narrow splints. Soon baskets were almost entirely of narrow splints, giving them a wicker-like surface (Figure 4) unsuited to painting or stamping. By the 1890's narrow splint utilitarian baskets were largely undecorated.

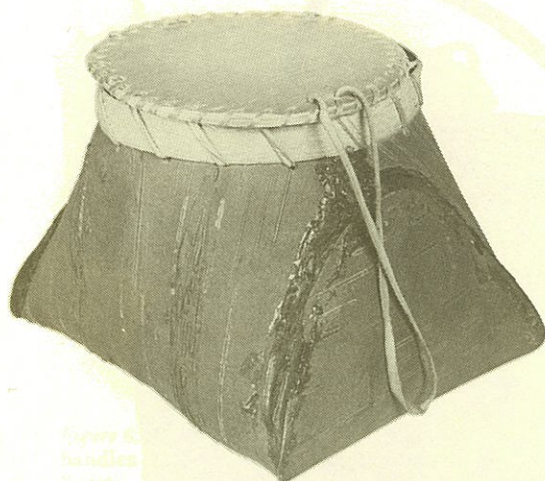
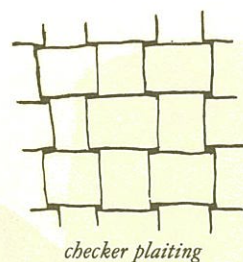
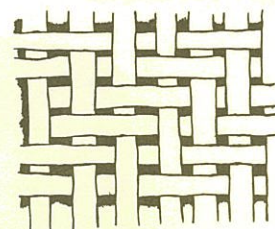


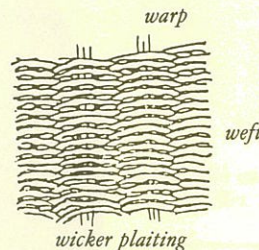
Figure 2. Mokok with splint-wrapped rim made by Adelphe Logan, circa 1970, 79-8-1/7.



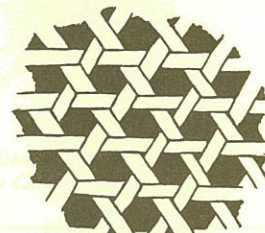
checker plaiting



twill plaiting



wicker plaiting



hexagonal plaiting

Figure 3. Types of plaiting



Figure 6a. Basket with bail Mohegan, circa 1880. Gift of Mrs. Henry M. Clark, 82-3-4/3.



Figure 6b. Detail of handle notching.

With increased Euro-American contact, basketmakers chose to duplicate colonial housewares and accessories creating eccentric forms that are seldom recognized as Indian (Figure 5). Other basket forms developed that included covered rectangular or cylindrical storage baskets, the bailed work basket and the open bowl.

In addition to creating diverse basket shapes, the Eastern Algonkian developed different handle forms for baskets with different uses. One of the most common handle types is the *bail*, a rigidly fixed handle like that on an Easter basket. Often a deep notch was cut into the handle where it fit into the rim of the basket (Figures 6a and b). This technique was employed on baskets that were to be used for carrying heavy loads. Usually the bail extended down the sides of the basket and was secured on the bottom. Bails were of splints or were carved from thick twigs and were shaped by steaming.

Flop handles, which were attached like the handle on a bucket or pail, were a development of the late eighteenth century and were not common outside western Connecticut (Figure 7).

Another typical handle form is the *side handle*, which was used in pairs on open rectangular or square baskets. These handles, carved and shaped from thick twigs, protrude from the rim like two loops on the rim of a modern bushel basket (Figure 8). For heavy work these handles were notched for extra strength.



Figure 7: Covered storage basket with flop handle. Panguisset?, circa 1860. Collection of Lyent Russell.

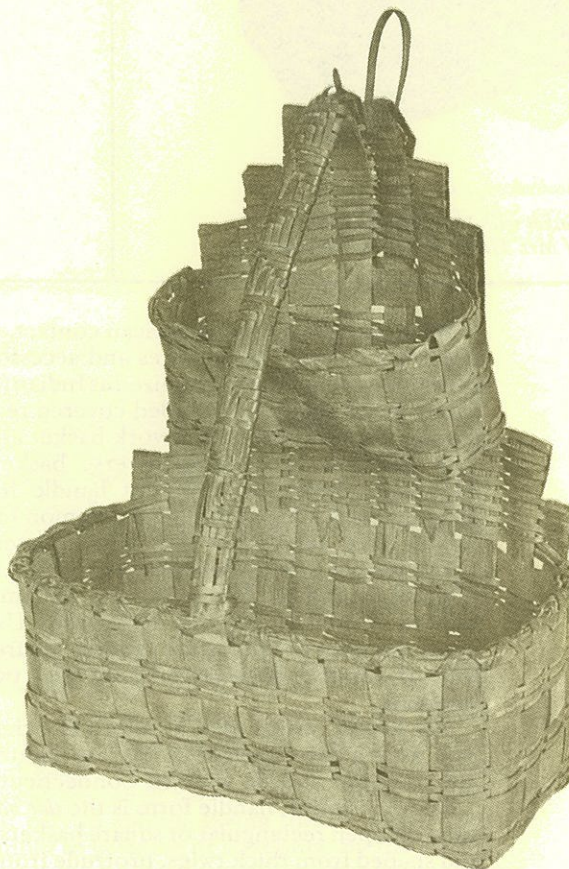


Figure 11: Wall pocket with twill plaited handle. Mahican, circa 1875. Collection of Lyent Russell.



Figure 8. Swabbed and stamped basket with side handles. Collection of The Torrington Historical Society.

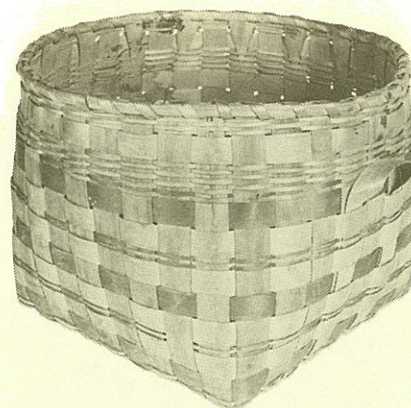


Figure 9. Basket with ear handles. Paugusset?, circa 1880. Gift of Mrs. Frances Carlson, 79-10-1/1.

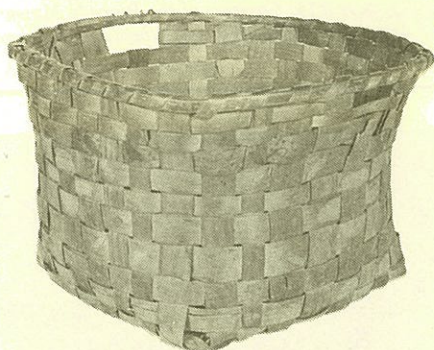


Figure 10. Basket with set-in handles. Mohegan?, circa 1850. Gift of Lyent Russell, 79-14-2/1.

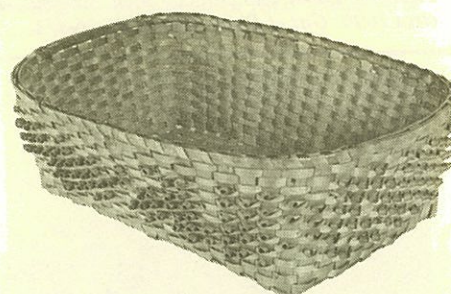


Figure 12. Basket with a modified form of porcupine weave. Abnaki?, circa 1890. Collection of Lyent Russell.

A form of handle related to the side handle is the *ear handle*, also used in pairs. They are attached to the sides of the basket below the rim but unlike side handles, they are made of a thick splint (Figure 9). Ear handles are most common among the Paugusset and the Schaghticoke of western Connecticut.

The last major handle type is the *set-in handle*. With this type, the handles are formed by weaving two holes in the basket on opposite sides under the rim to create a space for the fingers (Figure 10).

In general, the rims of all Eastern Algonkian baskets are reinforced with carved hoops which are attached and wrapped with a splint for strength. The ends of the warps are usually turned back into the body of the basket to be secured. Nails or staples are used rarely to secure the rim or the handles.

Aspects of Decoration

Variations of simple plaiting and the addition of secondary materials in the weave are common decorative techniques among the Eastern Algonkian which often serve as clues to attribution. For instance, the use of *twill weave* is most common among non-Algonkian peoples in the southeast and some groups of Iroquois, especially the Onondaga. Twill plaiting occurs among the Algonkian but only as a decorative element on handles or other small areas (Figure 11).

A type of wave called *porcupine weave* is found mainly in northern New England and in the Great Lakes region. Two warp splints are used in place of one and the upper one is periodically twisted to form sharp points that protrude from the side of the basket. Another type of porcupine weave forms knobs of twisted splint instead of points (Figure 12). This variant is found in New England and among the Iroquois in New York State.

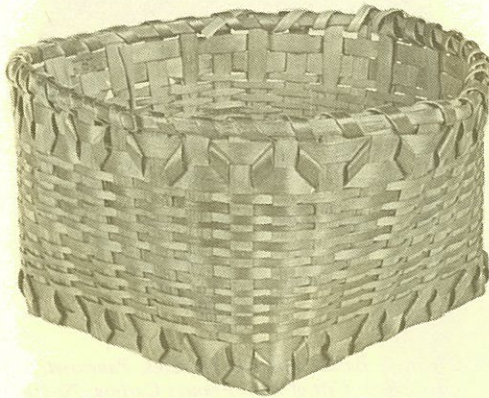
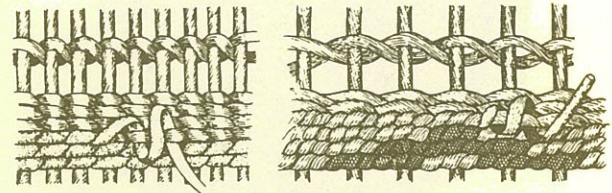


Figure 13. Basket with curlicue detail. Schaghticoke, circa 1890. Gift of Philip Rabito, 81-26-1/3.



Mohegan

Narragansett

Figure 14. Schematic diagram of twining and false embroidery. From *Antiquities Of The New England Indians* by Charles C. Willoughby, 1935, page 255. Courtesy of the Peabody Museum of American Archaeology and Ethnology, Harvard University.

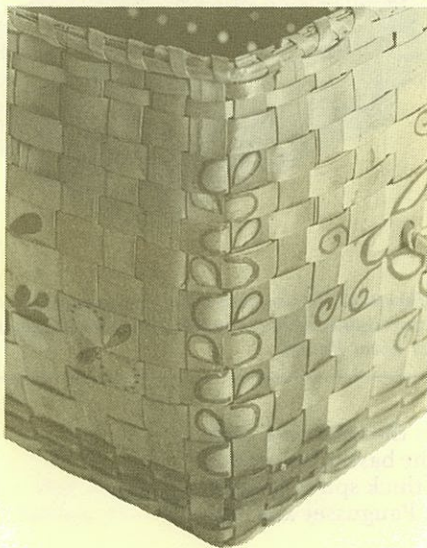


Figure 17. Detail of unit painting, Nipmuck?, 1845. Collection of Lyent Russell. (Also Frontpiece and Figure 19).



Figure 18. Detail of a tight-geometric painted design. Design elements commonly used in unit painting are combined to form a larger design. Narragansett, circa 1860. Gift of Lyent Russell, 79-14-4/7.

The *curlicue*, which is another double warp treatment, creates rolls of splint on the basket surface (Figure 13). Curlicue weaving first appeared among the Mohawk in the 1860's, and later spread to New England and the Great Lakes region (Brasser 1975:30).

The most common secondary material used to decorate woodsplint baskets is sweet grass, *Hierochloa odorata*. Use of sweet grass began in northern New England among the Wabanaki groups and later spread to the Iroquois in the mid to late nineteenth century. When used in plaited basketry, the sweet grass may be flat, braided or tightly twisted and used as a unit in the weft. Today twisted sweet grass is uncommon, appearing only in Maine. It is sometimes combined with or substituted by twisted colored cellophane. In addition to incorporation in the weave, bundles of sweet grass were often braided into decorative handles for baskets.

Surface Decoration

Earliest accounts of aboriginal life indicate that Native Americans possessed a thorough knowledge of plants and minerals that could be used as pigments and dyes to decorate clothing, accessories and implements (Densmore 1928). Twined bags of the seventeenth century were often decorated with geometric designs that were

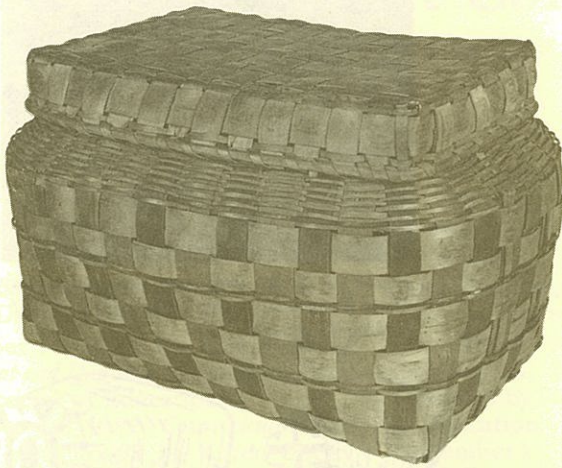


Figure 15. Basket with swabbed splint decoration. Schaghticoke/Mahican, circa 1880. Gift of Mrs. Helen Mygatt, 80-6-1/1.

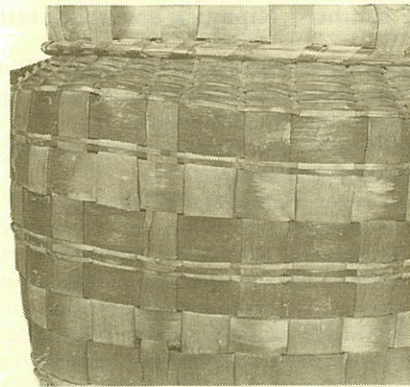


Figure 16. Detail of a basket with both swabbing and variable weft width as decoration techniques. Paugusset?, circa 1860. Collection of Lyent Russell (also Figure 7).

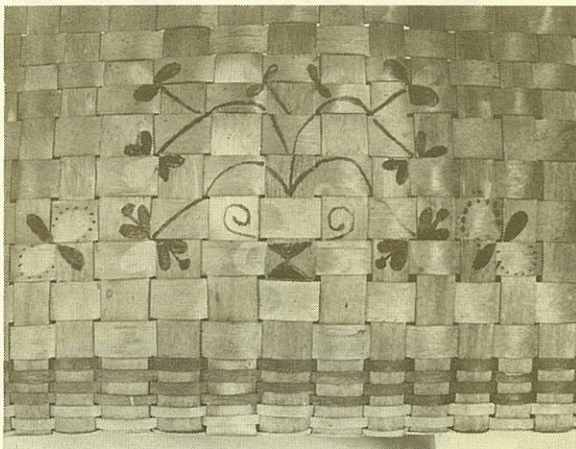


Figure 19. Detail of an open geometric design. Nipmuck?, circa 1845. Collection of Lyent Russell. (Also Frontpiece and Figure 17).

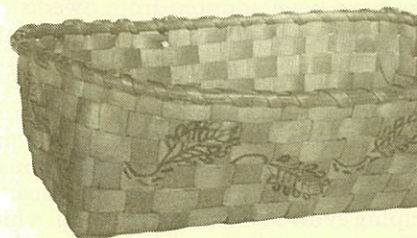


Figure 20. Basket with handpainted floral designs. Nipmuck?, circa 1860. Collection of Lyent Russell.

woven in or false embroidered rather than painted on or applied in some other manner (Figure 14).

The earliest form of colored decoration on woodsplint basketry was *swabbing* whereby splints were colored on one side and then woven into baskets (Figure 15). Natural dyes from plants were used for brown, yellow, green, red, pinkish-brown and blue (Speck 1947:28). Later, chemical dyes were obtained from traders and were used to color splints. Patterns were created by swabbing warp or weft splints, or by using wide and narrow weft splints together with different combinations of swabbed and plain splints (Figure 16).

During the eighteenth century, the Eastern Algonkian began to paint designs on flat surfaces of wide splint checker plaited baskets. Painted designs may be divided into four types: unit painting, tight geometric painting, open geometric painting and floral painting.

Unit painting includes those designs whose units (triangles, circles, dots, *et cetera*) are each confined to one of the squares in checker plaiting (Figure 17). This type of painting is common among the Mahicans and the coastal groups of Connecticut.

Tight geometric painting describes those designs which are not confined to one square and which do not cover the whole surface of the basket (Figure 18). Included in this category are dome-shaped

units of color that are used to form floral designs. Tight geometric designs are most often found on baskets from the Mohegan/Pequot, Narragansett, the southern Nipmuck and the interior tribes of Massachusetts.

Open geometric designs are often based on a large "X" that extends to the four corners of the basket side. Other smaller elements, like those used in unit painting, are attached to the "X" and fill in the body of the design (Figure 19). Baskets from the Nipmuck most commonly have this type of design.

Floral designs are often composed of lines rather than dome-shaped units of red-orange and green and are among the most striking and rare of painted basket decorations. Typically these designs are not confined by the checker plaited squares and are painted on the basket as if it were a perfectly flat surface (Figure 20). Most known examples come from the Nipmuck area.

A very unusual type of surface decoration related to unit painting can be found on some baskets from the Gay Head Wampanoag of Massachusetts. A sharp tool, such as an awl, was used to make indentations in the surface of the splint (Figure 21). The dots are patterned to form scrolls or curved lines. This type of decoration is known as *punctate*.

In the first part of the nineteenth century, Algonkian basketmakers in southern New England began to use block stamps carved out of potatoes and turnips to decorate wide splint baskets, often in combination with painting and swabbing (Figure 22). It has been suggested by Speck (1947:30-32) that the printing of the Bible in 1664 in the Massachusetts Indian language and the training of two Indian men as printers influenced the later use of block stamping as a means of basket decoration. Brasser, on the other hand, believes that stamping may have been adopted from Swedish and Dutch settlers who used stamps to decorate their woodsplint baskets.

Both Speck and Brasser state that the influence of Europeans in the seventeenth century led to the use of stamping as a means of decorating baskets. If exposure to printing or the use of block stamps by European settlers was the source of Algonkian block stamping, it seems highly unlikely that Indian basketmakers would wait until the nineteenth century to use the idea. It is more plausible that stamping evolved from unit painting, which it closely resembles, and that it served as a labor-saving device which increased the production of woodsplint baskets for sale (Figure 23).

In the late nineteenth century, fewer tribal members were actually weaving, creating only small souvenir baskets. Non-Indian wicker and plaited woodsplint baskets made in New England and the Appalachians and imports from rural Europe largely supplanted Eastern Algonkian woodsplint baskets as functional items.

Today a resurgence of Indian basketmaking in the northeast, especially at Akwesasne in St. Regis, New York and in parts of Maine, assures the survival of the adopted tradition of woodsplint basketry in the production of fine craft items available today.

Herein we have reconstructed the development of woodsplint basketry during the eighteenth and nineteenth centuries. If we could look at the work of one or more makers and study their lives, we might better interpret the effect of the "market" on basketmakers. Also, a knowledge of the travel range of an itinerant basketmaker could indicate influence on craftworkers in other areas.

The influence of transient individuals on the style of sedentary basketmakers introduces the idea of regional or tribal styles. Taken as a whole, the basketry of a particular tribal group usually demonstrates certain combinations of variables such as basket shape, handle type and decorative technique that identify it. At present, ideas about tribal style are still quite general. In order to formulate firmer and more detailed concepts about tribal styles, the Institute asks readers to bring in their woodsplint baskets for identification. Every basket, no matter how plain or badly damaged, yields information that is valuable to this research. If you have baskets, please call Ann McMullen at the Institute to make an appointment to come in.

— Ann McMullen



Figure 21. Basket with punctate design. Gay Head Wampanoag, circa 1840. Gift of Philip Rabito, 81-26-2/1.

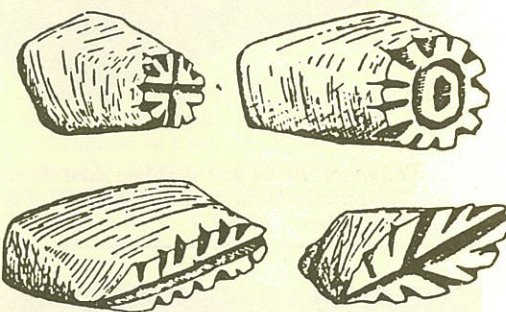


Figure 22. Wood block stamps used for decorating woodsplint baskets. From *Eastern Algonkian Block-Stamp Decoration* by Frank Speck, 1947, page 26, Figure 11. Courtesy of the Archaeological Society of New Jersey and the State Museum of New Jersey, Trenton.



Figure 23. Bailed basket with block-stamp decoration. Pequot - Mohegan, circa 1875. Collection of Lyent Russell.

Basket photographs by Terry Stevens.

Acknowledgements

The Institute is most grateful to the following individuals and institutions for their loans to this exhibition:

Children's Museum of West Hartford
Mr. Ralph Coe
The Connecticut Historical Society
Danbury Scott-Fanton Museum and Historical Society
Goshen Historical Society
Gunn Memorial Historical Museum
Hancock Shaker Village, Shaker Community, Inc.
Mr. Irving Harris
Kent Historical Society
Litchfield Historical Society
New Milford Historical Society
Old Woodbury Historical Society
Mr. Lyent Russell
Tantaquidgeon Indian Museum
Torrington Historical Society
and to the staff, particularly Ann McMullen, for its creation and installation.

References will be found on page 9.

Danbury Chapter
co-sponsored by
The Friends of the Danbury Library
& Union Carbide

Tuesday evenings at 7:30 p.m. at
Danbury Public Library

September 14, 1982, *The First Peoples of Connecticut and Danbury* by Stephen Post, AIAI Director of Education.

November 16, 1982, *Connecticut Indian Lifeways of the 1600's* by Karen Coody Cooper, Director of AIAI's Native American Studies Program.

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October 7, 1982, *Woodsplint Baskets of the Eastern Algonkian* by Ann McMullen, AIAI Collections Manager.

November 4, 1982, *The Archaeology and Paleoecology of Prehistoric Adaptation in Robins Swamp* by Dr. Russell Handsman, AIAI Director of Field Research.

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October 16, 1982 *Bus Tour to AIAI Visitor Center*.

October 23, 1982, *Woodland Indian Fall Harvest and Survival Techniques*, guided field trip at the Nature Center led by Edmund K. Swigart, AIAI President.

November 20, 1982, *Connecticut Indians of the Historic Period* by Karen Coody Cooper, Director of AIAI's Native American Studies.

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Donate your expertise. AIAI volunteer experts in direct ship development, brochure promotion. Please contact at 868-0518.

The AIAI Family welcomed staff during the summer teacher at Rumsey Hall duty Saturday and Sunday guide visitors through outdoor exhibits. Pat Smith to Washington, joined administrative assistant Anne Greene. Welcome thank you and best wishes and their new baby, Elizabeth.

Indian Artifacts of New Roger Moeller, Director now available in the AIAI along with other new staff Sharon Wirt and B published by Hancock I

In late August Russell delivered a paper, "Holocene and the Structure of the Geological Record in Western Connecticut" at the Eleventh International Conference on Sedimentology in Toronto. Written with Peter Patterson of the University of Toronto, the paper details the Institute's studies of the relationship between fluvial geology and the Shepaug River. This topic will be the focus of the Department's Fourth Annual Conference on October 16, 1982.

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Wish List P

The Education Department following items:

Birch bark and bass
(from fresh cut
Peach pits
(from your cannin
Corn husk
(from your huskin
Butternut ro
(I'll dig them on n
Cardboard cylindri
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Outreach

Summer '82 was indeed a busy one. We had different programs and workshops for all ages along with the First Annual *Indian Week* of Indian crafts.

... Starting off the season we offered a photography workshop. Participants took advantage of the early summer vegetation and wildlife and were given excellent instruction by John Pawloski.

... For the second summer we sent eleven youngsters out into the Connecticut and New York landscape with John Pawloski as part of our *Exploring Geology* program. As they explored caves, mines and various rock outcroppings the participants learned about the geological forces and changes which have shaped the southern New England landscape. At the same time they received firsthand knowledge of the mineral resources available and used by both the Native Americans and the early European settlers. The students chipped away at and collected such minerals as iron ore from the Roxbury Iron Mine, garnets, pyrite (fool's gold), quartz, calcite, serpentine, galena (lead that contains some silver), sphalerite (zinc ore), quartz crystals, limonite, and many others including 400,000,000 year-old fossils in New York.

... Our *Experimental Archaeology* program has taken a new twist this year. In its fourth year the program has developed from an educational program into a research project. The Connecticut Department of Economic Development and the Committee for the Restoration of Historical Assets awarded AIAI a grant to start an Indian Encampment. Under the guidance of Jeff Kalin, a Primitive Technologist, we will be constructing a village just as the Native Americans would have. We spent the first few days making stone tools such as axes, knives, scrapers, wedges and awls. All of the cedar and hickory were felled with these stone axes; then the bark was stripped off to be used later as cordage and for making baskets. Careful records were kept on all the building activities such as process, time and tools used. This information will become part of a research paper this winter. The *Experimental Archaeology* participants worked closely with Jeff at the encampment and with John Pawloski elsewhere using such natural materials as flint, clay, wood, bone and shell to replicate the technology and crafts of the Native Americans.

... In *Let's Learn About Indian Crafts* the under-twelve-year-old set led by Karen Cooper explored different Indian life-ways from around the United States through stories, crafts and games. Each day they would make cordage or dyes, weave, do beadwork, make a cornhusk doll or work with clay.

... Elizabeth Jensen returned this year to

offer three *Basketry Workshops*. Starting with a *Beginner's Basket Workshop* in May, the workshops progressively became more advanced throughout the summer.

... One of the most popular programs offered each summer in the *Flintknapping Workshop*. Participants are taught the basic methods used to shape flint into tools by Jeff Kalin. Each made a knife-blade and then attached it to a wooden handle.

... Back by popular demand was the *Indian Survival Techniques Workshop* led by AIAI President Ned Swigart. During four consecutive morning sessions the enrollees were introduced to the Native American uses of plants, animals and the landscape.

... A new program entitled *Beadstringing* was offered once this summer and was very popular with all ages. After a brief informative slide show illustrating the history of beadwork, participants examined beaded objects and then made a necklace. This program is available year-round at anytime to groups registering with the Education Department.

The Native American Studies Program directed by Karen Cooper sponsored the First Annual *Indian Week* of craft demonstrations. A number of Eastern Woodland Indian craftspeople were invited to demonstrate a variety of their arts and crafts. Jim Roaix (Abenaki-Micmac) brought examples of his leatherwork; Diosa Gurule (Narragansett-Choctaw) demonstrated various styles of woodland pottery; Stan Neptune (Wabanaki Arts) with his daughters, Charlene and Wenona, showed examples of their beadwork and woodcarving. Karen Cooper (Cherokee) read Indian poetry and demonstrated fingerweaving, and Trudie Lamb (Schaghticoke) explained and demonstrated Indian dancing.

We in the Education Department are looking forward to welcoming many, many, - 12,309 visited during the 1982-83 school year - students again. Teacher alert - make your field trip reservations now; many CT teachers are now old friends and the calendar fills rapidly. We will come to you with our programs too.

- Steve Post

Board of Trustees

At its annual meeting, July 31, 1982, the Board of Trustees elected Elmer T. Browne, Chairman, re-elected H. Allen Mark, Vice-Chairman, Mrs. John Sheehy, Secretary, and William M. Houldin, Jr., Treasurer, and elected Edmund K. Swigart, President, and Susan F. Payne, Executive Vice-President. Also re-elected to serve for three more years as trustees were: William F. Andrews, Chairman of Scovill; Hamilton S. Gregg, II, President, Gregg and Company, Inc.; Beatrice Hessel; William M. Houldin, Jr., President, Arlo E. Ericson Agency, Inc.; and H. Allen Mark, past partner and counsel to Cadwalader, Wickersham and Taft. Dr. Raelene Gold was elected to fill the unexpired term of the late William Moody until 1984.

The Board regretfully accepted the resignation of two trustees. Ruth Nalven has served the Institute with inspiration and dedication as an active volunteer, particularly in the development of our ethnobotanical herbarium and as a member of the Collections Committee for the past seven years. Penelope Bardel, Acting Secretary and General Counsel for the Metropolitan Museum of Art, has provided invaluable legal and management advice since 1980. The Institute is proud of and exceedingly grateful to its trustees for the wide range of expertise, experience and dedication they contribute to the development of AIAI.

Elmer T. Browne is an individual known to the staff as a trustee for the past ten years and to many members for his active civic leadership in Washington, CT. A graduate of Dartmouth and the Harvard Business School, Mr. Browne is president of the Washington Ambulance Association, an alternate on the Board of Finance of the Town of Washington, a trustee of Steep Rock Association and AIAI and a director of the Litchfield Savings Bank. Mr. Browne is associated with Tierney Realty. After his election, Mr. Browne said "May this decade be as great as the last for the Institute."



Annual Bus Tour

On October 16, 1982, at the height of the autumnal display, the Research Department will conduct its Fourth Annual Bus Tour. This year the tour's discussions and stops will focus on the prehistoric archaeology and geology of the Shepaug River Valley in Roxbury and Washington, Connecticut. A series of small vans will leave the Institute at 10:00 a.m. and return by 4:30 p.m., visiting a number of research localities along the river. Russell G. Handsman will lead the tour and plans to discuss a number of topics including the interrelationships between the river's archaeological record and its history of flooding during the past 10,000 years.

This TOUR is being offered to the Institute's members for \$10.00. Bring your own picnic lunch or order one from the Institute for \$6.00. We plan to lunch along the river. To make a reservation *before September 24*, phone the Institute. Space is limited so register now.

A Taste of Nature

Turtle Soup
Smoked and Grilled Adirondack Trout
Corn-on-the-Cob
Pickled Milkweed Blossoms & Pods
Wild Rice with Shepaug Crayfish,
Hazelnuts & Blueberries
Salad of Wild Potherbs
Cornbread
Pumpkin & Sunflower Seeds
Popcorn & Peanuts
Sea Dulse
Cranberry, Blueberry & Pumpkin Cakes
Watermelon
Native Mint and Wild Ginger Teas

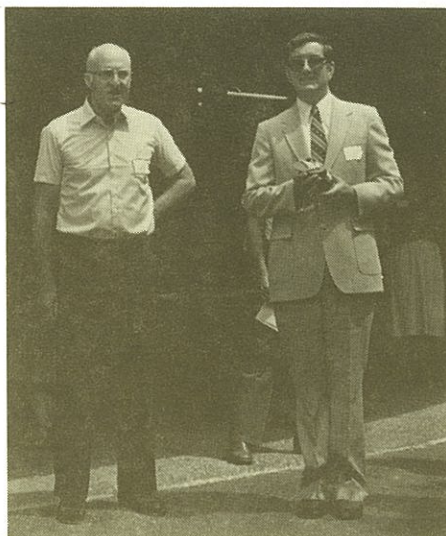


Members and guests helping themselves to the "Taste of Nature."



Guest speaker, Trudie Ray Lamb presenting a program about her people, "Schaghticoke Past, Present and Future."

Founders Day 1982



AIAI Founder and President Ned Swigart with Elmer Browne, newly elected chairman of the Board of Trustees, sharing the 1981 Phoenix Award from the Society of American Travel Writers with assembled members and guests. AIAI was selected as one of eight distinguished cultural assets in the United States for "increasing interest and research in preserving American Indian history, particularly in New England." Ned accepted the Phoenix Award at the Governor's Mansion on June 15. Barnett Laschever, Director of Tourism for Connecticut, formally presented the award to the membership.

Leslie Elias as the Rave: Out the Sunlight," a legend, Act One of the *Trickster Tales: Native Legends* performed at the land gathering ground, (Narragansett for "Let u GRUMBLING GRYPH County's traveling ch company. *Trickster Tale* and cosponsored by th tural Commission, the tion for the Arts and A



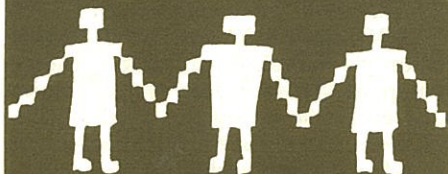
Founders' Day is only possible because of our wonderfully willing volunteers. They all: Debbie Swigart, Dr. Warren Koehler, Irene Allan, Lana Mars, Linda Woe, Matt Handsman, Michael and Robert O'Donnell, Kitty Lewis, Alison Kuhl, Louise and Harold Meyer, Marie Sheehy, Lois Allard, Mary Anne Greene, Jose Tantaquidgeon, Susan Hessel, Martha and Herb Witthoft, Karl Young, B Colmery, Peg Dutton, Jean Potter, Marian Schindler, Nylene Gilbert, Jane F Marjorie Van Leuvan, Bea Hessel, Carol Fyfield, Nancy Craig, Betty Bailey, M Georgia Middlebrook and Elmer Browne.



Primitive Technologist Jeff Kalin demonstrating flintknapping to McAllester, professor of ethnomusicology at Wesleyan, and his wife. is replicating a wigwam, the typical dwelling of the Connecticut India supported by a grant from the Connecticut Department of Econor and the Committee for the Restoration of Historical Assets.

Photog

CALENDAR



Small World Film Festival resumes at 2:30 p.m. every weekend.

SEPTEMBER

4-6/Sat-Mon, 2:30 pm film, *In Search of Ancient Astronauts*.
11 & 12/Sat & Sun, 2:30 pm film, *The Early Americans*.
18/Sat, 1 pm *Today's Cherokee in North Carolina* slide lecture by Karen Cooper.
18 & 19/Sat & Sun, 2:30 pm film, *Discovering American Indian Music*.

24/Fri, 5:30 - 7:30 pm Patrons Reception.
25/Sat, 9:30 am Board of Trustees Meeting.
25/Sat, 11:00 am Native American Advisory Committee Meeting.
25/Sat, 1 pm, opening of *Woodsplint Basketry of the Eastern Algonkian* exhibition and lecture by Lyent Russell.
25 & 26/Sat & Sun, 2:30 pm two films on *Basketry*.

OCTOBER

2 & 3/Sat & Sun, 2:30 pm film, *Untouched Land*.
9-11/Sat-Mon, 2:30 pm film, *North American Indians*.
11/Mon, 1 pm slide lecture, *Connecticut Indians of the Historical Period* by Karen Coody Cooper.
16/Sat, 10 am - 4 pm *Fourth Annual Bus Tour of Shepaug River Valley archaeological sites*. Members/\$10.*
16 & 17/Sat & Sun, 2:30 pm film, *In Search of the Lost World*.
23 & 24/Sat & Sun, 2:30 pm film, *Hot Blooded Dinosaurs*.
30/Sat, 1 pm lecture, *Dudleytown* by Howard Peck.
30 & 31/Sat & Sun, 2:30 pm film, *In Search of Ghosts*.

Fall Teachers' Workshop

A Survey Course of American Indians

Derived from a course by Karen Coody Cooper at Western Conn. State College

Thursdays from 3:30 to 5:00 p.m.

Sept. 23 - Introduction to Anthropology in America
Sept. 30 - Origins of Native American Populations
Oct. 7 - Eastern Woodland Indian Lifeways
Oct. 14 - Southwest and Great Basin Lifeways
Oct. 21 - Plains and Plateau Lifeways
Oct. 28 - California and Northwest Coast Lifeways

Nov. 4 - Subarctic and Inuit Lifeways
Nov. 11 - Historic Period and Today's Indians
Fee: \$55 - members
\$65 - nonmembers or \$10 per session.

Register with the Education Department

ARTIFACTS

Co-Editors

Susan F. Payne, Margaret L. Dutton

Design Consultant

Edwin B. Kolsby

Edmund K. Swigart, *President*

Officers

Elmer T. Browne, *Chairman*; H. Allen Mark, *Vice-Chairman*; Mrs. John M. Sheehy, *Secretary*; William M. Houldin, Jr., *Treasurer*.

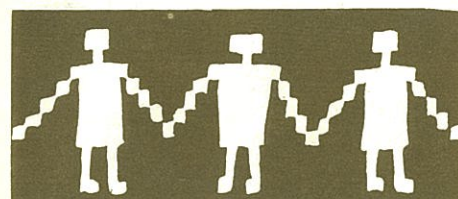
Board of Trustees

A. T. Anderson, D.Sc.; William F. Andrews; Elmer T. Browne; Mrs. Paul L. Cornell, Jr.; George A. G. Darlow; Raelene Gold, M.D.; Hamilton S. Gregg, II; Mrs. Iola Haverstick; Mrs. Sidney A. Hessel; Bernhard Hoffmann, II; William M. Houldin, Jr.; H. Allen Mark; David P. McAllester, Ph.D.; Arthur G. Sachs; Mrs. John M. Sheehy; Leavenworth P. Sperry, Jr.; Miss Gladys Tantaquidgeon; Lloyd C. Young.

NOVEMBER

6 & 7/Sat & Sun, 2:30 pm films, *Archaeological Dating: Retracing Time* and *How Man Discovers His Past*.
13 & 14/Sat & Sun, 10 am - 4 pm *Cornhusk Basketry Workshop* by Carol Grant Hart. Fee \$35/members, \$45/non-members.*
13 & 14/Sat & Sun, 2:30 pm film, *Corn and the Origins of Settled Life in Mesoamerica*.
20/Sat, 1 pm *Fall Woodland Survival Walk* led by Edmund K. Swigart, AIAI President.
20 & 21/Sat & Sun, 2:30 pm films, *Beautiful Tree* and *Pine Nuts*.
26/Fri, 1 - 3 pm *Beadstringing Workshop* by Karen Coody Cooper, Cherokee. Ages nine - adult. Fee \$3.50.*
26 - 28/Fri - Sun, 2:30 pm film, *Light Here Kindled*.

*Register by calling AIAI at 203-868-0518.



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