

# ARTIFACTS

Vol. XI, No. 1, Late Fall 1982

The American Indian Archaeological Institute

## HOLIDAY SHOP TALK



Among the things one can count on in the fall of the year besides frosty mornings and scarlet and gold in the trees is the arrival of Christmas catalogs in the mail box. It is probable that these catalogs had their beginning in the long hot days of summer, about the time that the AIAI Shop began thinking Christmas, too.

Finding new, interesting and appropriate things for our small shop is always a challenge; they do not often appear at the doorstep. And so it was this summer that several of us took time to search out various pow-wows, festivals and Indian Arts Centers in the hope of discovering new Native American crafts and craftspeople.

A trip to an Iroquois Festival in Cobleskill, New York proved to be one of the more successful ventures. With helpful advice from Christina Johannsen, Director of the Schoharie Museum of the Iroquois Indian (NY), we met a number of Indian artisans, who are producing new and exciting things. Two of these new Native American craftspeople are Tammy Tarbell and Simon Brascoupe.



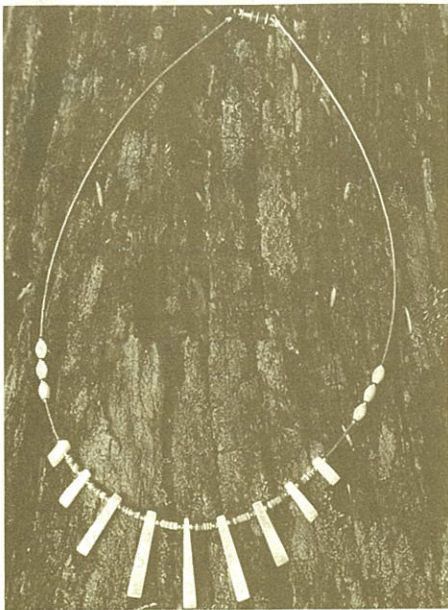
Mohawk Tammy Tarbell's handburnished black pots are most handsome – simple in shape, with a marvelous patina created by careful rubbing with a smooth stone, not by any kind of glazing. These pots are then decorated with beautiful natural feathers and occasional beads and leather ties.



*"Hummingbirds," 15" x 18" limited edition of 24, 1979, Simon Brascoupe.*

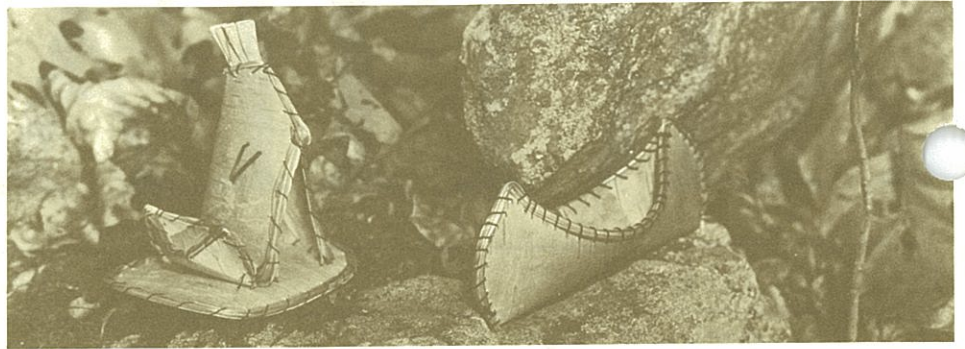
We also discovered the work of Simon Brascoupe who was raised on the Tuscarora Indian Nation near Sanborn, NY. Mr. Brascoupe's designs for prints and notes take their inspiration from the world of myths, animals and birds, certainly identifying his traditional Native American background. However, it is evident that he has a contemporary vision too. His somewhat abstract designs reveal a whimsy and humor that is clearly his own. One can feel a freedom in his approach to his art, a broadening of traditional Native American concepts.

A trip to North Carolina in July by Karen Cooper of the AIAI Education staff has resulted in a selection of new Cherokee baskets and clay pottery. The Cherokee basket-makers use local oak, often dyed with natural or commercial dyes to make a variety of earthen-colored splints which are woven into various basket shapes. Cherokee pottery is made of local clay, using traditional methods producing black, brown and reddish pots which have a soft sheen. This sheen is caused by unique firing methods which produce various oxidations and by the clay itself, which contains minute particles of mica. No glaze is used on this pottery. Some of the pots are also incised with simple designs.

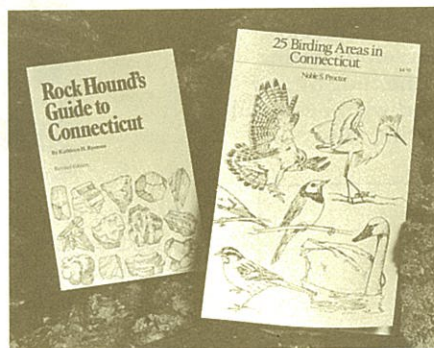


One of the most exciting gifts that one could choose would be a piece of fine Indian jewelry. We have a wide choice, including one-of-a-kind silver and turquoise pieces by Navajo, Hopi and Zuni craftspeoples of the Southwest. And when speaking of jewelry by Native American artisans, it is important to point out that the tradition is not entirely seated in the western United States. Many Iroquois Indians were also accomplished silversmiths, in some cases taking their designs from the early European colonists. Today, Steven Chrisjohn, Oneida, is following in that tradition, doing some lovely silverwork, some of it traditional and some of it showing his own mark, using polished wampum and abalone. You will find a nice collection of Chrisjohn work in the cases at the AIAI Shop.

It did not require a trip of the usual sort to obtain the books on the Shop shelves; however, many trips are made through various catalogs from many parts of the country to find interesting and related titles. Books always make ideal Christmas gifts and in these days of counting pennies, they can provide pleasure and enlightenment which can be re-experienced, shared and given away. *BASKETRY*, Native American foods and medicines and the games and music of the North American Indians are among the most popular and fascinating subjects available in person or by mail order. In addition, there are books on outdoor life in our own backyard, such as *ROCK HOUND'S GUIDE TO CONNECTICUT* and *25 BIRDING AREAS IN CONNECTICUT*. *FOUR WINDS*, a beautiful magazine devoted to Native American art, literature and history would make an excellent choice for anyone interested in American Indian life—each issue is a treasure in itself. New to the Shop is another handsome magazine, *ARCHAEOLOGY*, which contains articles of interest to the lay reader as well as the professional interested in all aspects of archaeology.

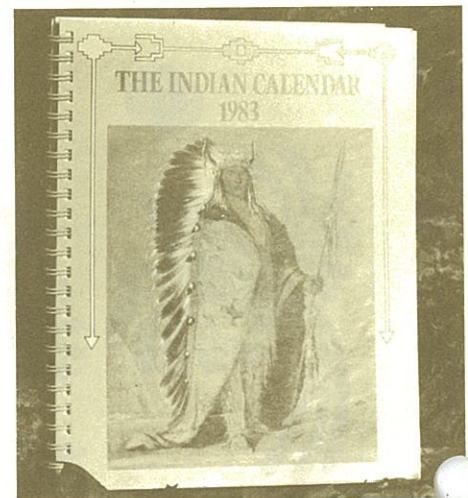


Some of our favorite items for children come all the way from Saskatchewan, Canada, such as birchbark and sweet grass canoes and tipis, deerskin pouches and braided headbands and small carved wooden animals. These are Indian-made things and make thoughtful and educational stocking gifts. In addition, the Shop stocks specially-made pewter points, cast from a real point in the AIAI Collections. These small points, suitable to wear around the neck on a chain or thong or to be put on a charm bracelet, are made by Charles Arcularius, silversmith from Southbury, CT. Although modest in price, they are a unique and handsome memento of the Institute.



Of special interest is a new and exciting engagement calendar, *THE INDIAN CALENDAR 1983*, published by E. P. Dutton. Edited by Jean Lipman with Cyril I. Nelson in association with the Whitney Museum of American Art, it is a marvelous collection of images of the American Indian as recorded by artists of the 18th, 19th and 20th centuries. By way of paintings, prints, drawings, carvings and bronze sculpture, and eventually photographs, film, and television, each artist has captured the Indian World. This fascinating and colorful calendar in its own attractive mailing case would delight anyone with any interest in art and the Native American.

*Photographs by Terry Stevens*



Remember one of your AIAI membership benefits is a 10% discount in the Shop. *Happy Holiday Shopping!*

— Molly Little

## Tammy Tarbell Mohawk Potter

"I do believe that there is one person for each pot I make, and I love to watch each person find their pot. The ones who look, touch and walk on by, I just say to myself, 'Perhaps I have not made their pot yet.'"

Tammy Tarbell, September 19, 1982

It is this sense of warmth and involvement one feels when meeting Tammy Tarbell that makes her and her pottery special. When we first met Tammy this summer at an Iroquois Festival in Cobleskill, New York, we were immediately drawn to her and to her simple but elegant pots. Each pot seemed to say "I have a personality of my own. . . pick me up, touch me, learn about me." As we handled the pottery and compared pieces, we became aware of Tammy's interest in us and our response to her work. It was obvious that she enjoyed the give and take.

Tammy grew up in Nedrow, New York, near the Onondaga Reservation. Her father, who was born and raised on the St. Regis Reservation in Upstate New York, and her mother are both of Mohawk descent. Despite the fact that Tammy's early days were not spent on a reservation, her Indian heritage has remained very important to her. As an art student, first at Onondaga Community College in graphic arts and then at Syracuse University, she found herself searching for her own style and a way to express her heritage. In her junior year, she got into ceramics, struggling to master handbuilding and the potter's wheel. It was about this time that she first read about Maria Martinez, the most famous of the superb potters of San Ildefonso Pueblo in New Mexico. Together with a fellow student, she began experimenting with southwestern firing techniques, trying to obtain pots with a finish similar to the Martinez pots. She also practiced stone burnishing which is what gives San Ildefonso pottery its soft patina.

Today, Tammy's pots, although showing influences of southwestern pottery, have their own special flavor. Many are decorated with a variety of natural feathers, occasional beads and bits of leather thong. These subtle decorative touches always seem to work with the shape of each individual pot, giving some a whimsical appearance and others a more organic feeling. No glaze is used for Tammy feels that it covers the natural feel of the clay.

Although Tammy has said she sometimes feels like a misplaced pueblo potter, it is obvious that her work remains her own. She is a young woman, enjoying what she does and certainly making her mark as a rising Native American crafts-person today.

# AIAI Throughout Connecticut

1982-83 CHAPTER SCHEDULE

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.

January 18, 1983, *The Seasonal Round: Connecticut Indians and the Land* by Edmund K. Swigart, AIAI President.

February 26, 1983 at 10:30 a.m. and 1:30 p.m., *Indian Story Hour* by Karen Coody Cooper, Director of AIAI's Native American Studies Program.

March 15, 1983, *Artifact Identification Workshop* by Dr. Roger Moeller, AIAI Director of Research. Bring your own artifacts for identification.

April 19, 1983 at 10:30 a.m. and 1:30 p.m., *Indian Story Hour* by Karen Coody Cooper, Director of AIAI's Native American Studies Program.

April 19, 1983, *Connecticut Indians of the Historic Period* by Karen Coody Cooper, Director of AIAI's Native American Studies.

May 17, 1983, *The Archaeology of Historic Saw Mills* by Dr. Russell Handsman, AIAI's Director of Field Research.

Coordinator: Natasha Goodman, 797-4505.

Salisbury Chapter  
co-sponsored by

The Salisbury Association,  
Salisbury Bank & Trust  
and National Iron Bank

Thursday evenings at 8:00 p.m. at  
Scoville Library, Salisbury

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

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

January 13, 1983, three films, *Indian Origins: The First 50,000 Years*, *Indian Cultures From 2000 B.C. to 1500 A.D.* and *The Indian Experience After 1500 A.D.*

March 3, 1983, *Connecticut Indians of the Historic Period* by Karen Coody Cooper, Director of AIAI's Native American Studies Program.

April 28, 1983, *The Seasonal Round: Connecticut Indians and the Land* by Edmund K. Swigart, AIAI President.  
Coordinator: Audrey Whitbeck, 435-2077.

Simsbury Chapter  
co-sponsored by

The Simsbury Historical Society,  
Friends of the Simsbury Library  
and The Ensign-Bickford Foundation  
Thursdays at Noon at  
Simsbury Historical Society

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

November 11, 1982, *Navajo Rugs* by Ann McMullen, AIAI Collections Manager.

January 20, 1983, *Winter Survival Techniques of the Connecticut Woodlands* by Edmund K. Swigart, AIAI President.

March 10, 1983, film *More Than Bows and Arrows*.

May 12, 1983, *American Indian Music and Dance* by Dr. David McAllester, Professor of Ethnomusicology at Wesleyan.

Coordinator: Clavin Fisher, 658-5167.

Westport Chapter  
co-sponsored by

The Westport Nature Center  
for Environmental Activities  
Saturdays at 10:00 a.m. at

The Nature Center, 10 Woodside Lane  
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.

January 29, 1983, *Woodland Indian Winter Survival Techniques*, guided field trip at the Nature Center led by Edmund K. Swigart, AIAI President.

March 26, 1983, *Flintknapping Workshop* by Primitive Technologist Jeff Kalin.

April 23, 1983, *Native American Dance and Music* by Dr. David McAllester, Professor of Ethnomusicology at Wesleyan.

Coordinator: Tom Rochavansky, 227-7253.

All chapters are cordially invited to Founders' Day, July 30, 1983, at the Institute.

## Notes on the Archaeology of Holocene Lakes

Contemporary archaeological research is on the verge of a major theoretical revolution. Anthropologists are starting to study prehistoric adaptation as they never have before. Much of this metamorphosis reflects new knowledge about the climatic history of the Holocene period, the past 12,000 years. Traditionally it has been assumed that modern patterns of climate and vegetation appeared about 9000 B.P. (9000 years ago). Now Holocene environmental history is described as a complicated series of fluctuations in rainfall, annual temperature range, and length of growing season which continue even today.

All of the processes of adaptation to this complicated environmental history should be encoded in archaeological records and can be studied by archaeologists. During this past summer a crew from the Institute began such studies in and around Robbins Swamp, an extensive wetland north of Falls Village. This first phase of fieldwork has demonstrated that the region's archaeological record is both long and extensive, that prehistoric settlements are located within and adjacent to Robbins Swamp and its tributaries, and

that important paleoecological data have been preserved in several localities.

Perhaps the most suggestive discovery was made in the valley of Wangum Lake Brook where an extinct Holocene Lake bed was uncovered beneath a contemporary pasture. Initially formed during the Early Holocene, ca. 10,000 B.P., this lake was probably one of a series of interconnected basins situated within Robbins Swamp. The extent, depth, and ecological richness of such features would have increased during episodes of wet-and-cool climate, called *pluvials*. Warm-and-dry cycles would have caused the lakes to become shallow ponds or even marshes. All of these fluctuations can be reconstructed from fossil pollen and diatoms preserved in the sediments of lake beds. Thus these features can aid in resolving long-term patterns of climatic variability as well as provide a sense of Holocene environmental structure and process. Such contextual histories will allow archaeologists to understand how prehistoric populations might have worked out the "game of adaptation." It is a beginning.

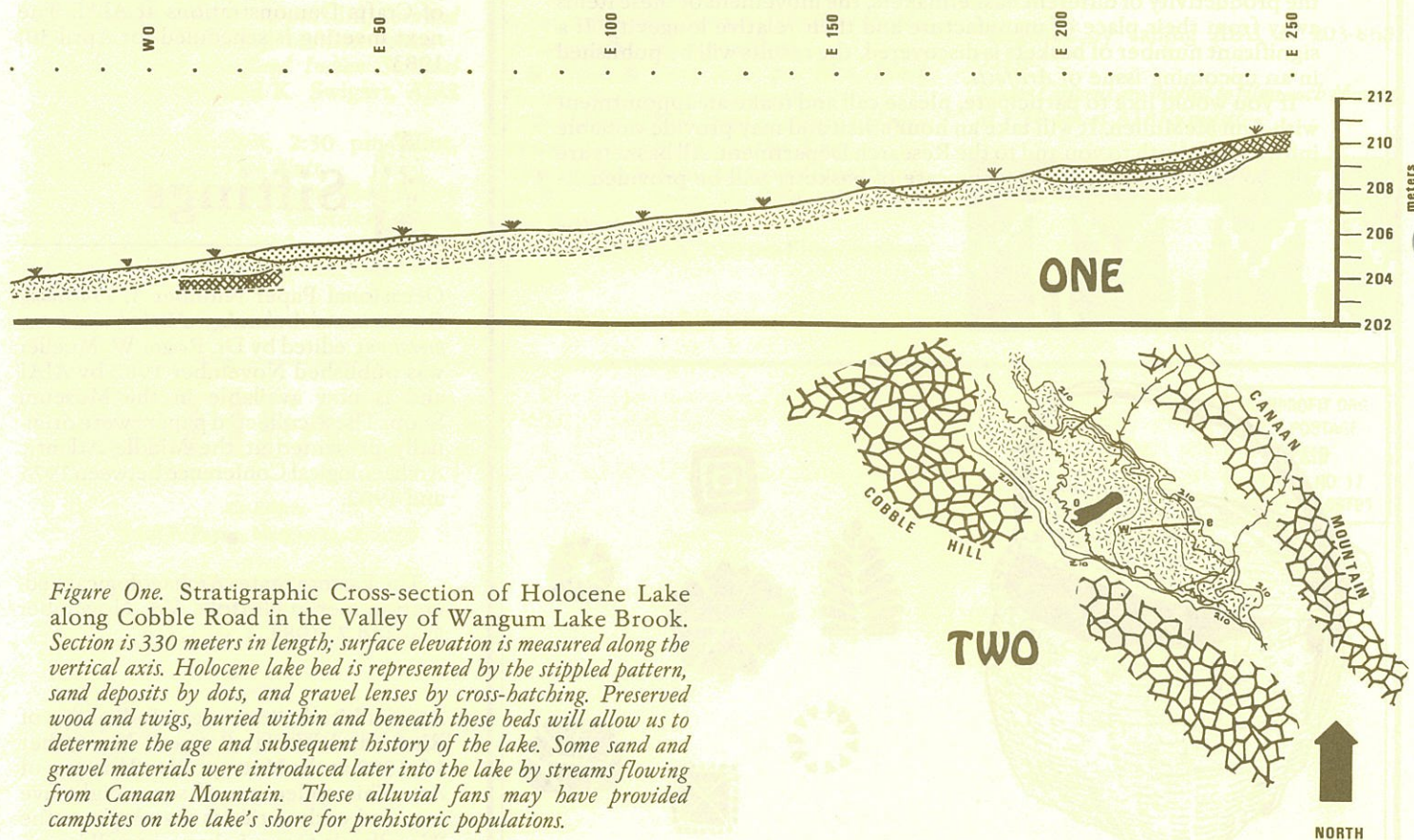


Figure One. Stratigraphic Cross-section of Holocene Lake along Cobble Road in the Valley of Wangum Lake Brook. Section is 330 meters in length; surface elevation is measured along the vertical axis. Holocene lake bed is represented by the stippled pattern, sand deposits by dots, and gravel lenses by cross-hatching. Preserved wood and twigs, buried within and beneath these beds will allow us to determine the age and subsequent history of the lake. Some sand and gravel materials were introduced later into the lake by streams flowing from Canaan Mountain. These alluvial fans may have provided campsites on the lake's shore for prehistoric populations.

Figure Two. Surficial Map of the Lower End of the Valley of Wangum Lake Brook. Section in Figure One is along line between "w" and "e". Tributaries of Brook are represented by lines with arrows. Stippled pattern delineates the size of the lake as it might have appeared around 10,000 B.P. The knoll "o" would have been a small or large island surrounded by water or a shallow marsh.

“WOODSPLINT BASKETRY OF THE EASTERN ALGONKIAN”

The exhibition, *Woodsplint Basketry of the Eastern Algonkian*, opened September 25, 1982, at the Visitor Center. Sixty-three nineteenth-century artifacts and a 1650 Mohegan hemp bag from the Connecticut Historical Society illustrate the artistry of the Eastern Algonkian basketmakers. Designed by AIAI Collections Manager Ann McMullen, the exhibition will be on view until next October, 1983.

The Institute is most grateful to the following individuals and institutions for their willingness to lend their rare artifacts: The Children's Museum of West Hartford; Mr. Ralph Coe; The Connecticut Historical Society; The Danbury Scott-Fanton Museum and Historical Society; The Goshen Historical Society; The Gunn Memorial Historical Museum; The Hancock Shaker Village, Shaker Community, Inc.; Mr. Irving Harris; The Kent Historical Society; The Litchfield Historical Society; The New Milford Historical Society; The Old Woodbury Historical Society; Mr. Lyent Russell; The Tantaquidgeon Indian Museum; The Torrington Historical Society.

In conjunction with the exhibition of woodsplint basketry from southern New England, members are asked to bring in their baskets for identification. From this survey conclusions may be drawn concerning the productivity of different basketmakers, the movement of these items away from their place of manufacture and their relative longevity. If a significant number of baskets is discovered, the results will be published in an upcoming issue of *Artifacts*.

If you would like to participate, please call and make an appointment with Ann McMullen. It will take an hour's visit and may provide valuable information both to you and to the Research Department. All baskets are welcome, and information on the care of basketry will be provided.

— Ann McMullen



Covered wood splint basket, Schaghticoke/Mabican, Kent, Connecticut, circa 1875, donated by Edmund K. Swigart (78-12-39/3).



Eastern Algonkian block stamp decorations from wood splint baskets in the Institute collections.

Illustrations by Ann McMullen



Native American Advisory Committee

The Native American Advisory Committee reviewed the slide/lecture program, "Indians of the Historic Period in Connecticut," currently being developed by the Education Department. The program informs high-school-age and older audiences about the first exchange between the Dutch and English colonists and the tribes living in what was to become the state of Connecticut. Trade, colonization, early land deeds, the rise and fall of sachems, epidemics, King Phillip's War, establishment of reservations, as well as recent events, are all examined during the hour-long program.

On hand to advise at the committee's meeting on September 25, 1982 were Trudie Lamb (Schaghticoke) chairman, Clara Addison (Narragansett), and Ken Minter (Mohawk). The committee also suggested several craftspeople as additions of the AIAI resource list and as possible participants in Summer 1983 Indian Week of Crafts Demonstrations at AIAI. The next meeting is scheduled for April 30, 1983.



Siftings

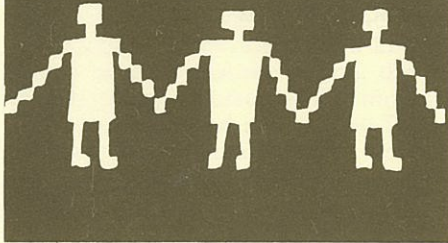
Occasional Paper Number 3, *Practicing Environmental Archaeology: Methods and Interpretations*, edited by Dr. Roger W. Moeller was published November 1982 by AIAI and is now available in the Museum Shop. These collected papers were originally presented at the Middle Atlantic Archaeological Conference between 1975 and 1982.

The Eastern States Archaeological Federation met in Norfolk, VA, November 5, 6 and 7, 1982.

An exhibition, "American Indian Art of Ritual and Warfare" opens November 16, 1982 at the Metropolitan Museum of Art. This collection of some eight-five rare and early artifacts mainly from the Woodlands-Great Lakes area will be exhibited until March 27, 1983.

Another successful Phonathon resulted in 94% October membership renewals. This success is the work of volunteers. AIAI thanks Elmer Browne, Dave Pokrywka, Elmer Worthington, Doug Greene, Dave Cooper, Herb Witthoft, Wendy and Eric Federer, Lynette Cornell, Peg Dutton, Mac Taylor and Mary Anne Greene who scheduled all the callers.

# CALENDAR



## 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 *Woodland Indian 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*.

## DECEMBER

4 & 5/Sat & Sun, 2:30 pm films, *Noah (Eskimo Carver)* and *How To Build An Igloo*.

11 & 12/Sat & Sun, 2:30 pm films, *Christmas Customs Near and Far* and *Christmas in the Village (1840's)*.

18 & 19/Sat & Sun, 2:30 pm film, *Christmas Through the Ages*.

26 & 27/Sun & Mon, 2:30 pm films, *Native American Myths* and *Angotee (Eskimo Life)*.

29/Wed, 1 pm *Woodland Indian Winter Tales Story Hour* by Karen Coody Cooper.

\$1 per child (adults free when accompanied by a child). Readings, dance and filmstrips.

## JANUARY

2 & 3/Sun & Mon, 2:30 pm film, *I Heard the Owl Call My Name*.

8/Sat, 1 pm slide lecture, *The First Peoples of Connecticut*, by Steve Post.

8 & 9/Sat & Sun, 2:30 pm film, *Black History, Lost Stolen or Strayed*.

15 & 16/Sat & Sun, 2:30 pm film, *I Have a Dream (Life of Martin Luther King)*.

22 & 23/Sat & Sun, 2:30 pm films, *Life in the Woodlands Before the White Man Came* and *Hunter of the Seal*.

29 & 30/Sat & Sun, 2:30 pm film, *Longhouse People*.

## FEBRUARY

5 & 6/Sat & Sun, 2:30 pm film, *Mysteries of the Great Pyramid*.

12/Sat, 1 pm lecture *Love Native American Style* by Karen Coody Cooper. Courtship and marriage as practiced by various Native American societies.

12 & 13/Sat & Sun, 2:30 pm film, *Nanook of the North*.

19/Sat, 1 pm guided *Woodland Indian Survival Walk* led by Edmund K. Swigart, AIAI President.

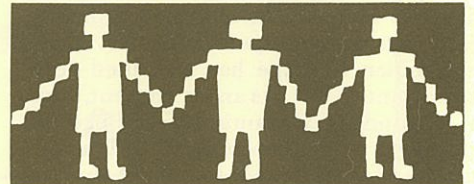
19 & 20/Sat & Sun, 2:30 pm film, *Mystery of the Anasazi*.

26/Sat, 10 am - 4 pm *Workshop on Seminole Patchwork* taught by Collette Laico of White Plains, N.Y. Participants will learn techniques and variations of the colorful sewing developed by the Seminole. Samplers will be made from bright colors. \$20/members, \$25/non-members.\*

26 & 27/Sat & Sun, 2:30 pm films, *Mideast: Land and People* and *Mideast: Art, Crafts and Architecture*.

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

Senior Citizens are invited to films each Monday at 1:30 pm as AIAI's guests.



# ARTIFACTS

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