ARTIFACTS

Vol. XI, No. 4, Summer 1983 The American Indian Archaeological Institute

TRIBAL STYLE IN WOODSPLINT BASKETRY

EARLY PAUGUSSET INFLUENCE

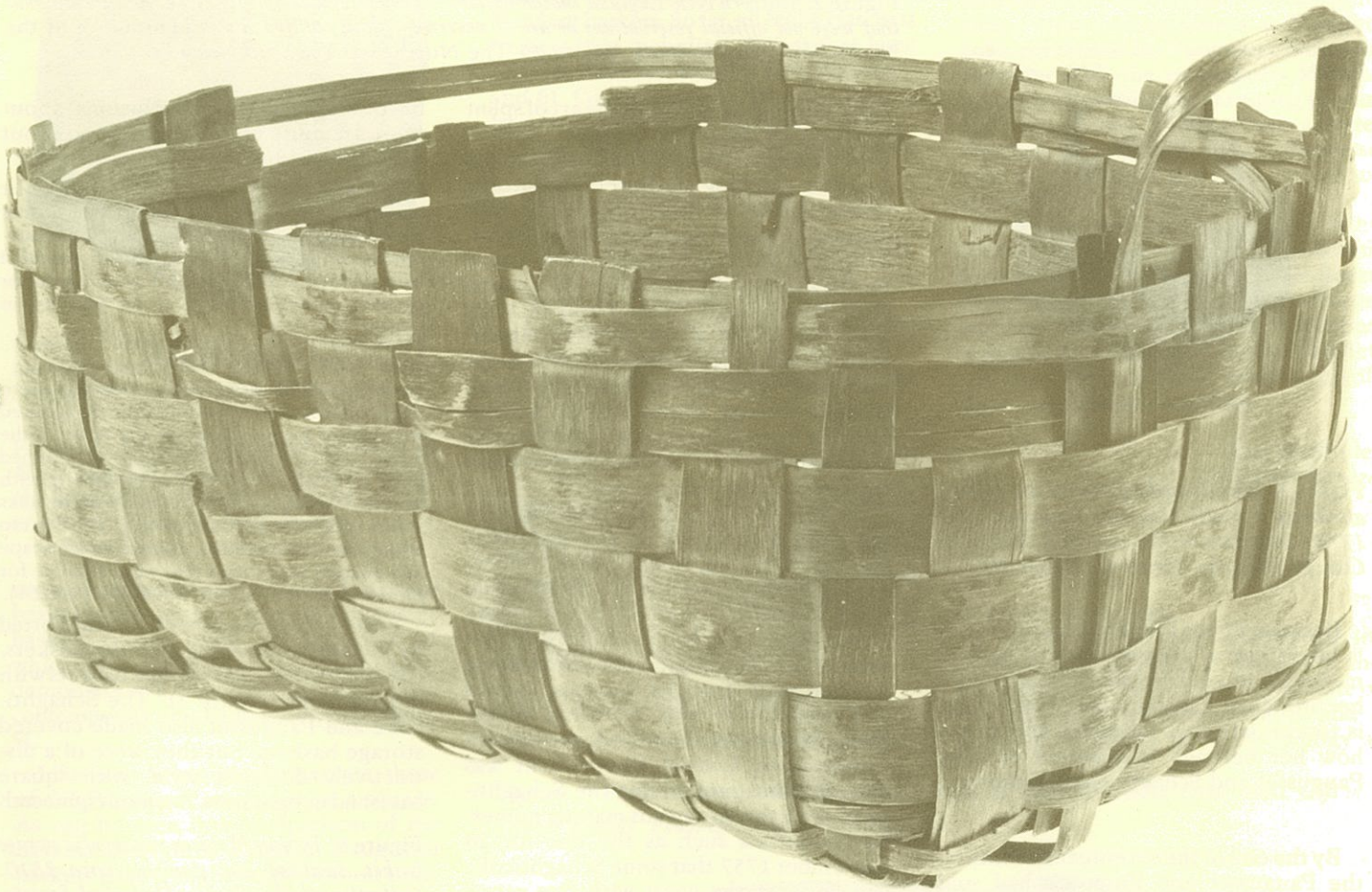

Figure 6. *Paugusset work basket (nine inches long) by Molly Hatchett, swabbed and stamped, circa 1800. Collection of the Peabody Museum, Harvard University. Photo by Hillel Burger.*

The woodsplint basketry of the Eastern Algonkian has enjoyed a renewed interest following the opening of the Institute's exhibition and the publication of related articles. Several important collections have come to light, including some baskets that may be attributed to Molly Hatchett, a Paugusset basketmaker of the late eighteenth and early nineteenth centuries.

These baskets, and others by known makers, are of great importance to our study of tribal style in Algonkian basketry because we must assume that a *tribal style* is a composite of the ideas and techniques used by a group of people, each of whom can be said to have an *individual style*. In this sense, tribal style is analogous to a "school" of painting: the artists do not produce identical work, but there are traits that show their affinity to the "school." It is important to remember that a particular artist may not belong to any school, but might borrow ideas or techniques from a number of sources or create a unique individual style. In order to describe any tribal style or "school," we must first study the individuals who work within that framework.

Molly Hatchett, one of the last Paugusset to live on the reservation at Turkey Hill in Derby, CT, was born July 1738 (Woodruff 1949:162). She is said to have been the wife of John Hatchett, son of the Potatuck Hatchet Tousey (Atchetoset), who petitioned the General Assembly for educational and financial assistance for his family in 1741 (Orcutt and Beardsley 1880: LI; Cothren 1854:101-3). Orcutt

continued from page 1

and Beardsley state that Molly had four children and was widowed at an early age. She died in January 1829 at the age of ninety-one.

During her lifetime, Molly was a well-known and far-ranging basketmaker. For some part of the year she lived in a hut at Turkey Hill; at other times she travelled the countryside selling baskets. She is best known for her small baskets and especially rattles:

> . . .whenever a child was born she was sure to appear, and present the baby with a basket-rattle containing six kernels of corn. If the mother had more than six children she put in one more kernel, and so on in arithmetical proportion (Orcutt and Beardsley 1880:LI). (Figure 1)

Figure 1. *Basket-rattle of plaited ash splints, attributed to Molly Hatchett, Paugusset, circa 1770. Collection of Mr. and Mrs. Blaine A. Cota Jr. Photo by Chester O. Ensign III.*

Because of her longevity and travel, it is likely that a large number of basket-makers learned from her or came under her influence. The purpose of this article is to evaluate that influence and to see how her heritage is apparent in later Paugusset and Schaghticoke basketry.

By the end of the seventeenth century, the Paugusset and Potatuck had sold most of their land in the lower Housatonic River Valley. The deaths of a number of elderly tribal leaders in the early part of the eighteenth century may have caused further disruption. Many Indians left the lower Housatonic and moved north and west to Potatuck settlements at Potatuck (Woodbury), Weantinock (New Milford), and Schaghticoke (Kent). Others may have moved northeast and joined the Tunxis tribe. Those who remained in their homeland for the most part lived on small reservations in Derby, Huntington and Bridgeport. (Figure 2)

According to Brasser (1975:20-1), the Schaghticoke as well as Mahican from the Hudson River learned the art of splint basketry in Moravian mission villages west of the Delaware in the 1740's, splint basketry reaching the lower Housatonic Indians during the middle of the eighteenth century by way of relatives from Schaghticoke. The Moravian records show that at the break-up of the mission at Shecomeco (Dutchess County, New York) in 1745 and 1746, many of the Mahican inhabitants moved to Gnadenhütten, the Moravian mission village on Mahoning Creek (Carbon County, Pennsylvania). Several families from Schaghticoke also went to Gnadenhütten in 1746 but most of them returned home within a year.

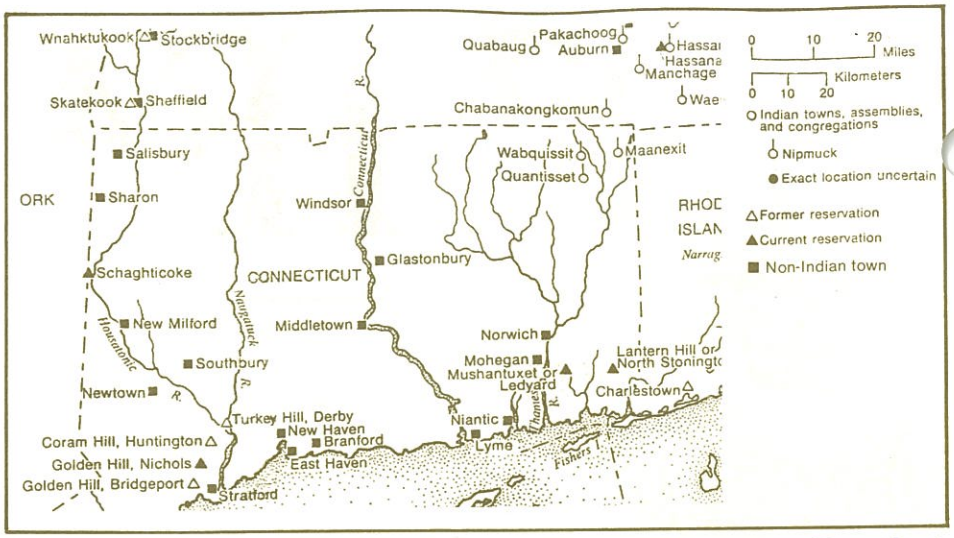

Figure 2. *Southern New England Indian settlements and reservations after 1674. Additional lands that were not official reservations or are of uncertain status omitted. From* Handbook of the North American Indians, *Volume 15* The Northeast, *The Smithsonian Institution.*

Basketry was one of the manufactures practiced extensively by the Indians at Gnadenhütten in order to earn money, so that it is quite possible that the Mahican and Schaghticoke learned the craft there if they did not know it previously. By the early 1750's the Schaghticoke were making wooden pails, troughs, brooms, canoes and baskets for sale, traveling widely throughout eastern New York and western Connecticut. Coastal Connecticut was an important market for the Schaghticoke, with the Moravians making numerous notations such as the one for 20 September 1757 that some Schaghticoke had gone to the coast with five canoe loads of baskets and brooms (Moravian Mss. 1970:B.115 F.7).

Thus it is likely, although unproven, that the Paugusset learned splint basketry from Schaghticoke people, many of whom were their relatives, who were traveling down the Housatonic to trade in Derby, Stratford and neighboring communities. Molly Hatchett, as a teenager or young adult, was most likely one of the first Paugusset to learn the craft. During the early part of her career, Molly's baskets were probably very similar to those of whoever first instructed her in wood-splint basketry.

Because so few baskets of this period have survived, our conclusions about them are quite vague. In speaking about the eighteenth century, Brasser states:

> Characteristic early forms were the rectangular baskets, provided with covers, used for storing clothing or other household articles, and square-bottomed cylindrical baskets, usually provided with handles or bails, which were made for carrying garden products, or for hand use in general (1975:3).

I have also suggested that:

> 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. The Eastern Algonkian modified the original *mokok* shape and created new forms that were suitable for farm and household use (McMullen 1982:1).

Both of these statements are supported by the oldest surviving Mahican baskets, covered rectangular storage baskets with tapered tops (Figure 3). The Schaghticoke and Paugusset also made covered storage baskets, but they were of a distinctively different style, with square bases and upright sides. A typical eighteenth

Figure 3. *Typical Mahican rectangular storage basket, swabbed and stamped, circa 1810. Collection of the Goshen Historical Society. Photo by Terry Stevens.*

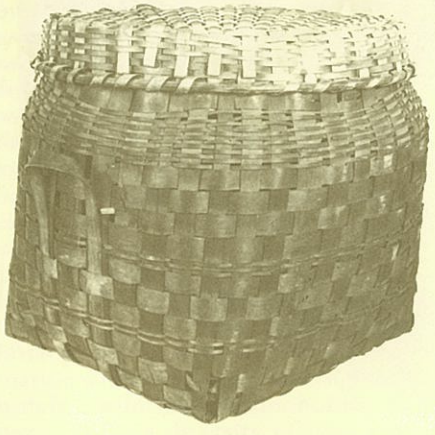

Figure 4. *Schaghticoke square storage basket, swabbed, circa 1800. Gift of Eunice Minor Sweeton, 81-23-1/1. Photo by Terry Stevens.*

Figure 5. *Paugusset square storage basket by Molly Hatchett, swabbed, circa 1800. Gift of the Sarah Riggs Humphrey Chapter, DAR, 81-37-1/1. Photo by Terry Stevens.*

century Schaghticoke covered storage basket is pictured in Figure 4. Paugusset baskets of the same period, some of which are assignable to Molly Hatchett, demonstrate a distinct departure from contemporary non-Paugusset types (Figure 5).

Like early Schaghticoke baskets, those of the Paugusset are based on a square. As can be seen in a comparison of the baskets in Figures 4 and 5, Paugusset baskets have a slight bulge in their body walls instead of perfectly straight sides. In additon, these baskets often have a pronounced shoulder and neck woven of narrow splints, ending in a truly round upper rim and cover. Covered storage baskets made by Molly Hatchett are always of the square, shouldered type. Similar baskets made by other Paugusset are distinguishable only by certain details of weaving, including rim treatments, color preference in decoration, handle type and overall proportion. Besides the covered storage basket, other types of baskets made by the Paugusset include bailed work baskets, small square and rectangular work baskets and Molly's basket-rattles (Curtis 1904:386-9).

teenth centuries, Schaghticoke and Paugusset basketmakers decorated their wares by swabbing, occasionally augmenting this with unit-painting (McMullen 1982) or stamping. Figure 6 (cover) illustrates a swabbed and stamped basket made by Molly Hatchett. The simple, unreinforced rim shown here is typical of Molly's work. The cover shown in Figure 7 is from a basket similar to those made by Molly Hatchett. Technologically, this cover is a forerunner of the later Paugusset cover treatment where open spaces are created in the weave (Figure 8).

Our ideas about Molly Hatchett's individual style are derived from baskets in private and museum collections that are said to have been made by her. The consistency of traits, such as use of ear handles, is very strong in attested Molly Hatchett baskets. So far, all Molly Hatchett baskets (not including rattles) that have handles have *ear* handles (see Figures 5 and 6). Generalizations like this form a *trait list* for Molly Hatchett basketry:

- sieve-like bases (woven with open spaces)
- simple unreinforced rims
- ear handles
- decoration usually red and blue swabbing and occasional stamping
- incipient Paugusset lid (Figure 7)
- forms: tall, square, shouldered, covered storage baskets with ear handles
  - rectangular work baskets with ear handles
  - rattles
  - miniature work baskets, some with bails

These traits, plus a certain amount of intuition, provide a basis for attributing baskets to Molly Hatchett. Baskets which are similar to Molly Hatchett's but which appear too recent to be her own (like the one pictured in Figure 7) demonstrate her influence on later makers.

Later Paugusset and Schaghticoke Basketry

Throughout the nineteenth century

market influence, shaped ba
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individuals, like the Schaghtico
Harris, continued in the tra
Molly Hatchett and other ear
makers, travelling up and down
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set, apparently including Molly
children (Orcutt 1882:69),
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In the early nineteenth ce
relocation and movement of
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9). Because the Schaghticok
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type lid (Figure 8) had only l
after 1840.

It can be seen that a cons
action of craftspeople on the H
is responsible for the remarka
cence of woodsplint basketry
gion between 1750 and 1900.
research on artists like Molly
and their work can only serve
these patterns of creativity.

– Ann
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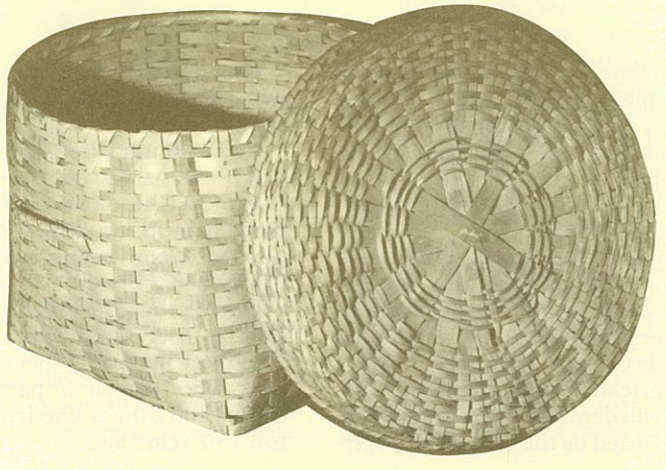
Acknowledgements:
I would like to acknowled
valuable help of Paula E. Rab
preparation of this article. A g
the University of Pennsylva
doctoral candidate in Anthro

Figure 7. *Paugusset storage basket similar to those by Molly Hatchett, circa 184*
Lyent Russell. Photo by Chester O. Ensign III.



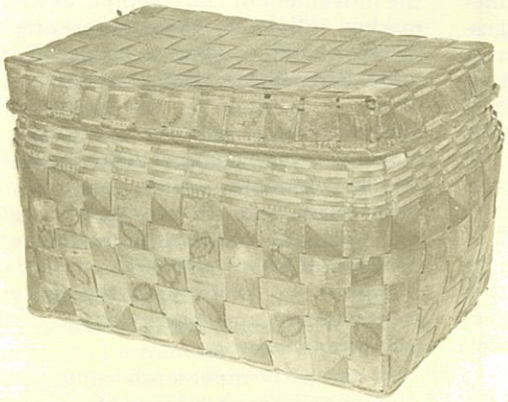


Figure 9. *Typical Schaghticoke rectangular basket, painted and stamped, circa 1870. Gift of Lyent Russell, 82-4-3/7. Photo by Terry Stevens.*

Figure 8. *Paugusset square storage basket, swabbed, circa 1840. Collection of Lyent Russell. Photo by Terry Stevens.*

Yale University, Paula is currently writing *The Schaghticoke People at the Crossroads of Change: an Ethnohistory*, funded by a grant from the Connecticut Humanities Council to the Schaghticoke. She has done extensive research on the history of the Moravians at Schaghticoke and kindly rewrote sections of this paper.

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Founders' Day, July 30, 1983, 10 am to 4 pm

. . . in celebration of the Cherokee . . .

O-Si-Yo

Each Founders' Day provides an opportunity for members to gain a deeper knowledge of a particular Native American culture. This year, 1983, the focus will be on the peoples of the Cherokee Nation which is today actually two nations: Eastern and Western.

In the morning there will be continuous showings of *slides* of both the Eastern (North Carolina) and the Western (Oklahoma) Cherokee taken by Cherokee Karen Coody Cooper, Director of AIAI's Native American Studies Program. Outside Karen will demonstrate a craft developed and adapted by the Cherokee: *finger-weaving.*

During the day, Cherokee Jeff Kalin will conduct a *pottery firing* at the Indian encampment.

At 11:30 am Cherokee Tom Flanders will bless the Native Harvests luncheon of typical Cherokee recipes for venison, hominy soup, crayfish, wild salad greens, pickled green beans, pecan bread and huckleberry bread.

During the afternoon, Karen will present a brief *chronological history* of the Cherokee including specific ancestors of hers who played a part in historical events and others who lived in Washington 150 years ago.

THE FRIENDS OF THE INSTITUTE

400 Hundred Hours Plus
The Record for 1982

Garnette Johnson of West Hartford visited AIAI for the first time last summer and was so intrigued and interested in our activities that she asked on the spot if she could help. While leafing through an issue of *Artifacts* she asked if it had an index. An index for *Artifacts* has been a pending project since 1978. Before Garnette departed that lovely August day she accepted a complete set of *Artifacts* and volunteered to create an index. Some *400* hours later the index is about ready to be typed.

Thank you, Garnette, for initiating and completing such a monumental project for AIAI.

Dogbanes: Common Fiber, Food and Medicinal Plants of the American Indians

The seasonal world of plants is endlessly fascinating. Centuries ago cultures were governed by their environments. Their diets depended upon what was seasonally available. As people moved around and as their cultures evolved, they began to make subtle changes in their environments, and introduce new plants brought from former habitats. Ethnobotany *is . . . a people's use for their floral environments. All cultures have their own unique ethnobotany. The northeastern United States and Canada have become a melting pot of many ethnobotanies which have blended with the existing enthnobotany of the eartern Woodland Indians (Kavasch 1981:4).*

The study of useful native plants, ethnobotany, weaves together valuable information with broad cultural insights. The widely established, cosmopolitan Dogbanes share a diversity of uses among countless North American Indians. In examining some of these better-documented uses and experimenting with replication, we can achieve a sense of evolving technology*, as well as a certain bond with Indian peoples.

The Dogbane Family *(APOCYNACEAE)* is a large tropical and semi-tropical family of about 200 genera and 2000 species, with such relatives as Rauwolfia, Kaffir Plum, Frangipani, Oleanders, Periwinkle, and other popular ornamentals. Although some produce valuable fruits, many members are poisonous.

Two indigenous species with numerous interesting varieties and forms of these perennial North American herbs follow:

Apocynum androsaemifolium L. is more broadly known as Dogbane, Spreading Dogbane, American Ipecac, Bitter-Root, Black Indian Hemp, Colicroot, Catch Fly, Fly Trap, Honey Bloom, Rheumatism Wood, Wild Ipecac, and Western Wallflower . . . to mention just its most prominent names. This bushy, opposite-branched plant has reddish woody main stems which are up to 5 dm tall, with loosely spreading or drooping, paired, dark green ovate leaves (often paler beneath) and opposite at intervals. The cymes are both terminal and axillary, flowering simultaneously from June through August. The white-to-pale pink, bell-shaped, fragrant flowers are distinctly nodding with flaring, recurved lobes. They are striped inside with deeper pink. The two long, slender, green, pencil-like paired pods hang down from each stalk. They are up to 20 cm long, often joined at the tip, and when ripe they open along one side, exposing seeds attached to silky parachutes for airborne dispersal. The brittle, white wood has an easily removed whiteish pith. The roots have a thick outer bark (skin) which is brownish tan and striate; the woody inner fibers are creamy white.

Illustration by Barrie Kavasch

Indian Hemp, Apocynum cannabinum L., native perennial Apocynaceae.

The root has a pronounce
right angles to the stem appr
inches below ground, and it
seemingly north and soutl
distance, with a girth approx
size of a common pencil. Tl
finger roots reach off the ma
range of this species is nea
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and widely spreading throug
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Observers among the Moh
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Kalm writing of his botanizi
America in 1749 first attach
mial to this herb. He doc
growing in abundance and n
milky latex caused some peo
tis similar to poison ivy. In 18
tine Rafinesque (1830:193)
"Very valuable, affording hen
from the stems, cotton in the
in the blossoms, shoots edible
gus, root very powerful em
the species nearly equal, an
attention."

> The outer bark or rind
> herb furnished the finest
> mini thread material. The
> divisions of this bast fil
> finer than our finest cotton
> and stronger. Just befc
> fruit has ripened the out
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> cord is obtained. In the o
> this was the way the Me
> made their bow strings.
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> plaiting, made into heavi
> . . . This stalk is used as a
> to call the deer (Smith 19

The Ojibwa boiled the le
used them and the resultin
treat poison ivy sores. They
stalk and root to make a te
women to drink to help the
was called 'medicine lodge r
Pillagers who considered it
sacred roots eaten during th
lodge ceremony. The roots
chewed to relieve sore throats
(smudged) over hot coals, and

*technology–the sum of the ways in which a social group provides themselves with the material objects of their culture.

was inhaled to relieve headache. Francis Densmore recorded in 1926 that the Chippewa (another name for the Ojibwa) preferred the elbow of the root, which they dried and pulverized and snuffed up the nostrils for headache relief. This same powder was also sprinkled on hot stones and used as a smudge. The roots were known to be used to treat nervousness, and some tribes boiled the roots to drink as an oral contraceptive.

Huron Smith writing later on the Potawatomi in 1933 documents that the root was used as a diuretic and urinary medicine, and the green fruit (pods) was used (boiled) as a heart and kidney medicine. He also describes the fine thread being used to sew the delicate beadwork upon their buckskin moccasins and tunics.

> *Apocynum androsaemifolium* was extensively used by the Indians for both food and medicine as well as a source of fine strong fibre to make thread and cordage for sewing, weaving fishing lines. Women carried the seeds with them when they married to other tribes, particularly the Algonquin women (Yarnel 1964:92).

Apocynum cannabinum L. is known as American Indian Hemp, Indian Physic, Bowman's Root, Choctaw Root, Wild Cotton, Glabrous (smooth) Hemp, Snake's Milk and Canadian Hemp. To the ancestral Indians it had many other unique names and was considered a universal remedy for numerous ailments, as well as primary fiber source.

This species has several varieties and seems to cross with other species. A very sturdy, woody stalk, with tough, thick bark seemingly half reddish to green (as you walk from east to west around the plant) is the hallmark of this herb, which grows to 6 dm tall, with numerous opposite ascending branches. Greenish-white flowers on reddish stems are usually more erect than those of the other species. The long, slender, green pods form well before blossoming finishes. The dark green leaves are ovate to lanceolate, well veined and slightly narrowing at their base to distinct petioles. This colonizing herb is common to open ground, thickets, and woodland borders from coast to coast.

Fiber of this species has been identified in archaeological remains of Ohio Hopewell fabric and Adena fabric, and in a Sauk Fox bag, which date from between 1000 to 300 B.C. (Erichsen-Brown 1979:440). Observers in the early 1660's noted that Indians from the Hudson River to Virginia were variously attired, and many of them in "mantles of feathers" tightly woven with threads, quite attractive and seemingly warm. Zeisberger writing on the Delaware in 1779 documented that the women made blankets of turkey feathers bound together with twine made of wild hemp, and they also made themselves petticoats of wild hemp.

Charles Townshend (1893:176) researching the Quinnipiac Indians records that in 1645

> . . . This wampum made by the Indians of Connecticut and Long Island was flatt and round, measuring about a sixteenth of an inch thick and one-eighth of an inch long, and was strung alternately white and purple on a native hemp thread, and when used for ornamentation was stitched to their buckskin garments by means of a needle made from the sharp bone of a wild fowles leg. It was also stitched to their wampum belts and zigzagged between representations of stars, animals and implements of peace and war.

Peter Kalm (Erichsen-Brown 1979:441) writing on the Delaware in 1749 extensively documents *Apocynum cannabinum,* which he found growing plentifully.

> When the Indians were still living among the Swedes in Pennsylvania and New Jersey, they made ropes of this Apocynum, which the Swedes bought and used for bridles and nets. These ropes were stronger and kept longer in water than such as were made of common hemp . . . The Indians also make several other articles of this hemp, such as various sizes of bags, pouches, quilts and linings. On my journey into the country of the Iroquois I saw women employed in the manufacture of this hemp. They made use neither of spinning wheels nor distaffs, but rolled the filaments upon their bare thighs, and made thread and strings of them, which they dyed red, yellow, black, etc. and afterwards worked them into goods with a great deal of ingenuity . . . Sometimes the fishing equipment of the Indians consists entirely of this hemp.

Depending upon the mordant used, a decoction of *A. cannabinum* roots would make a fine, permanent brown or black dye.

Frank Speck observed in 1915 that the Penobscots steeped these roots in water to produce a medicine to expel worms. Huron Smith noted in 1928 that the Meskwaki derived a root medicine from this herb which they used as a remedy for numerous complaints, and they also created a very fine sewing thread from the inner bark (bast). And, in 1926, Francis Densmore observed that the Chippewa made extensive medicinal use of the dried pulverized roots.

Late fall through early spring is the optimum time to harvest the roots, although they can be dug almost anytime. Late summer is the time to harvest the tallest Dogbanes for fiber and craft work. The best results are derived when the plants are still blossoming and the young, green pods are apparent. A good deal of milky latex exudes from all broken plant parts. It is easiest to cut each plant off at its base and allow it to bleed overnight, in order to begin working the plants 12 hours or so later, for greater success and less stickiness. The blossoms, though always fragrant, seem much more so at night. The thin, sturdy outer bark peels readily in long, even strips from the white, woody stalk. The pale green inner fibers are the source of the finest thread material, and can be separated and twisted, to create a white, linen-like fiber. The outer bark can be similarly twisted, twined or braided and spliced, to produce cordage. It is helpful to soak the fibers in water and moisten them while working for better bonding.

The dense, white wood of the Dogbane stem is relatively brittle, but with care can be cut into lovely reeds, gaming dice sticks, beads and whistles. There is an easily removed central, white pith within these smooth, straight stems. With a little skill and ingenuity these plant parts can be worked into numerous essential and artistic products, with the benefit of the rich hemp fragrance which accompanies the finished products.

The APOCYNACEAE, as well as a few other plant families, contain cardiac glycosides which some researchers believe have been used since prehistoric times as arrow, fish and ordeal poisons by various Indian cultures. Modern chemical analysis reveals that all plant parts of *A. cannabinum* contain the glycosides *cymarin* and *apocannoside* which prove to have anti-tumor value in research. *What future uses will extend our knowledge of this multifaceted family of Dogbanes, and other plant families?*

– Barrie Kavasch
Bayberry Meadow, Bridgewater, CT

Editors' Note:
This article companions "Milkweed by Many Other Names," Artifacts *X/4 Summer 1982 because, in the words of the author,* "The Dogbanes are close botanical relatives of the Milkweeds and were used ethnobotanically in similar ways." *Ms. Kavasch welcomes inquiries.*

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Woman Who Stands Strong: Rose Auger

Cree

"The mind is the battery, the body is the car, the soul is the one who drives," said Rose Auger (Woman Who Stands Strong). She is Cree from Alberta, Canada, and heals and advises those who seek her help.

"The Creator sees no color in people. We are all his children."

She spoke to fifty people March 19 at AIAI and told them about the healing center she is building in the woods of northern Canada. "The first building is three logs high." She invites people to come live and work with her. In exchange for work she will feed and teach them. "Some people who come," she told me, "can't even build a fire or cook on a fire." She laughed softly. "But they learn."

Proper healing takes time, she says. If you just heal, without correcting the problems that create the illness, then sickness will come again. She has to talk to the person, be with them to observe, and then she meditates. The treatment comes to her in the old ways. She then knows the plants to use or the treatment to apply. In the beginning, Rose would take on the pain of others herself. She had to learn to block it and to take care to cleanse herself after the healing.

Only recently have her own people learned to trust her powers. A man from Alberta traveled to Washington state and sought out a healer there. That healer exclaimed, "Why have y to me when you have someon stronger than me?" That happe year and now her neighbors an support her plans for a healin and they acknowledge her life's c

"I thought raising my childr was hard work, but now I see work has just begun," she says

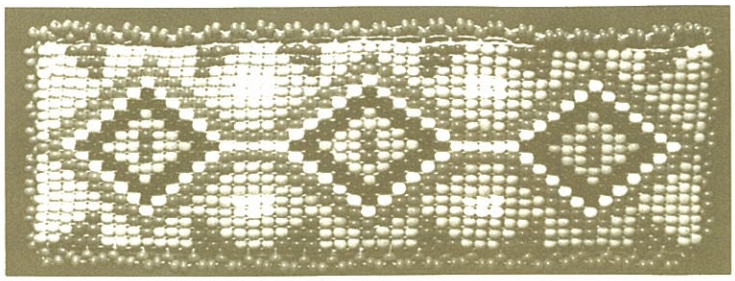
Her Cree name, given to her ancestral line of those who "stanc informs that her courage and pe will not wane.

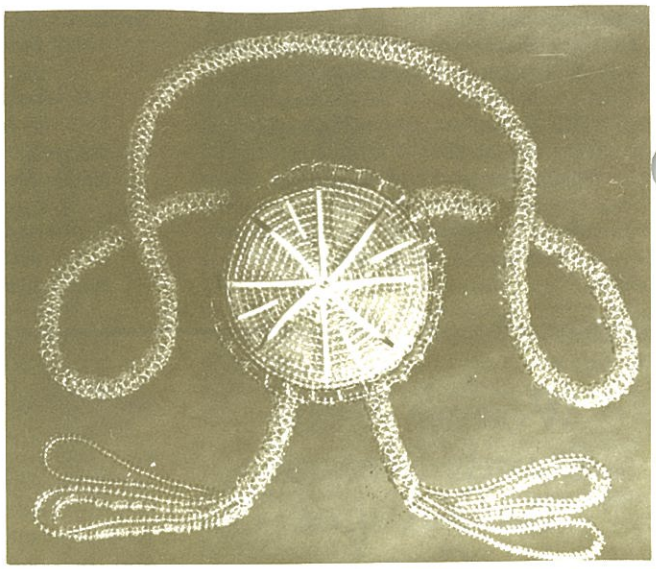
She can be reached at Buff Lodge, Cree Nation, Box 3 Alberta, Canada TOG OXO.

New friends from left to right: Narragansett Clara Addison, a member of AIAI's Na Advisory Committee; Leonard Dokis, Ojibwa from Canada, and his wife, Shirley; an Roaix, editor of Eagle Wing Press, visiting AIAI to meet Rose Auger.

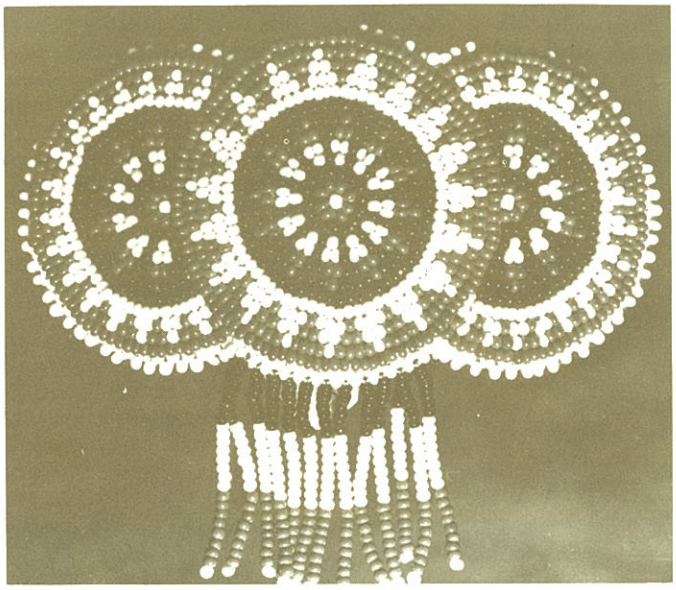
BEADWORK

New examples, available in the Museum Shop

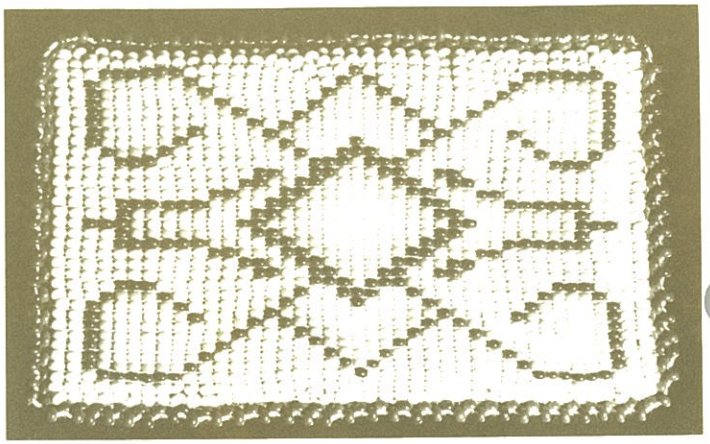




New examples, available in the Museum Shop
1. Barrette, Stan Neptune, Penobscot-Passamaquoddy
2. Barrette, Gerald Schenandoah, Oneida



3. Medallion necklace with quills, Stan Neptune, Penobscot-Passamaquoddy
4. Belt buckle, Gerald Schenandoah, Oneida



Photos by Stephen Post and Roger Moeller

ANNUAL MEETING

On May 13, 1983 at the Institute's Annual Meeting held at the Harrison Inn in Southbury Chairman of the Board of Trustees Elmer T. Browne announced the election of Edmund K. Swigart as Chairman of the Board and the appointment of Susan F. Payne as President and Chief Executive Officer. Ned and Susan will assume their new positions on October first.

Ned, a co-founder with Sidney Hessel of the Institute in 1971, has served as its president since then. In these long and short years, Ned has directed the extraordinary growth of the Institute: a $40,000 budget in 1975 to a $400,000 budget in 1983; a staff of two to seventeen more or less depending on the fieldwork season; 743 members to 1450 members today; two additions to the museum which provided two large classrooms, a number of offices and a museum shop; four area chapters in Danbury, Salisbury, Simsbury and Westport; the opening of the permanent exhibition, "American Indian History: A Story of Man and His Environment Through The Ages" in 1979; and the development of the Quinnetukut Habitats Trail and the outdoor Woodland Indian encampment and farm. During all this expansion, Ned has encouraged and expected excellence in all program development which, in turn, has been nationally recognized, first in 1980 with the U.S. Department of Interior's *Achievement Award*, in 1982 with the Society of American Travel Writers' *Phoenix Award* and in 1982 with the *National Award of Merit* from the American Association of State and Local Histories.

Among many honors, Ned is the recipient of the Russell Memorial Award for the advancement of Connecticut archaeology, the Award of Merit of the Connecticut League of Historical Societies and the DAR History Medal. A graduate of Yale College and Yale University Graduate School in conservation, Ned served on The Gunnery School faculty for over twenty years, establishing the School's Pre-college Program in Archaeology. He is listed in *Who's Who In the East*, in the American Biographical Institute's *Community Leaders and Noteworthy Americans* and the International Biographical Center's *Men of Achievement.*

In response to the applause of the members Ned spoke from his heart, "It is a rare and great privilege in life to have a Dream and see it become a reality. This is especially true because it was made possible through literally hundreds of gifts from old and new friends who believed in this Dream with me. Where else in the world could this happen but in the United States. I shall be eternally grateful for this great trust and this gift."

What's New *UNDER THE SUN*

Native American arts and crafts continue to survive and evolve.

This annual event will be presented the third weeks of July and August from 10 am to 3 pm daily with a different craftsperson each day.

Many of the craftspeople whom we have invited to demonstrate also produce items for our Museum Shop. *Stan Neptune* brings us an amazing variety of beadwork jewelry, barrettes, and key chains from his workshop in Old Town, Maine. He is Penobscot-Passamaquoddy and is best known for the beautiful intricately-carved clubs and canes he will be working on during his demonstration July 21.

Richard Chrisjohn of Red Hook, New York, is Oneida and carves in wood, bone and antler. His wooden ladles, bone jewelry and a beautiful antler-handled knife depicting the head of a big-horned sheep can be seen at AIAI. He will demonstrate his carving techniques August 19.

The graceful pottery of *Tammy Tarbell* can be seen in the making August 17. She is Mohawk from Nedrow, New York. Her black pots, available in the shop, are a break from the traditional Iroquois forms of pottery but seem to successfully marry Pueblo traditions to twentieth century styles: a mixture of cultures and time.

The work of braintanning, the preparation of moose and deer hides using internal organs of animals, will be demonstrated by *Tom Flanders* on July 20. He is the Jobs Developer with American Indians for Development in Meriden, Connecticut.

Also working with deer materials will be *Jeff Kalin* who will demonstrate the uses of sinew, bone tools, hides, hooves, antlers, etc. Jeff, also of Cherokee descent, constructed our outdoor wigwam and is a noted primitive technologist from Cross River, New York. He will be demonstrating "uses of the white-tailed deer" at our encampment site on July 22.

If you want to purchase crafts not currently available in our shop, come to see *Erin Lamb* of Connecticut's own Schaghticoke tribe, who will be producing and selling beadwork on August 16,

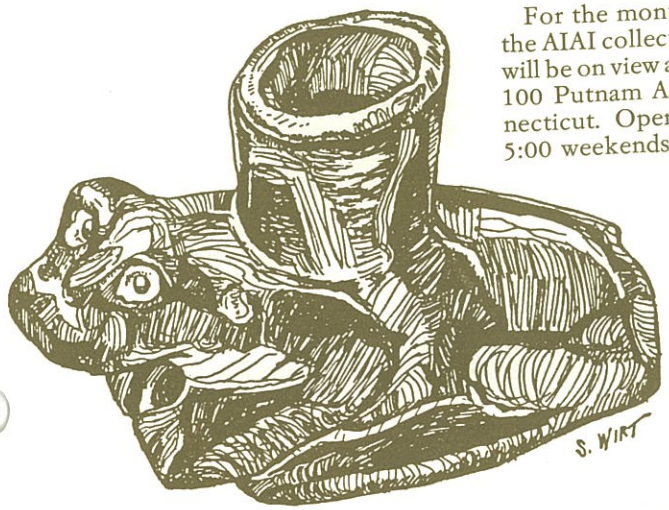
or *Ken Mynter*, a member of our Native American Advisory Committee, who is Oneida from Claverack, New York, and will be producing Algonkian-style moccasins on August 18,

or, *Leonard Mero,* Mohawk, of New Haven, who has taken up basketry during his retirement years and will demonstrate that craft and have a supply to sell on July 19.

Ella Sekatau, a member of our Native American Advisory Committee, will demonstrate working with fibers and will do finger-weaving on July 18. She is the Narragansett Tribal Coordinator and lives in Kenyon, Rhode Island.

One of our own staff members, *Karen Cooper*, of Cherokee heritage, will demonstrate the application and production of natural dyes on August 15.

Pipe Exhibit



Steatite frog effigy pipe, Norwich, Connecticut. Gift of Edward H. Rogers, 76-1-453/17.

For the month of July, 21 pipes from the AIAI collection of Edward H. Rogers will be on view at the *U.S. Tobacco Museum*, 100 Putnam Avenue, Greenwich, Connecticut. Open 12-4:30 weekdays, 12-5:00 weekends.

continued from page 8

Susan joined AIAI in 1976 as a volunteer, becoming Director of Education in 1977, Director of Development in 1981 and Executive Vice President in 1982. A graduate of Simmons College, she was Chairman of the Town of Washington's Historic District Commission from 1976 to 1981 and has served in numerous civic and educational organizations. She is listed in *Who's Who of American Women*. Susan said, "It is the loyalty and dedication of our members and staff who inspire the excellence of the Institute's programs. It is a challenge to sustain this support and enthusiasm and to continue our partnership in the preservation of the past."

Additional announcements included the resignation of Mohegan Gladys Tantaquidgeon from the Board; however, we will not lose Gladys' wise counsel as she will continue to serve on our Native American Advisory Committee. Also, Mr. Philip Samponara, Vice President and Cashier of the First National Bank of Litchfield has agreed to serve on the Finance Committee; Russell Bourne, Senior Editor of American Heritage, and noted author, Michael Harwood, have volunteered their expertise as members of the Publications Committee; and Dr. Harold Juli of Connecticut College and Gus Pope are new members of the Research Committee.

Mr. Browne thanked all trustees, currently sixteen in number, and all committee members, sixty-two to be exact who serve on one or more of the following committees–Executive, Finance, Personnel, Collections, Native American Advisory, Education, Research, Development, Publications and Building. It is this supportive network of professional and business experience that has guided AIAI to its current level of financial stability and program excellence. But as we all know the story of our American Indian heritage is just beginning to be told and there is much much more to be discovered and preserved of the past 10,000 years.

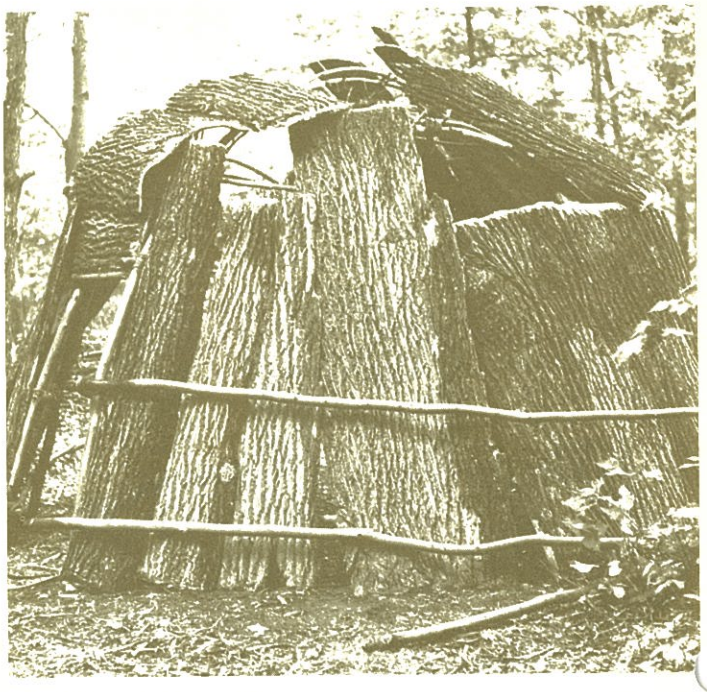
All members are cordially invited to Founders' Day, July 30, 1983–our next special event for members only. Karen Coody Cooper, Director of our Native American Studies Program, has planned a celebration of her ancestors, the Cherokee. See page 4 for details.

AIAI's Wigwam: Under Construction

1. Sapling framework of the wigwam

2. Jeff Kalin fitting bark to wigwam frame

3. Securing bark with saplings



4. Wigwam nearing completion

Jeff Kalin, primitive technologist and consultant at AIAI is keeping careful records on the materials used and the time spent on each phase of the construction of the Woodland Indian encampment at AIAI. Before he cuts a tree with his axe he sets a stopwatch. When he finishes he records the time along with the thickness and the length of the tree.

The encampment will take several years to complete since everything is being done with authentic tools (no chain saws or metal axes allowed; no store-bought cordage and, certainly, no nails). Five hundred years ago the building of a village was a communal affair, but Jeff has to construct one almost single-handedly with only occasional help from the AIAI staff.

Photos by Karen Coody Cooper

AIAI Summer 1983 Fieldwork Opportunities

During the summer of 1983 the Research Department will be conducting studies of a single prehistoric archaeological site along the eastern edge of Robbins Swamp, situated north of Falls Village near Route 7 about thirty minutes north of Litchfield. We will be undertaking excavations of a locality whose landscape history is reflective of the climatic period between 6000 and 3000 B.P. Participants will have the opportunity to learn about paleoecological as well as archaeological research. Activities will include shoveling and troweling, screening, mapping and the recording of information from stratigraphic profiles.

Two training sessions will be offered for the inexperienced. Each is 5 days in length, 8 hours per day. Participants provide their own transportation but can arrange to meet the Institute's van between Litchfield and Falls Village. Complete the form below to register for a TRAINING SESSION and send to: Russell G. Handsman, Research Department, AIAI, Box 260, Washington, CT 06793.

Name: _____ Telephone #: _____

Address: _____

Session I: June 13-17 _____ Session II: June 20-24 _____

Fees: $50/members, $75/non-members, $35/students under 19.

TOTAL ENCLOSED: _____

VOLUNTEERS: If you have participated in our fieldwork in the past we would welcome your help this summer. Write and let us know about your interest and when you can work. We will get back to you.

Siftings

Dr. Russell Handsman attended the Annual Meeting of the Society for American Archaeology in Pittsburgh April 27-30, 1983. He participated in a symposium on relations of inequality and delivered a paper entitled, "Social Inequality and Alienation: The Cultural Construction of Value and History." The paper summarized some of his studies of Litchfield, West Goshen, Torrington, and recent museological interpretations of worker's lives in industrial settings.

•

Dr. Roger Moeller was elected president of the Middle Atlantic Archaeological Conference at its annual meeting in Delaware in April.

The Development Committee met on May 4, 1983 at Scovill World Headquarters, hosted by Scovill Chairman William Andrews.

•

Volunteers are needed for educational program presentations. We will train you. Please call Karen Cooper at 868-0518.

•

Exhibit designer needed for small, seasonal exhibits.

•

Bibliographer needed to read, list and describe books on all aspect of Native American culture for a Teachers' Bibliography.

Dr. Handsman has receiv
$7000 from the Connectic
Commission to study the his
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funds were made available fr
mission's 1983 Grant-in-A
which is supported by the U
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Russ Handsman at the Ins

Native Amer Advisory Co

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Museum of West Hartford
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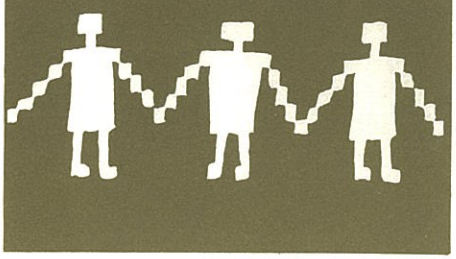
April 16 Native American A
mittee. It was suggested
ment take place locally, qu
the location be unmarked

Attending the meeting
Lamb, Chester Chatfield, J
David Richmond, Gladys T
Edmund K. Swigart, Ann
Karen Cooper.

CALENDAR



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

JULY

2/Sat, 1 pm, *Edible Wild Foods.* Dr. Warren Koehler of New Milford will discuss the use of wild plants for foods using examples harvested in the area.
2, 3 & 4/Sat, Sun & Mon, 2:30 pm film, *More Than Bows and Arrows.*
5-8/Tues-Fri, 9:30-11 am, *Woodland Indian Survival Techniques.* A workshop exploring hunting, gathering and foraging ways of the Eastern Woodland Indian by AIAI President Edmund K. Swigart. $30/members, $40/non-members.
9 & 10/Sat & Sun, 10 am-3 pm, *Woodland Indian Pottery Workshop* by noted primitive technologist Jeff Kalin. Outdoor firing July 30, Sat., weather permitting. $40/members, $50/non-members.*
9 & 10/Sat & Sun, 2:30 pm film, *Cortez and the Legend.*
11-15/Mon-Fri, 8:30 am-3 pm, *Exploring Geology* for twelve to fifteen year-olds by experimental archaeologist John Pawloski. Field trips to mineral and stone resource locations that have been used by colonists and Indians. $85/week.*
16 & 17/Sat & Sun, 2:30 pm films, *How Indians Build Canoes* and *Indians of Early America.*
18-22/Mon-Fri, 10 am-3 pm. *"Under the Sun" Woodland Indian Crafts Demonstrations* with a different Native American craftsperson each day. (Presented annually the third weeks of July and August.) Monday/Ella Sekatau (Narragansett) Fiberworks and fingerweaving. Tuesday/Leonard Mero (Mohawk) Basketry. Wednesday/Tom Flanders (Cherokee) Braintanning (animal skin processing). Thursday/Stan Neptune (Penobscot-Passamaquoddy) Woodcarving, beadwork. Friday/Jeff Kalin (Cherokee) Uses of the white-tailed deer.
23 & 24/Sat & Sun, 2:30 pm films, *Indian Land (Native American Ecologists)* and *Indians in the Americas.*
25, 26 & 27/Mon, Tues & Wed, 10:30 am-2 pm. *Let's Find Out About Indian Crafts* for nine to eleven year-olds. Working with clay, cornhusks, fibers and beads. $25/members, $35/non-members.*
30/Sat, *Founders' Day* – MEMBERS ONLY
31/Sun, 2:30 pm films, *Master Weavers of the Andes* and *Masks.*

AUGUST

1-5/8-12/Mon thru Fri, 8:30 am-3 pm, *Experimental Archaeology,* for twelve to fifteen year-olds by John Pawloski. Students will replicate tools and arts of the past. $85/week, $150/2 weeks.*
6/Sat, 10 am-3 pm, *Flintknapping Workshop* by Jeff Kalin. Make a stone knife with hafted handle. $15/members, $25/non-members.*
6 & 7/Sat & Sun, 2:30 pm films, *Lascaux: Cradle of Man's Art* and *Rock Paintings of Baja, California.*
13 & 14/Sat & Sun, 2:30 pm film, *Indian Origins–The First 50,000 Years.*
15-19/Mon-Fri, 10 am-3 pm *"Under The Sun" Woodland Indian Crafts Demonstrations.* Monday/Karen Cooper (Cherokee) Natural Dyeing. Tuesday/Erin Lamb (Schaghticoke) Beadwork. Wednesday/Tammy Tarbell (Mohawk) Pottery. Thursday/Ken Mynter (Oneida) Algonkian-moccasin making. Friday/Richard Crisjohn (Oneida) Wood and bone carving and jewelry.
20/Sat, 11 am-3 pm, *Artifact and Ethnographic Indentification Day* by Dr. Roger Moeller, Director of Research and Ann McMullen, Collections Manager. $3 per item identified.
20 & 21/Sat & Sun, 2:30 pm film, *Indian Cultures–From 2000 B.C. to 1500 A.D.*
22-26/Mon-Fri, 10 am-11:30 am. *Let's Find Out About Indians* for six to eight year-olds by Karen Cooper. Stories, crafts, filmstrips on various Indian culture areas. $15/members, $25/non-members.*
27/Sat, 1 pm *They May Declare Me Extinct* by Karen Coody Cooper, Director of Native American Studies Program. Slide/lecture program on what happened to Connecticut Indians during Dutch/English contact.
27 & 28/Sat & Sun, 2:30 pm film, *The Indian Experience–After 1500 A.D.*

SEPTEMBER

3,4 & 5/Labor Day Weekend, 2:30 pm film, *Shadow Catcher.*
23/Fri, 5:30 pm *Patron's Reception*

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

ARTIFACTS

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