

SUMMARY DESCRIPTION

OF

NEA GRANT #R60-54~211B

"THEY'RE STILL HERE"

9/77



A. Native American people whose work was purchased during the Folk Arts project

People interviewed in depth, with interview recorded on tape & film

Helen Attaquin, Wampanoag, Middleboro, Mass.
L-nard Bayrd, Narragansett, Wakefield, Mass.
Andrea Bear, Malecite, Conn. and New Brunswick- N. S.
Edna Becker, Penobscot, Old Town, Maine
Zarah Cisco Brough, Hassanamisco, Grafton, Mass.
Tony Chin, Siksika-Narragansett, Providenc~, R. I.
Mary Creighton, Passamaquoddy, Somerville, Mass.
Suzanne Fox, Pennacook, Brookline, Mass.
John Francis, Passamaquoddy, Somerville, Mass.
Helen Haynes, Wampanoag, Middleboro, Mass.
Frank James, Wampanoag, Chatham, Mass.
Carol Lopez, Wampanoag, Mashpee, Mass.
Vernon Lopez, Wampanoag, Mashpee, Mass.
Vincent Lopez, Wampanoag, Mashpee, Mass.
Aurelius Piper, Paugussit, Trumbull, Conn.
Red Wing, WampaDoag, Exeter, R. I.
Marion Coombs Shaw, Wampanoag, Herring Pond, Mass.
Tall Oak, Wampanoag-Narragansett, Charlestown, R. I.
Ella Thomas/Sekatau, Narragansett, Warren, R..1.
Gladys, widdis, Wampanoag, Wayland, Mass.

People interviewed and photographed, without use of a tape recorder

-illiam Altavator, Passamaquoddy, Pleasant Point, Maine
Josephine Bailey, Passamaquoddy, Pleasant Point, Maine
Fred and -etty Blart6hard, Chippewa, Groton, Conn.
Linda Jeffers, Wampanoag, Mashpee, Mass.
John Lawyea, Mohawk, GJ;:oton, Conn.
Howard Paul, Ma}ecite, Brockton, Mass.
Lillian Stevens, Passamaquoddy, Princeton, Maine
Edward Sockabasin, Passamaquoddy, Princeton, Maine
Lola Sockabasin, Passamaquoddy, Princeton, Maine
Gladys Tantaquidgeon, Mohegan, Uncasville, Conn.
-lanche White, Wampanoag, Waquoit, Mass~

People interviewed with tape recorder, but not photographed

Mrs. Donald Mnlonsoll, Wnmpanong, Gay Head, Mass.
Fred Tomah, Passamaquoddy, Princeton, Maine

People who did not participate in the documentation process

John Bailey, Passamaquoddy, Pleasant Point, Maine
Madeline Francis, Penobscot, Indian Island, Maine
Sertabeh Francis, Penobscot, Searsport, Maine
William Glasko, Wampanoag, Framingham, Mass.
Clara Keezer, Passamaquoddy, Pleasant Point, Maine
Robert Lopez (age 16), Wampanoag, Mashpee, Mass.
Stanley Neptune, Penobscot, Indian Island, Maine
Grace Peters (age 10), Wampanoag, Mashpee, Mass.
Doug Pocknett (age 8), Wampanoag, M-shpee, Mass.
Francis Richards, Passamaquoddy, Pleasant Point, Maine

B. \.....Temporary Arts purchased from Native Americans,
supported by Folk Arts Grant

Household and Decorative Furnishings

Woven ash splint baskets with braided sweet grass and fancy work
including: scissor case, thimble case, button, sewing, trinket,
knitting and handkerchief baskets
Woven ash splint utility (work) baskets including: laundry, shopping,
} backpacks, fish scale, waste and picnic baskets
.Woven ash splint vases with glass inset
Woven ash splint pin cushions
Woven cedar bark baskets including picnic, planter and sewing baskets
Twisted cedar bark bags
Twined hemp bags
Twined woolen drawstring purse
Woven, dyed bull rush house mat
Birch bark comb cases
Birch bark picture frame
Birch bark box with etched designs
Pottery bowls and jars made of Gay Head clay
Pin cushions, with base filled with Gay Head clay

Clothing

Embroidered suede cloth dress
Embroidered leather dress, with poncho
Woman's calico and ribbon work shirt
Man's calico and ribbon work shirt
Denim jacket with beaded edgings and embroidered designs
Hemp, acrylic and wool finger weave sashes
Loom beaded belt
Snakeskin headbands, with quill embroidery
Powwow dance shawl . . .
Western style leather bonnet
Eastern style feather headress
Woman's woolen hood (cap) with beaded embroidery
Imitation fur cap with feather and leather ornaments
Woman's beaded leather moccasins
Man's cowhide moccasins
Child's beaded leather moccasins
Beaded baby moccasins

Personal Adornment

Wampum jewelry cut from quahog shells including: necklaces, earrings,
rings, pins and tie tacks
Sterling silver jewelry including feather necklace, "Medicine Shield"
pendant, and bracelet with wampum inlay
Safety pin jewelry including necklace, hair barette, bracelet and
earrings

Personal Adornment (continued)

Deer dew claw necklaces
Deer hoof necklaces
Muskrat teeth necklace
Porcupine quill choker
Porcupine quill earrings
~lan's choker with bone pipes, steel beads and abalone shell center
Necklaces strung with corn, arrowroot, beans, jingle shells and
cowrie shells
Squash blossom style necklace with pendants made from Gay Head
clay
Leather bracelet ornamented ~ith Gay Head clay
Loom beaded wrist bands with matching hair feathers
Loom beaded bracelets
Beaded daisy chain necklaces
Beaded necklaces with daisy insets
Beaded wedding collar
Beaded evening collars
Beaded "peyote stitch" earrings
Beaded medallion with turtle clan symbol
Abalone shell hair ties
Leather hairti~s with bead ornaments
Leather braid wraps, with bead ornaments
Beaded jacket patch

Ritual Regalia

Beaded leather medicine pouches
Carved wooden ceremonial clubs
Raku clay "Medicine Shield"
Carved and painted walkingsticks
Pipe and stem carved from single piece. of arrow wood

Musical Instrum~nts

Rattles of horn, tin and hide
Double headed drum with stand and beaters
Hand drum and beater

Toys and Games

Hoop and spear games
Ring and pin games
Peach pit guessing games
Toy cradle
TOy canoes
Rag dolls
Corn husk dolls
Wire dolls, in full regalia
Bull roarer
"Buzzer"

Child Care

Leather covered cradleboard, with beaded embroidery
Hickory frame cradleboard, with leather lacing

Water Transportation

Man's canoe paddle
Woman's canoe paddles

Fishing Gear

Woven ash splint fishing creel
Knotted nylon fish net
Scalloping net and pole

Manufacturing

Looms for beadwork
Gauge for splicing ash
Set of whale's teeth, describing steps in scrimshaw process

C. Samples from Captioned Slide Sets

From interview with Ella Thomas/Sekatau, Narragansett,
June 1977, on making a hemp belt

#E6 "And all this is is simple finger weaving. Nobody here uses a loom. It'll outlast you and me and our grandchildren. It's really tough and durable."

From interview with Frank James, Wampanoag, April 1977
on creating scrimshaw

#J15 "It's a matter of: taking a very very hard cut into the ivory.... there are several qualities of the thickness of the lines. The deeper I cut, the wider the line I get because this is a taper."

From interview with Vernon ("Bunny") Lopez, Wampanoag,
May 1977, on making a two-headed drum

#BL10 "This then is the top. I hope this will be two..... toned. The way the skin looks now, it should be. See the spots and things?"

From interview with Edna Becker, Penobscot, Sept. 1976,
on braiding sweet grass, for ash splint basketry

#Be8 "I have to braid quite a bit this week. I have to get ready for winter."

From interview with Mary Creightdn, Passamaquoddy, March 1977,
on preparing ash splints for basket-weaving

#C24 "This splitting machine was my grandmother's. You split the ash at the end and then you just run it through here."

INTERVIEW WITH SUZANNE FOX, April 1977

Sing and I are sitting in Suzanne Fox's living room in Brookline, Mass. A partially completed ribbon shirt hangs in the center of the room. We're talking with Suzanne about her many different craft projects.

F1 Suzanne Fox

F2 "I've made millions of wrist bands. It's not finished. There's supposed to be edge beading around the edge but I never got around to it. Usually I end up giving them away. I'm not too crazy about the colors. The turquoise isn't turquoise enough. It's too blue."

F3 "I'm beading a crow feather. I made little flowers on that."

F4 "And there's the pattern for the wrist band but I realized there was something I couldn't do. I guess I didn't have the shade of pink that I liked."

F5 "I'll probably make some new moccasins. These are all twisted this way because when you "49" you always go to the left and my moccasins get twisted around. I did the applique and the beadwork."

F6 Suzanne is showing us a partially completed man's ribbon shirt: "This is generally the way I put ribbons on."

F7, 8 "Now on this edge beading, every little bead has been put on one at a time. It takes hours but it's fun."

F9, 10 Suzanne is talking now about a finger woven sash: "I said to myself, I wanted to get the arrow design. I worked and I worked trying to figure out how to get the arrows."

F11 Now Suzanne is showing us her hair ties. "You put a rubber band on your braids so they don't fall down. Then you wrap the hair ties like this."

F12 "I bought a mink stole at Goodwill. It had three mink heads on it and all these mink tails. I just took it apart."

F13 Now Suzanne is showing us her beaded jewelry: "Most people when they bead they just use white thread or whatever is around. I match the thread with the beads."

- F14 "This is myel cheapo stuff that I made to sell. I gave away my best ones."
- F15 "I got into safety pin jewelry. A lot of Indians who can't afford a turquoise necklace wear this."
- F16 "Let me lay them out together here."
- F17 "These are the jeweler's pliers I use to crump the safety pins."
- F1B "This is nice. This is a Cree design. This is the rattlesnake pattern - the same as on my moccasins. It's for protection."
- F19 "This one I learned from a Cheyenne fellow. I made him a ribbon shirt. He taught me how to do some beadwork"
- F20 "This is a daisy pattern. A lot of Eastern Indians do that. If you take these two shades of purple - these are Pottawatomi colors."
- F21 "I wear a bunch of them. If I wear an outfit I pick out necklaces." (to go with it)
- F22,
23, 24 "I keep all my beads in these boxes, sort of color coordinated."
- F25 Now we're talking about quill work:
"Here are earrings. Sandy, the Chippewayan girl taught me how to do quill chokers and earrings."
- F26 "The hardest part of quilling is finding the dead porcupine. I keep my quills in jars, graded sizes."
- F27 To make a choker:
"You do four rows and then you put the lea-r separator in between. That's what holds the thing apart so they don't all jumble up. This lady didn't think she could afford a whole choker with quills so she persuaded me it would be cheaper to buy one that just was beaded."
- F28 "I made this for a friend and I never got a chance to give it to her. That's a little turtle because Dorothy is turtle clan."

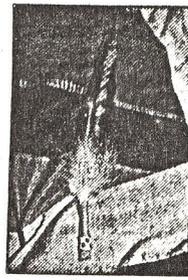
- F29 Now we're talking about Suzanne's choker:
"The long bones came from out there (Rose Bud) .
The other stuff I got around here. The abalone shell is
a button. But they are real brass beads."
- F30 Now we're looking at Suzanne's regalia:
"This is really the old style - more like a poncho.
It only needs about one skin to put it together.
This is either Penobscot or Passamaquoddy. It's the
"Tree of Life" kind of design.
- F31 "And it's the same kind of thing on the leggings. On
the leggings there will be two of these at the bottom."
- F32 "And the skirt. The skirt is old style and it was sewed
on one side. But the other side was left open so you could
flip it back."
- F33 Now we're talking about Suzanne's shawl:
"This is just a couple of pieces of crepe. I started
to put AIM on it but"
- F34 "And this is one of our flags. This is our official
New England AIM..... This is the one we made out West
and it got a little rained on."
- F35 "I told you about the derivation of the (ribbon) shirt.
Just that it's nice to have something to flop around when
you dance. That's why I make the ribbons longer and
101).gerevery time."
- F36 (The beads Suzanne is using to bead the shirt edges):
"And it will be beaded all the way around."
- F37 To make the shirt:
"I just use a good old Simplicity pattern."



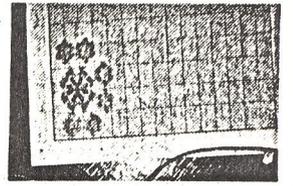
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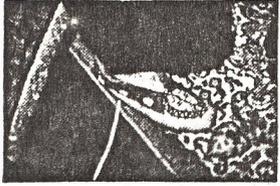
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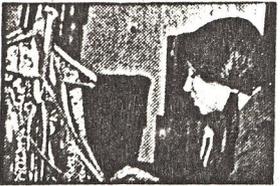
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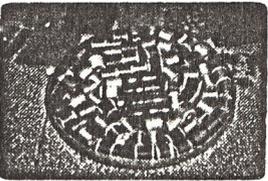
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Fit



F12



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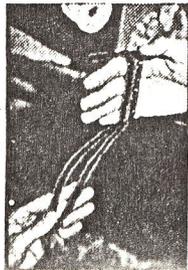
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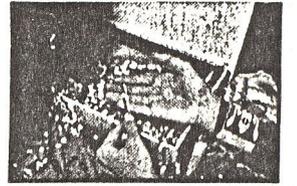
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