

ARTIFACTS

Vol. XI, No. 5, Fall 1983

The American Indian Archaeological Institute



Preparing wild herbs

A Taste of Nature

Stewed Venison & Roasted Raccoon
Smoked & Grilled Adirondack Trout
Wild Rice with Crayfish & Blueberries
Pickled Milkweed Blossoms,
Pods & Green Beans
Succotash
Wild Herb Salad
Corn Bread
Pumpkin & Sunflower Seeds
Popcorn & Peanuts
Pecan Bread Huckleberry Bread
Watermelon
Spearmint Tea



Jeff Kalin firing pottery



Tom Flanders

Photos by Dave Pokrywka

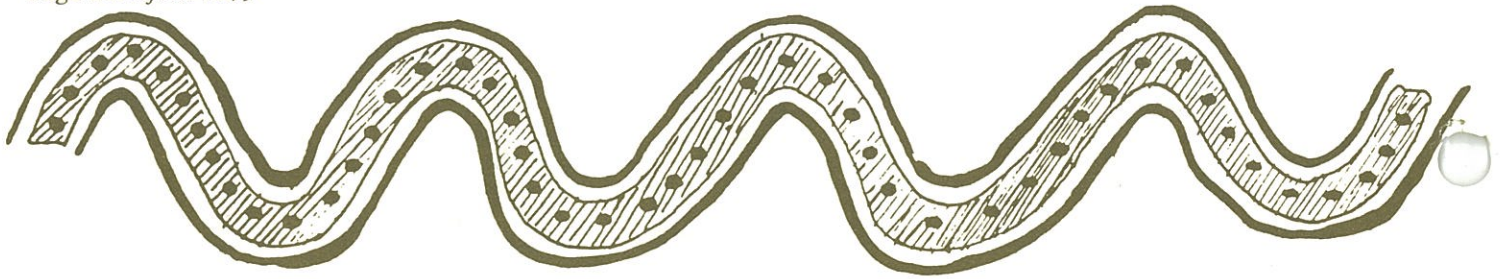
Founders' Day 1983

The raccoon was roasted, the venison was stewed, the trout was smoked in preparation for the expected 300 guests of Founders' Day 1983 held July 30. The rain and the sun cooperated by showing up only at appropriate times while the anticipated guests did arrive steadily.

Founders' Day is held annually in memory of Joan Hardee, Trustee and friend, and in gratitude to all the friends past and present, whose warm interest and support have made the Institute what it is today.

This year the culture of the Cherokee was celebrated with demonstrations of fingerweaving by Mikki Aganstata and Karen Coody Cooper, spiritual intercession by Tom Flanders (donor of raccoons), traditional pottery firing by Jeff Kalin at our encampment area (where Jeff recently constructed three wigwams), and a continuous showing of slides taken at Qualla Boundary, Cherokee, North Carolina, and at Tahlequah, Oklahoma.

From washing gritty wild leaves to donating baked bread or serving, greeting, and cleanup, volunteer hours, before and during the day, continue to make Founders' Day its special success. Our deep appreciation goes to all staff and to Mary Anne Greene, Chairperson of the Friends of the Institute, Dora Blinn and Maurice Chagal, Jean Potter and her granddaughters Amy and Jessica, Marian Schindler, Karl Young, Bob Branch, Paul and Ted Swigart, Cherokee Tom Flanders, Jeff Kalin, Judy Rink, Carol Fyfield, Nia Post, Georgia Middlebrook, Debbie Swigart, Marjorie Van Leuvan, Nancy Craig, Trustee Bea Hessel, Elmer Browne, Chairman of the Board of Trustees, Matt and Rachele Handsman, Louise and Harold Meyer, Trustee Marie Sheehy, Joseph Ghering, Betsy Manning, Robert and Michael O'Donnell, Russell Anderson, Trustee Lloyd Young, Joan Cannon, Diane Went and Dr. Warren Koehler.



a) Mohegan "trail" design

Wussuckhosu

Editors' Note: Artifacts is honored to publish the following excerpt from "Symbolic Motifs on Painted Baskets of the Mohegan and Related Algonkian" by Mohegans Gladys Tantaquidgeon and Jayne G. Fawcett. Gladys began this ethnology in the early 1930's with extensive fieldwork among remnant Indian groups and thus preserved much traditional 19th century information. Gladys has been a trustee of the Institute and both she and her niece, Jayne, are members of the Native American Advisory Committee. Gladys and her brother, Harold, run the Tantaquidgeon Indian Museum, Route 32, Norwich-New London Road, Uncasville, Connecticut.

The Tantaquidgeon Indian Museum is fifty-two years old and is open May through October. The Museum was built in 1931 by the late John Tantaquidgeon and his son, Harold, direct descendants of Uncas, Chief of the once powerful Mohegan Nation. The Mohegan, under Uncas, played an important role in the early Indian history of New England.

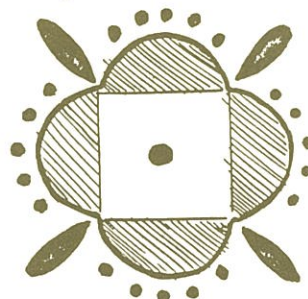
The desire for things *waurogen*,¹ "beautiful," dates back to an early period in the culture of the Mohegan peoples and is supported by numerous historic references to the decoration of utilitarian articles.

The term, *wussuckhosu*, meaning marked or painted² is given by Roger Williams in his *Key To The Language of America* and he wrote "They also commonly paint these Moose and Deere skins for their summer weaving with a varietie of forms and colours." Josselyn (1638, 1663)³ recorded "baskets and bags ornamented with designs of birds, beasts, fishes, and flowers." Gookin, in his discussion of basketry, says in part "... Some of these baskets are made of rushes; some of bents; others of maize husks; others of a kind of silk grass; others of a kind of wild hemp; and some of the barks of trees, many of these very neat and artificial with the portraitures of birds, beasts, fishes, and flowers upon them in colour." Mason says, "Underhill, after the destruction of the Pequots, (1636) brought back baskets, bags, and mats woven with bark and rushes dyed as before some black, blue, red, and yellow."

In addition to historical references, personal communication resulting from fieldwork among several remnant groups of Massachusetts Indians during the 1930's established the fact that baskets were decorated. Narragansett Chief William Wilcox used to accompany his grandmother when she went to gather roots to be used to make dyes for her basket

decorations. She painted designs on her baskets but Chief Wilcox was unable to give further details as he was only about twelve years of age at the time. It was learned from Eben Queppish⁴, a well-informed member of the Mashpee band of the Wampanoag, that both stamping and freehand painting were employed by the basketmakers of the Mashpee in former times. Roots, barks and berries were used in making the dyes which were applied with small brushes made by pounding the end of a twig of witch hazel. For the stamped designs, simple patterns were cut on the end of the root of cattail flag (*Typha latifolia*) or potato. The type of design was governed by individual taste, or as Mr. Queppish put it, "You put on what comes to you to make it look nice."

By examining baskets of various tribes, we learned that earlier products can be distinguished from later ones by the size of the splints. The use of the basket gauge, a tool with metal teeth, permitted the manufacture of finer, even splints. However, the Mohegan did not adopt the basket gauge and continued to prepare splints with the traditional metal knife, producing several types of baskets known as *ma-nu da*, meaning "receptacle." Rectangular covered storage baskets ranging from one to two feet in length, up to eighteen inches deep, and from twelve to eighteen inches wide, and without handles were the most characteristic type. For berries, eggs, and vegetables, baskets with handles or bails were used by the Mohegan descendants at Mohegan. A third type known as the "melon", "rib" or "gizzard" basket was also commonly used for carrying. The fourth type, the openwork or "lace-work" baskets employed a technique known as hexagonal twill weave in their construction. These include small wallpockets, sewing baskets and draining baskets.



b) Mohegan rosette

During the nineteenth century Mohegan basketry designs were highly conventionalized floral figures. On the larger baskets an elaborate floral figure or *rosette* formed the central decoration on the lid and four walls. If space permitted, this figure was augmented by smaller rosettes usually similar to the central figure but simpler in character. To finish the decoration a border design was applied which enclosed the rosettes on four sides. On the smaller baskets a single rosette or a wavy band design was used. Frequently different rosettes were used in making up a decorative figure for a basket lid or sidewall decoration and occasionally a specimen is observed which bears an entirely different design on the sides from that on the lid.

Potato stamps were used either singly or combined; by repetition they could be used to form a border pattern identical with the freehand painted units. No more than four or five out of fifty Mohegan basket specimens studied showed stamped designs which leads to the assumption that the complex freehand patterns developed from freehand units. Mohegan basket designs show a wide range of character from the simple, so-called primitive, to well-handled conceptions of design. This review of technique has a definite bearing upon the history of Mohegan art. The lack of specialized tools suggests that the design content of the baskets is a native development as well.

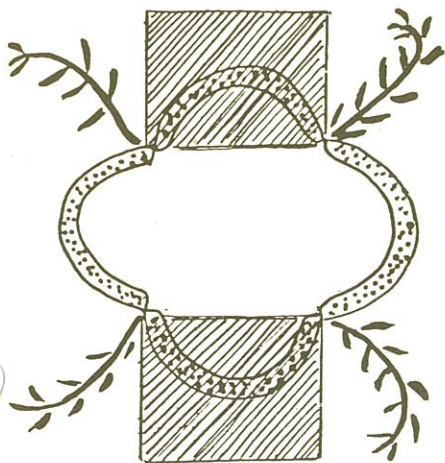
As a Mohegan who was from infancy steeped in the traditions and folklore of her people, I find that these ancient painted and stamped designs invite a certain reflection and even speculation. At first glance, the curved lines and rosette figures suggest, perhaps, the flora of the woodland home of the Mohegan. Plant figures symbolizing the food that sustained and the medicine that healed would seem a natural outgrowth of a life in which these elements played so vital a role. To the Mohegan life was more than this. There was spiritual force which flowed through all things and was felt the world over; if these symbols are true relics of the religious art tradition, the spirit must find expression in the design. It becomes logical then to expect that this most important aspect of Mohegan life, a belief in a pervasive spiritual force, would manifest itself in the dominant symbol, the so-called rosette.

How to represent a force that was everywhere under the dome of the sky? The familiar four-domed rosette of the Mohegan provides an answer: four domes, the four directions that guide the traveler or call the winds, with a central space that is of the spirit, a presence unseen, suggested by a dot, circle or a combination of these elements. To this basic symbol, the artist might add a representation of his life's primary considerations— family, tribal members, plants for food and medicine, or the trails and paths that he travels. One of the most frequent design elements used in conjunction with the four-domed rosette is the dot. Because its use is so ubiquitous both around and about the rosette and with the trail designs which will be discussed subsequently, it is my belief that the dot is the symbol the Mohegan artist used to depict people.

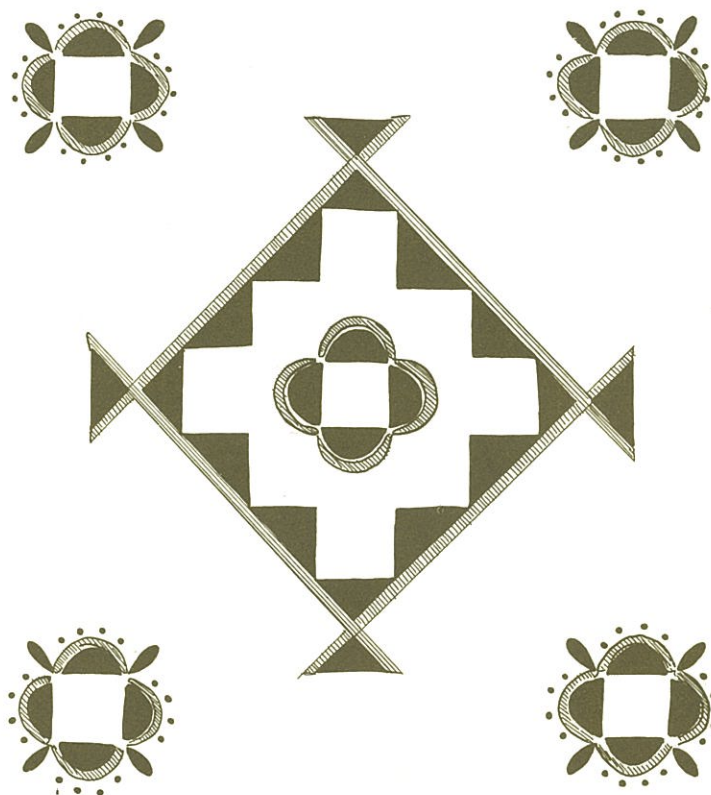
A variety of trail designs border the baskets and usually enclose the rosette design on all sides. In some instances the trail might be thought to suggest the path of the sun; however, since the trail is most often found used in conjunction with the dots and at times, the leaf symbol, it appears more likely that the trail suggests the path one travels through life. Along that trail one encounters other people and certainly many plants which were so important to the Woodland Indian.

Our oldest designs are undoubtedly those found painted on bark and skins. Painting on splint baskets came later and designs in beadwork still later. The earth and sky in all directions, growing things of all kinds, the spiritual force that is everywhere, and man himself and his journey through life on this earth were represented by early Mohegan artists in their *wussuckbosu* designs.

— Gladys Tantaquidgeon & Jayne Fawcett



c) Mohegan rosette



d) Mohegan basket Design with rosettes

NOTES

1. The literal meaning of the Mohegan term is "something made pretty" or that which is pleasing to the eye; *wigun*, "it is good"; *wunnegin*, "it is good" is given for the Narragansett by Roger Williams in his *Key To The Language of America*, London, 1643, p. 38; *wunnegen*, meaning "something of quality" is listed by J.H. Trumbull in his *Natick Dictionary*, Bull. 25, B.A.E. Washington, 1903, p. 202.
2. Williams, op.cit. p. 107. Mohegan, *wuskwig*, "it is marked or painted."
3. Willoughby, C.C. *Textiles of the New England Indians*, A.A. Vol. 8, No. 1, Jan.-Mar. 1906.
4. Research among the Mashpee was made possible through the generosity of Miss Clara Endicott Sears of Cambridge, Massachusetts. Acknowledgement should also be made to the Faculty Research Grant of the University of Pennsylvania, for support through Dr. Speck which contributed means for securing valuable data of Religion and Art among these bands.

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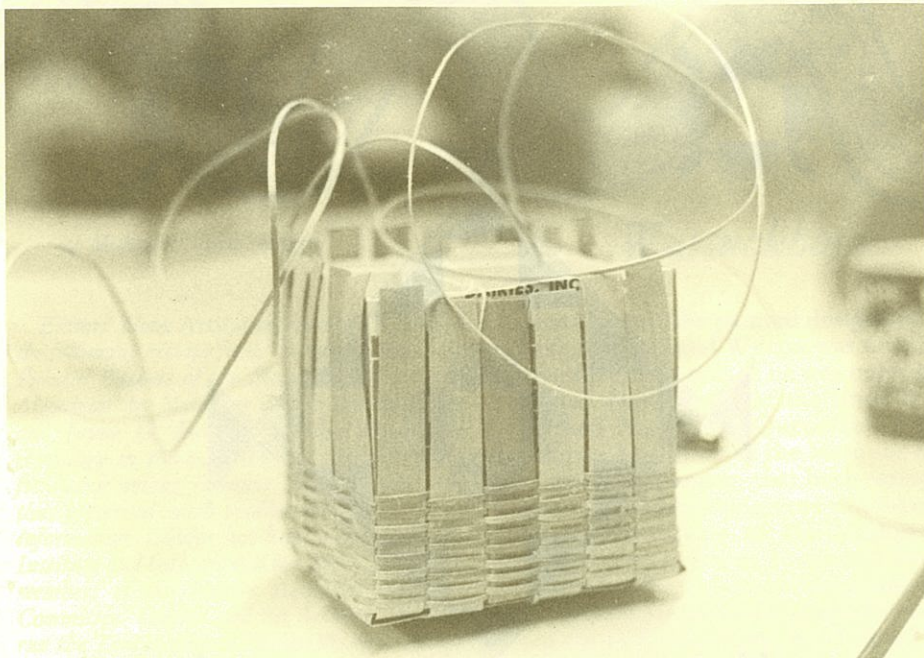
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Making Baskets

BASKETS

a good basket holds
its maker's hands

Like fingers knit together,
splints of pounded ashwood
grasp a shape in air,
coiling around
the circle of seasons
with sweetgrass and cat-tail leaves.

Although machines
make basket shapes
they cannot speak
to the spirits
of the wood, the grass
the reeds and ask
them to agree to hold
the years and all the loads

the way a human being can
when the weave is swift and sure
and patterns catch and hold
about a song.

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Merrick, N.Y.)

Joseph Bruchac's poem came to mind on a Saturday in early June as a group of would-be basketmakers gathered to learn something of Native American basketmaking. As we watched Mohawk Irene Richmond quickly but deftly weave ash splints together into a neat tight little basket, we wondered how many years were needed before one could "grasp a shape in the air, coiling around the circle of seasons . . ."

With her son, Dave Richmond, first giving us an introduction to methods and

materials traditionally used by Mohawk basketmakers, Irene showed us some of the old knives and "separators" used by her family over the years in the preparation of ash splints. "Black ash is the best," said Dave, "and you will know you are looking at black ash out in the woods if your feet are wet." Splints are obtained by pounding a fresh log which will loosen

the growth rings, allowing you to pull off strips of the wood. "When I was a youngster on the reservation, the pounding of logs for splints throughout the woods sounded like one of those jungle movies" said Dave. "Today," Irene added, "basketmaking is coming back, but not many of the young people like pounding logs!"

And so we began our own basket, using splints already prepared by the Richmonds. We found our fingers willing but awkward and wished that our weaving would be "swift and sure to hold the years and all the loads. . ." We persisted, however, buoyed by Mohawk patience and good humor, and by the end of the day, had completed a small but creditable basket with time enough left to try a star-shaped bookmark made with bits of leftover splint and sweetgrass.

During the day, as tales of ancestor's ways with baskets were traded with our own modern day craft and life experiences, it became clear that we were gaining far more than basket techniques. We had dipped back into simpler times, enjoying conversation that wove together common pleasures of children, of gardens, of grandfathers and grandmothers, of working with one's hands . . . and we came away far richer than we had ever anticipated.

—Molly Little
Shopkeeper



Mohawk Irene Richmond demonstrating splint basketmaking.

Photos by Karen Coody Cooper

Native American Studies

The Institute announces the appointment of Karen Coody Cooper as Director of Native American Studies. Karen, of Cherokee ancestry, has been with AIAI first as a weekend interpreter and since March 1981 as a member of the Education Department. A graduate of Western Connecticut State College Karen continues her search for the traditional ways of her Cherokee ancestors and of other Native American peoples, particularly in the Northeast and Southeast. In 1981 Karen concentrated on her special craft, fingerweaving, at the Native American Studies Program in Kampsville, Illinois, where she studied for two weeks with Wapahokokwa, Woman of the Water, a Kickapoo. She seeks out Indian peoples wherever she goes. Last summer Karen traveled to North Carolina to visit the Cherokee and this summer she went home to Oklahoma to visit her Cherokee relatives. People lead to people and to people and to people, here in Connecticut and across the country.

As Director of Native American Studies Karen will continue to develop programs such as *Under the Sun*, Native American crafts demonstrations; *Let's Find Out About Indians* for elementary school children; *CT Indians of the Historic Period* slide lecture; the *Practical Paths*, numerous self-guided ethnobotanical walks on the Institute grounds; the "Native American Profile" featured in each issue of *Artifacts* . . . to mention a few examples of her creativity. Her horizon is limitless, full of expectation and encounter.

survive as a modern craftsman he must also engage in activities not based on American Indian tradition: a harried schedule, complicated bookkeeping, pressurized marketing, widespread travel by van.

Stan has organized a business called Wabanaki Arts and markets beadwork, carvings and crafts of fellow members of the Wabanaki Confederacy (Penobscot, Passamoquoddy, Micmac, Malecite, Abenaki). He attends some powwows but relies mainly on retail outlets in the East from Florida to Niagara Falls. This year Wabanaki Arts was included in the Source Directory of the Indian Arts and Crafts Board of the Department of the Interior and Stan has had inquiries from an international catalog which specializes in reproductions of century-old objects.

Stan is already introducing his six- and seven-year-old sons to woodcarving. What did they make? Well, one quickly produced a broken knife. We imagine Stan had such difficulties in the beginning, but when looking at the fine execution of the intricately-conceived designs on his carvings it is hard to imagine tenuous beginnings.

Stan is a popular participant in AIAI's annual UNDER THE SUN Woodland Indian crafts demonstrations and Wabanaki Arts products are available in our Museum Shop.

— Karen Coody Cooper, Director of Native American Studies

Stan Neptune Penobscot-Passamoquoddy



Photo by Karen Coody Cooper

He carves an eel on the back of the birch canes and poplar war clubs which he creates. He is of the Eel Clan. His father is Penobscot, his mother Passamoquoddy. He was born on Indian Island and schooled in Old Town, Maine. Stan Neptune has spent the last dozen years dedicated to a craft based on tradition. He is a quiet, self-effacing man, but to



Siftings

The Institute announces the appointment of Russell Bourne as co-editor of *Artifacts*. Mr. Bourne has served as an editor of Time-Life Books, US News & World Report Books, Smithsonian Exposition Books and is currently a senior editor for American Heritage Books.

Lori Ann Dahl has joined the AIAI family as secretary/receptionist. A resident of Washington Depot, Lori graduated in June from Post College.

Peach pits needed for the Woodland Indian "toss game". Please contact the Education Department.

November 4, 5, 6, 1983 is the 50th ANNIVERSARY MEETING OF THE EASTERN STATES ARCHAEOLOGICAL FEDERATION at the Hawthorne Inn and The Peabody Museum of Salem, Massachusetts. The four major sessions will present Paleo-Indian sites and interpretations, Adena and Moundbuilder manifestations, megaliths and Indian-White trade relations. For more information contact Roger Moeller at AIAI.

Trustee Raelene Gold joined other non-Indians for a week with traditional Indian elders such as Twylah Nitsch (Seneca), Oren Lyons (Onondaga), Thomas Banyacya (Hopi) and Phillip Deere (Muskogee) at the Omega Institute, Rhinebeck, N.Y. from July 25-29.

Mohawk Dave Richmond has rejoined the Institute staff as an interpreter in the Education Department.



Photo courtesy of the Waterbury Republican

Two New Exhibitions Open September 24, 1983

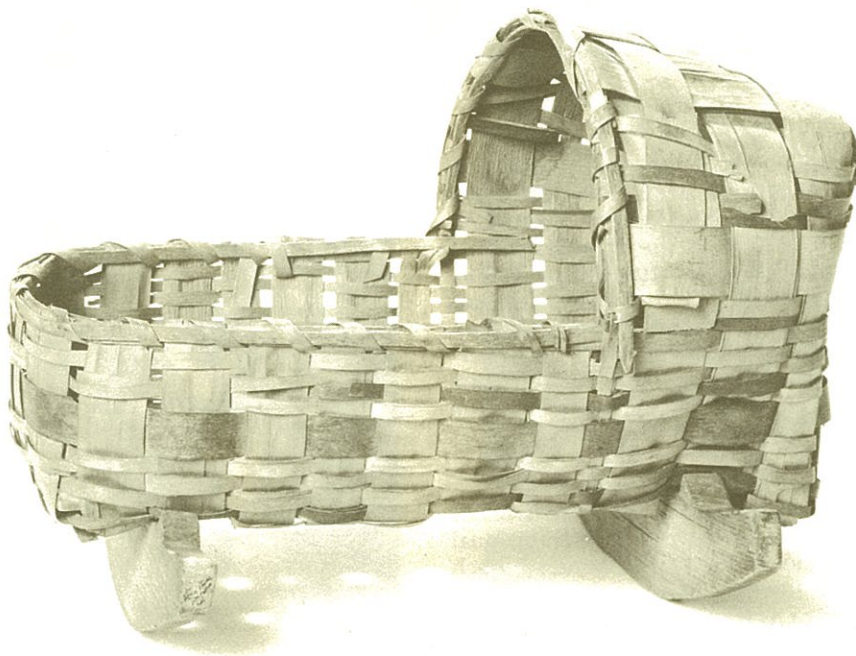
Southern New England—The First One Hundred Years of Contact is on exhibit in the Adelpheia Logan Memorial Classroom for the next two years, until September 1985. Outstanding artifacts of the Contact period on loan from the William Penn Museum, the Milford Historical Society, Old Sturbridge Village, Yale University's Peabody Museum of Natural History, Mark Shepard and Truman Richmond will supplement the Institute's holdings, which will be represented by the Edward H. Rogers Collection's Fort Shantok artifacts among others.

The artifacts illustrate 1) typical native objects of the 17th and early 18th centuries, 2) the kinds of trade items introduced at different times, 3) how some trade items were added to the native tool kit and others were refashioned, and 4) the *lack* of significant cultural change during the first century of Contact. While Native Americans received goods and interacted with the colonists, their everyday lives, customs, institutions and beliefs were not transformed initially.

The Institute wishes to thank Washington resident and designer Kiyoshi Kanai for his design of this exhibition and the institutions and people mentioned above for their loans.

Plants and Paints, a new basket exhibition in the Alfred M. Darlow Memorial Theatre Classroom, will focus on the pigments used by the Eastern Algonkian to decorate woodsplint baskets in the nineteenth century. This exhibition will feature fine baskets donated to AIAI by local collectors and lent to AIAI by Charter Member Lyent Russell, the New Milford Historical Society and Old Sturbridge Village. *Plants and Paints: Pigments Used to Decorate Woodsplint Baskets* will remain on exhibit one year, until September 1984.

— Ann McMullen, Collections Manager



Doll's Cradle, Tunxis, 1820-1840. Old Sturbridge Village. Photo by Henry E. Peach.

FIELD NOTES

Exploring the Archaeology of Early Capitalism

Dr. Russell Handsman and several research assistants have been studying the archival and archaeological records associated with Lower City, a 19th century industrial settlement in Canaan. Continuing the work of the past few years this project is exploring how some economies in Litchfield County were transformed into capitalism during the 19th century. Evidence is encoded in a variety of records: deeds, diaries, account books, letters, and how-to-do manuals, and in patterns in the historic archaeological record.

To date several types of archival records have been studied. Ting Moore of Kent, CT has begun to reconstruct the settlement history of Lower City, concentrating upon the period between 1840 and 1900. Her work will show how the Hunts and Lyman Iron Company acquired land and water rights, built an iron furnace and workers' community along the Hollenbeck River, and accumulated capital and profit by the Company.

In a related yet smaller project, Christine Hoepfner, a student in the University of Pennsylvania's Graduate Program in American History, is examining the writings and letters of Catharine Beecher, published between 1830 and 1850. Writing about household management, Miss Beecher presented a set of principles she called *modes of systematizing* whose purpose was to recreate the household in the image of industrial work, as an efficient, practical, rational and mechanized order. Among these modes were rules for the systematic arrangement of rooms within houses, the building of houses which secured *most conveniences with smallest extent of labor*, the location of particular architectural features such as chimneys or staircases, etc.

This approach to household management was defined by a system of geometry in which explicit equations were constructed between distance, time, labor and effort. Households organized according to these equations should exhibit distinctive spatial patterns which might be encoded in historical archaeological sites.

The question is: *how were the everyday lives of the working class defined and limited by the methods and principles used in industrial production?* During the fall field crews will excavate both industrial and house sites at Lower City searching for capitalism, Catharine Beecher, and the origins of our lives in contemporary America.

— Russell Handsman, Ph.D.
Director of Field Research

Outreach

Summer '83 was one of our busiest ever with camp groups visiting from N.Y. State, Massachusetts and Connecticut. Our *Discover Ethnobotany* Program was requested more often this summer than in past years as camps sought to enrich their own programs at AIAI.

Our most successful program of the summer was John Pawloski's *Exploring Geology* now in its third season. Seven 12-15 year olds spent a week traveling to different sites in western Connecticut and eastern New York viewing and collecting at various rock formations and outcroppings. Most of the minerals collected have been used by man in one fashion or another during the past several hundred years. The highlights of the program included our visits to Tory's Cave in New Milford, Indian Ovens Cave in Millerton, N.Y., and our guided tour of Mine Hill iron mine in Roxbury, CT. We were the first group allowed into the mine itself this year. Watch for an expanded *Exploring Geology* in 1984.

Better than half a dozen people joined our Primitive Technologist Jeff Kalin, Cherokee, for a day-long *Flintknapping Workshop*. They made a knife blade and then hafted it onto a wooden handle as they learned the fundamentals and frustrations of working with stone. Besides running this workshop for us, Jeff was busy at our Indian encampment. Two new dwellings were added: one wigwam with a tulip bark covering and another with a thatch covering. It's finally starting to look like an encampment!

The Native American Studies Program directed by Karen Coody Cooper hosted two weeks of *Under the Sun* Indian craft demonstrations. Ten Native Americans including Karen spent one day each talking with our staff and visitors about their specialties. The participants and subject matter were as follows:

- Ella Sekatau (Narragansett) - Fingerweaving
- Leonard Mero (Mohawk) - Basketry
- Tom Flanders (Cherokee) - Braintanning
- Stan Neptune (Penobscot-Passamaquoddy) - Woodcarving and beadwork
- Jeff Kalin (Cherokee) - Uses of the white-tailed deer
- Karen Cooper (Cherokee) - Natural dyeing
- Erin Lamb (Schaghticoke) - Beadwork
- Tammy Tarbell (Mohawk) - Pottery
- Ken Mynter (Oneida) - Algokian Moccasin making
- Richard Chrisjohn (Oneida) - Carving wood and bone

We ended up our summer with our *Let's Find Out About Indians* program for 6-8 year olds. They learned about a variety of Indian lifeways through stories, filmstrips, crafts and games.

Research Department to Lead Tour of Litchfield County's Industrial Past

On October 15, 1983 at the height of the autumnal display, the Research Department of the American Indian Archaeological Institute will conduct its Fifth Annual Bus Tour. This year's tour will focus on the settlement and architectural history of 18th and 19th century industrialization. A chartered bus will leave the Institute at 10:00 a.m. and return by 4:30 p.m., visiting a number of historic sites and settlements in New Preston, Cornwall, Canaan, Falls Village, Norfolk, Northfield, and Goshen. Dr. Russ Handsman will lead the tour and will discuss the use of water power in historic sawmills, the development of industrial villages, the archaeological record of mill settlements, and the emergence of early capitalism in 19th century Litchfield County. Participants will also learn how to read the architectural history of villages as reflections of urbanization and industrialization. This tour is being offered to the Institute's members for \$15. Bring your own picnic lunch or order one from the Institute for \$6. Reservations must be made by September 28. Space is limited so phone the Institute at 868-0518 today.



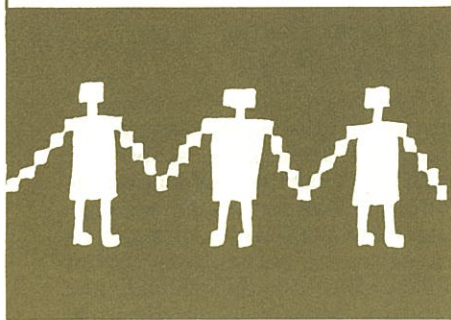
Archaeological Remains of a 19th Century Cotton Mill in West Goshen. One of the best preserved sites from this industrial settlement, the mill was in operation between about 1860 and 1900. Photo by Christopher Borstel.

We in the Education Department are looking forward to seeing as many as 5,000 students again this fall. Teachers take notice—make your field trip reserva-

tions now. Our calendar starts to fill up rapidly after Labor Day.

— Steve Post
Director of Education

CALENDAR



The Small World Film Festival is now sponsored by the United Technologies Corporation.

SEPTEMBER

3, 4 & 5/Sat, Sun & Mon, 2:30 pm film, *Shadow Catcher*
 10 & 11/Sat & Sun, 2:30 pm film, *American Samoa: Paradise Lost*
 17 & 18/Sat & Sun, 2:30 pm film, *The Pattern of Beauty*
 23/Fri, 5:30-7:30 pm, *Patrons' Reception*
 24/Sat, Opening of two exhibitions: *Southern New England—The First One Hundred Years of Contact* and *Plants and Paints—Pigments Used to Decorate Woodsplint Baskets*.
 24 & 25/Sat 10-4, Sun 1-5 pm, *Rib-Basketry Workshop* with Elizabeth Jensen. \$30/members, \$40/non-members.*
 24 & 25/Sat & Sun, 2:30 pm films, *Wet Culture Rice* and *Yesterday's Farm*
 26/Mon, 8 pm, *Connecticut Indian Lifeways and History* slide lecture by Karen Coody Cooper at the Windsor Historical Society, Windsor, CT.

OCTOBER

1/Sat, 11 am, Native American Advisory Committee Meeting.
 1 & 2/Sat & Sun, 2:30 pm films, *Stop Ruining America's Past* and *Stop Destroying America's Past*
 8/Sat, 10:30 am-3 pm, *Mini-Powwow* with Narragansett Tall Oak and the Watchaug Indian Dancers featuring dance, games, fry bread, crafts, films.
 8 & 9/Sat & Sun, 2:30 pm films, *Age of Discovery* and *European Expansion: It's Influence on Man*
 12/Wed, 7 pm, *10,000 Years of Prehistory* by Steve Post, Director of Education, at the Easton Public Library, Easton, CT.
 15/Sat, 10:00 am-4:30 pm, *Fifth Annual Bus Tour* visiting historic sites in Litchfield County. Members Only. Make reservations with the Research Department. See article page 7.
 15 & 16/Sat & Sun, 2:30 pm film, *The Rescue of Mr. Richardson's Last Station* and *Return to the River*
 22 & 23/Sat & Sun, 2:30 pm film, *The Shakers in America*
 23/Sun, 2pm, *Eastern Woodland Indian Lifeways* by Karen Coody Cooper at the Peabody Museum, New Haven, CT.
 28/Fri, 3:45 pm, *Don't Study Them Once and Then Put Them Away: The American Indian in History* by Karen Coody Cooper, Director of Native American Studies, at the 14th Northeast Regional Conference on the Social Studies, Hartford Civic Center, Hartford, CT.
 29 & 30/Sat & Sun, 2:30 pm film, *Meadowcroft Rock Shelter*

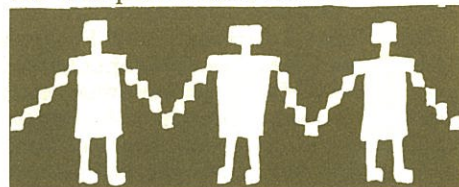
NOVEMBER

5/Sat, 1 pm, *History of Flooding of the Shepaug River* by Dr. Peter Patton, geo-

morphologist from Wesleyan University.
 5 & 6/Sat & Sun, 2:30 pm film, *And The Meek Shall Inherit the Earth*
 12/Sat, 1:00 pm slide lecture, *Dream and Legend in Native American Art*, by Dr. Raelene Gold, AIAI Trustee.
 12 & 13/Sat & Sun, 2:30 pm film, *Secrets of the Ice*
 19/Sat, 10:30 am *Thanksgiving Story Hour* for Children by Karen Coody Cooper at North Haven Public Library, North Haven, CT.
 19 & 20/Sat & Sun, 2:30 pm film, *Forbidden City*
 26 & 27/Sat & Sun, 2:30 pm film, *The Peach Gang*

DECEMBER

3/Sat, 10 am-3 pm, *Museum Shop Open House* featuring silver jeweler demonstrating his craft. Special sale items.
 3/Sat, 11:00 am, *Woodland Indian Winter Tales* Story Hour by Karen Coody Cooper
 3 & 4/Sat & Sun, 2:30 pm film, *Ascent of Man: The Harvest of the Seasons*
 10 & 11/Sat & Sun, 2:30 pm films, *Search for Fossil Man* and *The Dig*
 17 & 18/Sat & Sun, 2:30 pm film, *Yes, Virginia, There Is A Santa Claus*
 23 & 24/Fri & Sat, 2:30 pm film, *Christmas in Appalachia*
 *Register with the Education Department at 203-868-0518.
 The Calendar includes programs at AIAI and in other locations. AIAI Chapters continue in Salisbury at the Scoville Library, in Simsbury at the Simsbury Historical Society and in Westport at the Westport Nature Center.



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