WE'RE STILL HERE

ART OF INDIAN NEW ENGLAND
THE CHILDREN'S MUSEUM COLLECTION

JOAN A. LESTER

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I

WE'RE STILL HERE

A SURPRISING NUMBER OF NON-INDIAN PEOPLE assume that Native Americans in New England have either vanished or been fully assimilated into the dominant society. In fact, New England Indian people have been here for thousands of years. They are still here.

Like all living cultures, New England Indian culture has changed significantly over time. Community and personal lifestyles have been deeply affected by the New England history which began with the arrival of European fishermen more than four hundred years ago. But the nearly ten thousand Native Americans in New England—especially the Penobscot and Passamaquoddy people in Maine, Gay Head Wampanoags on Martha's Vineyard, Mashpee Wampanoags on Cape Cod, the Nipmuck in central Massachusetts and Narragansett people in Rhode Island still actively participate in their contemporary cultures. Many people who appear to be part of mainstream America are, at a deeper level, strongly connected to their community and tribal identities.

Occasionally, cultural historians have referred to New England Indians as the "invisible Indians." After King Philip's war in 1675, many Indian people in Southern New England assimilated into mainstream America. Others, especially those who continued to live in Indian communities, accepted English ways but also quietly maintained a sense of themselves as Indian. They passed on oral traditions, recipes, skills and a uniquely Indian way of interacting with people and the natural world. The community defined who was Indian and who was not, recognized its own leaders and "heroes," and gathered together to celebrate this uniqueness at events such as church socials, family gatherings and tribal meetings.

In the 1930's, as Indian tribes began to incorporate, community people began to more openly proclaim their special heritage. In the 1970's, when ethnic minorities claimed the right to their own identities, still more Indian people asserted their Indianness. People of Indian descent who had not taken part in tribal activities began to do so.

For Native American people, art is an essential part of life. An artist's work usually reflects his or her connections with continuing traditions. Creating objects like those that have been made for generations is one way for New England Indian artists to participate in their culture.

Artistic traditions are being passed on. Children who live in an Indian setting learn basic techniques by watching and performing simple tasks. Some people apprentice to an expert. Recently, tribal elders have begun teaching classes, so that people cut off from these more

natural ways of learning might again enjoy working in an Indian context. People also educate themselves by studying books and museum collections and experimenting with materials and processes.

The objects people create today do not look exactly like those made in previous centuries. Like all peoples in Indian America, New Englanders have probably always borrowed and adopted ideas from other Indian nations. Long before European contact, new ways traveled across Indian America through visits, intermarriage and trade. Today, forms such as the ribbon shirt and techniques such as the peyote stitch have become part of New England Indian art. From a New England perspective, they are just another example of the borrowing that began in prehistoric times.

These objects also integrate ideas from non-Indian sources. Since the 17th century, borrowed forms and materials have been transformed into uniquely Indian objects by their design, layout and a particular way of interpreting the world. For example, European glass beads became such an essential part of Indian decoration that nearly everyone has forgotten they were not Indian in origin.

Today, Indian people continue to borrow and "indianize" non- native technology, materials and forms. Thus Swedish chip carving on root clubs, acrylic wool used for finger weaving, quill jewelry held together with metal findings and glass jars used as molds for basketry vases have all been integrated into contemporary traditions.

Since the late 19th century, Indian people have created works of art for tourists as well as themselves. This art challenges the creativity and business sense of Indian people. They must recognize a new market, understand its needs, and then translate that understanding into forms that are simultaneously Indian in content and yet pleasing to a new audience. Ash splint fancy baskets, for example, demonstrate the successful fusion of splint basketry, an Indian tradition, with Victorian esthetic tastes.

The creation of art for tourists often keeps a tradition alive and instills it with new meaning. On a personal level, artists develop and expand their skills and affirm their cultural connections even if the art is made for sale. The sale of tourist art also brings new resources into a community and sometimes ensures its economic survival.

The Children's Museum collects and documents New England Indian art to counteract the idea that Indian culture in New England has been fully assimilated into mainstream America, or that it is now only a reflection of Western Indian ideas or tourist needs.

In 1976, as part of a Folk Arts Grant from the National Endowment for the Arts, author Joan Lester, with Signe Hanson as photographer, traveled throughout New England meeting with artists and documenting and purchasing their work. People were encouraged to share their thoughts about tradition, identity, learning, process and materials. Since 1976, Joan has maintained her contacts with New England artists and continued to acquire new work for the museum.

This catalogue looks at how some Native American artistic traditions have evolved and changed and how they have maintained their identity in New England. Root Clubs express the natural continuum between the Indian past and the Indian present. Gay Head Pottery, Splint Baskets and Birchbark Art illustrate the changes that take place when new technology or tourist needs are integrated into existing forms. Indian Regalia and Jewelry examine the effect of new materials, new forms, and Western Indian ideas on New England people and their traditions.

Indian people in New England are still here. Their art reveals an ongoing, though continuously evolving, relationship between the Indian past and the Indian present in New England.

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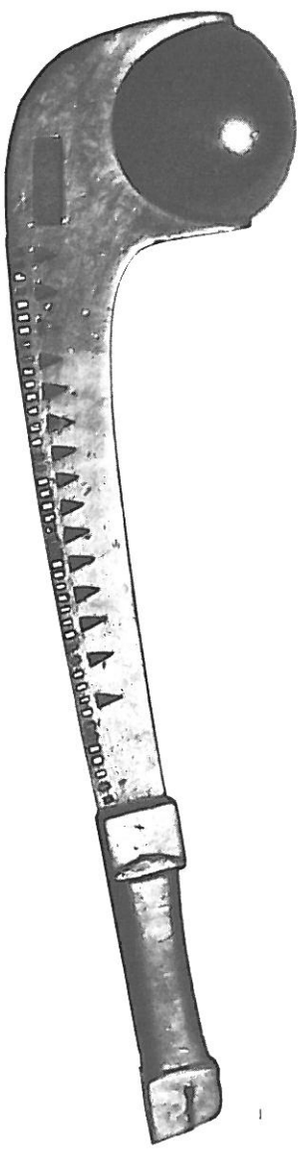
ROOT CLUBS



1. This ball-headed club may have belonged to Philip, the 17th century Wampanoag leader. It was stolen from the Fruitlands Museum.

2. For centuries, Indian men have carried clubs as weapons and regalia. While visiting London, a Northeast chief posed with his ball-headed club. Painting by John Verelst, 1710, detail.

2

NEW ENGLAND INDIAN MEN HAVE CARVED WOODEN CLUBS for hundreds of years (Russell:1980: 189–90). Originally, they carried clubs as weapons and probably for formal dress. In the late 19th century, Indian men also began to sell "war clubs" to tourists. Today, they still carry clubs as part of their regalia or Indian dress and sell them to collectors as art. Clubs provide an example of an evolving cultural and artistic tradition.

Native Americans made clubs from a tree branch or a small tree with its roots still attached. The striking end of the club was formed by shaping and trimming the branch or the root cluster into a rounded ball. Clubs with these enlarged and rounded heads are referred to as "ball-headed" clubs.

In the Northeast, ball-headed clubs were often elaborately decorated. Animal forms, which may have represented an individual's spirit helper (Dockstader:nd:#208), were carved on their "head" and grip. Shell and metal inlays or incised designs decorated the club handles. An early ball-headed club from New England is said to have belonged to the Wampanoag leader Metacomet, also known as King Philip, who was killed in 1676 (Fig.1). This club had rows of small, quahog shell fragments set into its handle.

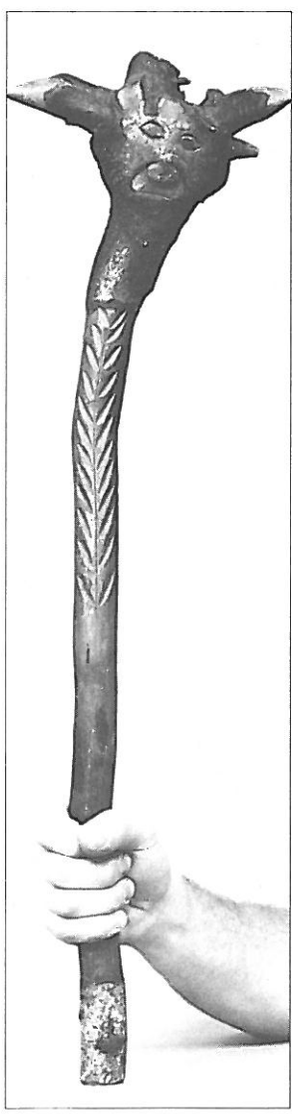
Ball-headed clubs also seem to have been an essential part of a person's regalia. In 1710, John Verelst painted a portrait of a Northeast Indian chief who was visiting London. The painting shows Etow Oh Koam or Nicholas in fancy dress prominently displaying his ball-headed club (Fig.2).

When the ball-headed club was replaced as a weapon by steel axes and then guns, Indian men in the Northeast continued to carry them as part of their regalia (Douglas:1941:140). In the mid-19th century, Iroquois men tucked the ball-headed club into their belts as an essential part of their dance attire (Morgan:1850:363).

In New England, and especially in Maine, men carried root clubs. These clubs can be distinguished from ball-headed clubs because the root bundles are still attached to the head of the club. Late 19th and early 20th century photographs of Passamaquoddy and Penobscot men show them posed in full dress holding their root clubs (Fig.3).

On these late 19th century New England clubs, roots and root nodules are integrated into the club's decoration. Carved human faces as well as animal forms emerge from the resulting root mass (Figs.4,5). Root tips are often used for animal ears and horns. Even when the roots are not carved, their shape and twisting configurations suggest animal feet and claws.

3. In the late 19th century, Penobscot and Passamaquoddy men carried "root" clubs as part of their Indian dress or regalia. 4, 5. The club handles were decorated with chip carvings (4) or designs burned into the wood (5). Human faces began to be used as central motifs.



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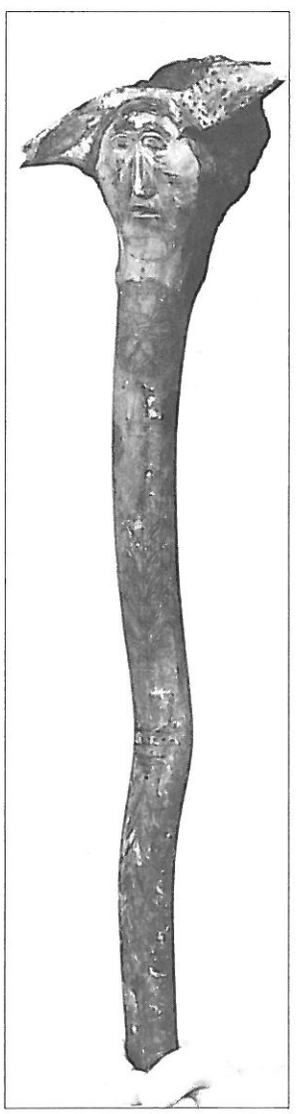

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Two decorative techniques are used to incise floral and scroll motifs on club handles. These designs are either carved into the surface with a knife (Fig.4) or burned in and then lightly colored (Fig.5). The deep carving on some of these clubs is strikingly similar to "chip" carving found on Scandinavian tools. Its appearance on root club handles suggests contact between Swedish and Norwegian Americans and Indian men in the Maine logging camps (Dodge:1951:3).

In addition to making clubs for themselves, Native American men began to carve and sell "war clubs" to tourists in the late 19th century (Walker:1981:95). To appeal to this new market, Indian artists painted and filled more of the surfaces with carvings and designs. Some artists added Plains-style feather bonnets to their depictions of Indian men.

Several contemporary artists continue to sculpt and decorate clubs in one of these two styles. Senabeh Francis and Stanley Neptune carve their clubs from sculpted birch roots and decorate the handles with "chip" carvings. John Francis carves his clubs from poplar roots and embellishes his handles with burned-in line drawings.

Penobscot Senabeh Francis [1914–1980] was known for his detailed, finely carved clubs. He utilized several consistent themes and forms. Just below the root bundle, he almost always sculpted and painted the head of an Indian man wearing a feather bonnet (Fig.6). He carved the head in full relief and the bonnet in lower relief. To further emphasize the facial features, he cut away the surrounding background and sometimes painted it. Those who knew him say that the faces on his clubs look very much like Senabeh himself.

Stanley Neptune (Fig.9), Penobscot, apprenticed with Senabeh. A club carved in 1976 (Fig.7) reveals his close connections with his teacher. Stanley used the same format, colors and carving technique for the club's Indian head. The chip carvings cut into the handle also resemble those on Senabeh's clubs.

In 1984, when Stanley realized that the museum was exhibiting a club carved and painted in 1976, he asked us to purchase an example that more accurately reflected his current work. The 1985 club acquired by the museum (Fig.8) illustrates Stanley's artistic development over the past ten years. Although his forms still partially derive from Senabeh, the chip carving is more fluid and the sculptures have new life, more detail and interesting textures.

Stanley carves the forms that "appear" in the root bundle. "I do the faces as I see them," he explains (Neptune:1985:pc). On the 1985 club, he sculpted a chief's head, an eagle and a snake. The eagle and the snake burst forth from the root bundle. They read as powerful

6

7

6. Senabeh Francis, a Penobscot artist, is said to have carved and painted this elaborate birch root club.

7. Stanley Neptune, Penobscot, apprenticed with Senabeh. In the 1970's, his clubs strongly reflected Senabeh's influence.

8. This example of Stanley's recent work demonstrates his personal growth as an artist. The detailed carving of the chief's head has new vitality. An eagle and a snake burst forth from the root bundle.

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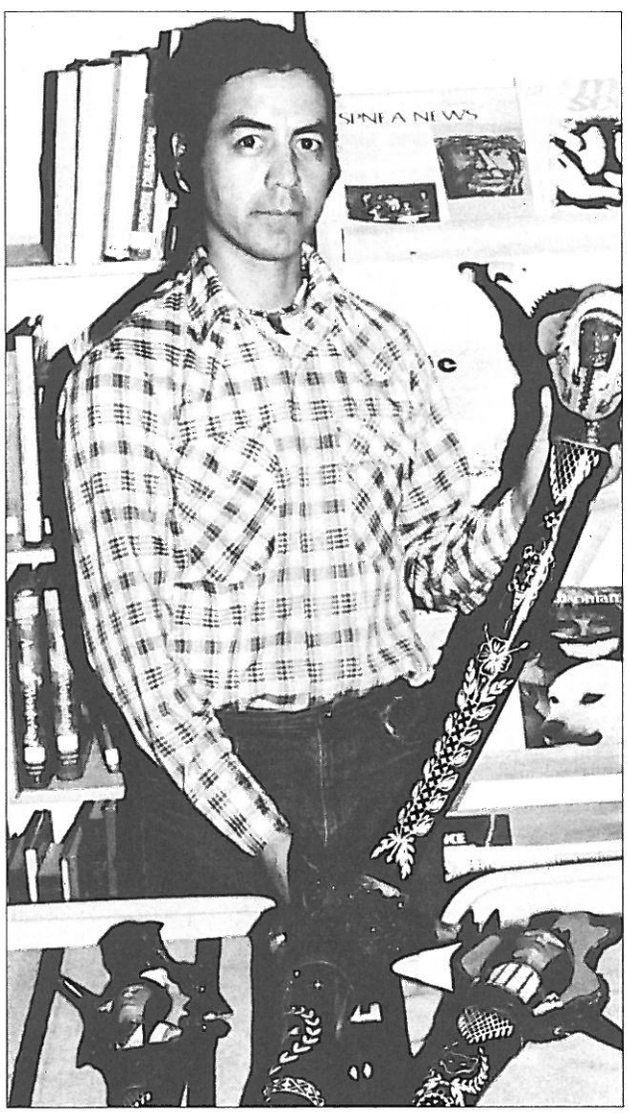

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9. Stanley sells his birch clubs through Wabanaki Arts, his own business. Some Penobscot men carry them as dance regalia.

individual forms, yet at the same time, they are an integral part of the other peeled, uncarved root tips.

Stanley covered the entire club with a dark walnut stain rather than painting individual areas with color. For him, this look is "more natural and reminiscent of the old style clubs." This technique also further emphasizes the sculptural quality of his work. Stanley always carves an eel, his clan symbol, on the club's handle. He also now dates his clubs. Stanley sells his clubs through Wabanaki Arts, his own business, and also at Pow Wows. Some Penobscot men carry his clubs on Indian Days.

John Francis (Fig.10), a Passamaquoddy, also works in the root club tradition. Two clubs acquired by the museum in 1976 are typical of all but his most recent work. A human head carved in high relief just below the root bundle usually dominates John's clubs (Fig.11). Rather than chip carving, John uses burned-in line drawings to decorate his handles. Abstract designs, floral elements, the word "Passamaquoddy" and scenes of Indian life may be included in his designs. Usually, John paints but does not carve his root tips. John's clubs are always made of poplar. He creates visual interest throughout his work by alternating areas of color with the whiteness of poplar wood.

In some of John's most recent work, he has begun to use animals, rather than the human head, as key sculptural elements. He is now integrating the root tips and handle butt into his carving.

An eagle with outspread wings is the focal point of a 1985 club (Figs.12,13). John has successfully used a particular configuration of the root tips to create the eagle's body and wing spread. The body is powerful; the lift of the wings at the moment of flight is natural and convincing. The butt end of the handle is transformed into a snake, complete with glass eyes, porcupine claw fangs, and textured scales.

John learned to carve by watching other carvers and by trying his hand at whittling (Francis:1977:pc). To make a club, John locates a small poplar tree, digs it up with his hands and frees the roots from the root system, leaving enough of the roots for carving. He peels the bark off with a knife while the wood is still green and starts to carve as soon as he can. The shape of the roots and trunk suggests the forms he will create. "Once I start visualizing, I start cutting the wood while the thought is in my mind. I know just where to cut and what I want to do. If I leave it too long, I don't" (Francis:1977,pc).

10. John Francis,

Passamaquoddy, carves root

clubs from small poplar trees.

He sells his clubs at Pow Wows

and to collectors.

10

John blocks his carvings out with a large butcher knife and then carves the more intricate parts. Once he completes the carving, John uses a wood-burning tool to outline the different figures and to "draw in" the interior details (Fig.14). He then colors in selected sections with magic markers and shellacs the entire club.

John used paints until he realized that the effect achieved with magic markers more closely approximated traditional stains. "The reason why I changed to markers, instead of paints, is because it's the closest thing in comparison with berry juices that we used to use long ago" (Francis:1986:pc). The burned-in lines keep the markers from bleeding.

John recently moved from Somerville, Massachusetts, back home to Eastport, Maine. He used to raffle off his carvings at a local Boston club. Interested buyers bought a playing card for a dollar. When all fifty-two cards in the deck were sold, John drew one card from a complete deck. The person holding that same card won the carved club. Today, John sells his clubs at Pow Wows and directly to collectors.

As they did in the late 19th century, Indian men are carving clubs for sale and their own use. At the Mashpee Indian Pow Wow in 1986, several Indian men carried root clubs as part of their dance regalia. Penobscot men do the same. Even though these new clubs are more elaborately carved and painted, the connections between them and 18th or 19th century examples are clear. The root club tradition has maintained its strength in New England.

11. Until 1985, the dominant motif on John's club was a human head. He painted, but did not carve, the root tips.

12, 13. Recently, John has begun to use birds and animals as key sculptures. On this club, he carved an eagle with outspread wings and a textured snake.

14. John burns designs into the handle with a wood-burning tool and then colors in the outlines with magic markers.

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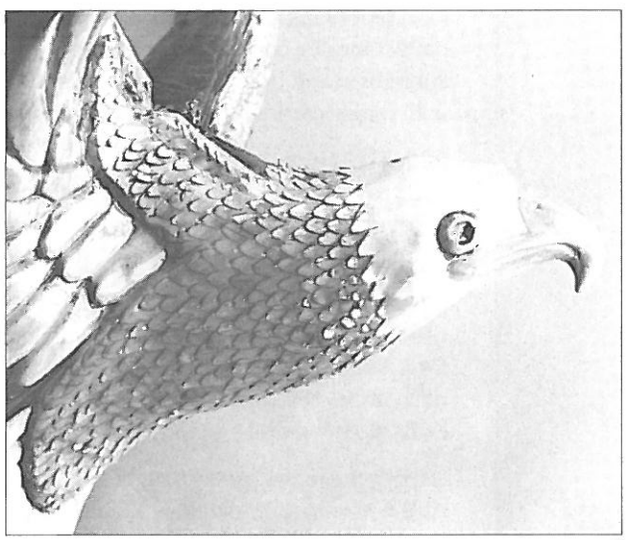

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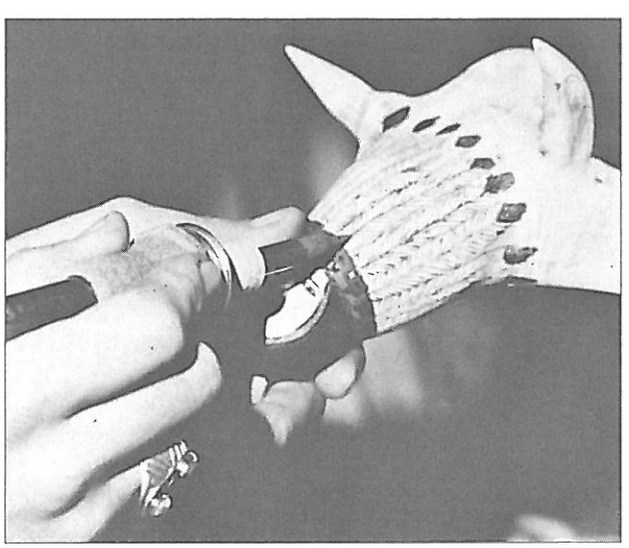

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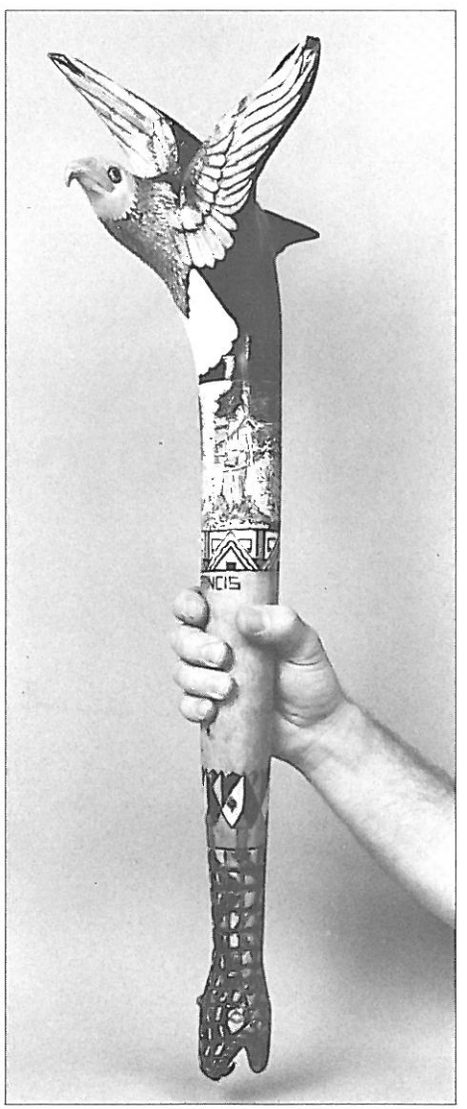

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15

THE BIRCHBARK ART OF TOMAH JOSEPH

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15. At the turn of the century, Tomah Joseph, Passamaquoddy, introduced figurative scenes and a personal style into New England birchbark art. He crafted new forms of birchbark objects such as playing card holders, trinket and glove boxes for the tourist market. Tomah covered such objects with scenes from legends and daily life, animal drawings, words and border motifs.

16. Tomah Joseph is remembered as a canoe guide, a craftsman, a storyteller, a book illustrator and an artist.

KLOUSKAP, THE LEGENDARY CULTURE HERO, made the birch tree to take care of the Indians (Butler:1957:4). Penobscot and Passamaquoddy people in Maine used birchbark as a writing surface and to make household objects. Beginning in the late 1800's, they also sold new types of birchbark objects to tourists. For this special market, Passamaquoddy artist Tomah Joseph incorporated traditional elements with his own figurative drawings. His work demonstrates the evolution of the birchbark tradition from household item to tourist art.

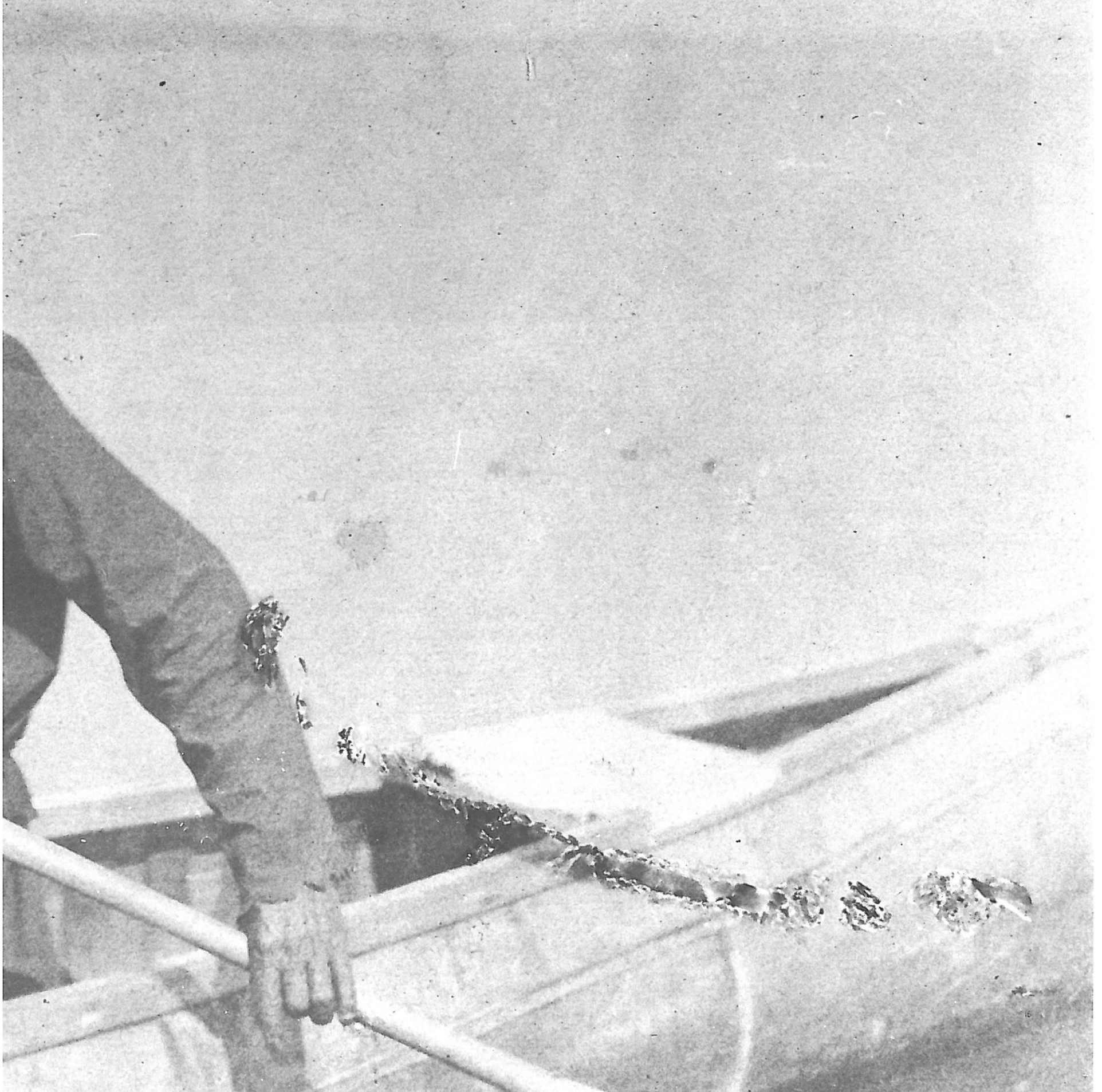
Until the mid-20th century, Indian people cut and sewed pieces of birchbark into lightweight, durable, waterproof objects such as dishes, cooking pots, buckets, storage boxes and canoes. They even made house coverings from sheets of bark peeled from the white or paper birch tree. Indian people also used birchbark as a surface on which to write. They scraped pictographs of stick figures, houses, directions and numerical symbols onto pieces of winter bark and used them to leave messages, record events and keep track of trade exchanges (Butler:1957:33–34).

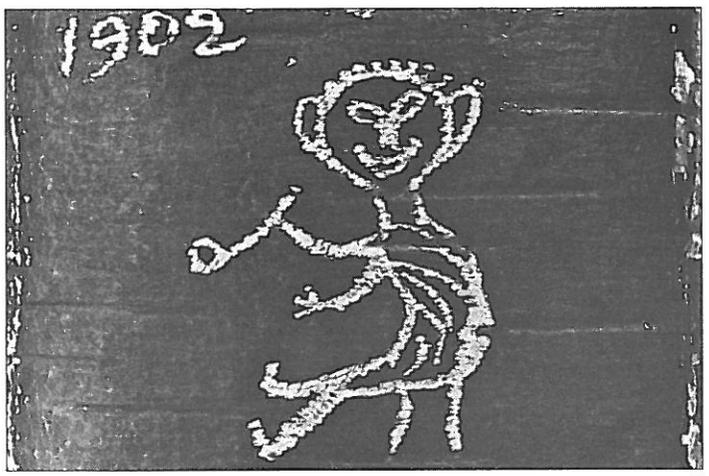
A piece of birchbark has several layers. The dark brown innermost layer of the winter bark usually served as the outside surface of an object. Artists often embellished these surfaces with double curve and floral motifs. They used a pointed tool to scratch away sections of the top layer, exposing the lighter layer of bark beneath. In Maine, artists scratched their motifs in these lighter tones, letting the darker outermost layer serve as background.

Tomah Joseph, Passamaquoddy Artist As resort areas like Bar Harbor, Maine, and Campobello Island, New Brunswick, started to attract summer visitors, Indian people began to create birchbark art for the tourist trade. From 1880 to 1914, Tomah Joseph, Passamaquoddy, was one of the artists who responded to this new market. He designed hundreds of birchbark objects decorated in his own unique style.

Tomah Joseph (Fig.16) lived on the Passamaquoddy Reservation at Peter Dana Point, near Perry, Maine. In 1882, he was Indian governor of his reservation (Leland:1884a:ix). He spent many summers on Campobello. Residents still remember that during the summer, he set up a large tent in an open field, led the Indian dances and sold his work to tourists (Lank:1984:pc; Mathews:1984:pc).

Tomah often worked as a canoe guide. Charles Eaton, formerly of Princeton, Maine, still thinks that "Tomah Jo was the best Indian paddler there was" (Eaton:1984:pc). On Campobello in the late 1890's, Tomah Joseph taught Boston resident Mabel Clapp to canoe. A set





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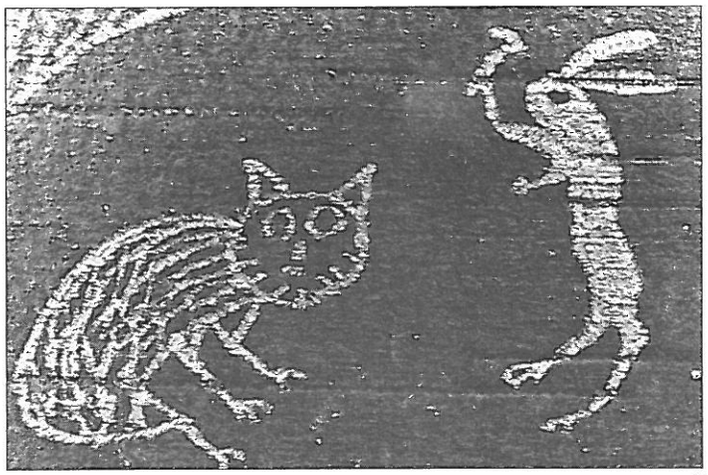

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17. In some of his legend illustrations, Tomah depicts Mikamwes, one of the little people who lives in the woods.

18. He also shows confrontations between Rabbit the Magician and Wildcat. Rabbit consistently outwits the more gullible Wildcat.

19. In Tomah's work, Klouskap the culture hero also meets with animals and decides whether or not they are too large and fierce to live in harmony with man.

of canoe backs he made for her (Means:1977:pc) is now in the collection. Tomah also took the Roosevelt family canoeing, taught young Franklin to canoe and made a canoe for the family (Butler:1957:56).

Tomah loved to tell stories. When describing his stories about Indian life, grandson Fred Tomah (1984:pc) and Campobello residents recall his sense of humor and his pride and belief in Indian ways.

Tomah crafted traditional objects such as canoes and buckets for summer visitors. He also sought inspiration in objects, made of other materials, already in use in Victorian America. Using his skills as a craftsman, he was able to cut, shape and stitch sheets of birchbark into many new forms. He created birchbark playing card holders, trinket and glove boxes (Fig.15), picture frames, wastebaskets, silverware trays, coat racks, canoe backs, sewing and picnic baskets, log carriers, yarn holders and wall pockets.

More than fifty works by Tomah Joseph have been located in New England museums and private collections (Lester:1984:ms). Fifteen of these pieces are now part of the museum's collection. The block printed signature TOMAH JOSEPH (Fig.27) and the year of completion (Fig.17) appears on many of his birchbark objects. Since most 19th century artists did not sign their work, this signature is unusual. Perhaps Tomah was catering to a tourist market that valued signed and dated art.

Tomah Joseph's legacy is his art. Throughout his career he covered the surfaces of his birchbark objects with illustrations of Passamaquoddy legends, animals, scenes of daily life, words and phrases, and elaborate border motifs.

Legends Legends serve as one of Tomah Joseph's dominant themes. From 1882 to 1884, philologist Charles Leland, deeply interested in folklore, recorded and published Passamaquoddy legends. Tomah Joseph narrated some of the legends collected by Leland. Tomah's words reveal that he was deeply immersed in the traditions of his people and believed in the events he described (Leland:1884a,b). Tomah also created one (Leland:1884a:frontispiece), if not all, of the legend illustrations in Lelands' publications (Leland:1884b:677; Butler:1957:54). His association with Leland may have been the catalyst for his use of legends on birchbark objects. Several of the legend illustrations first published by Leland appear on Tomah's subsequent work.

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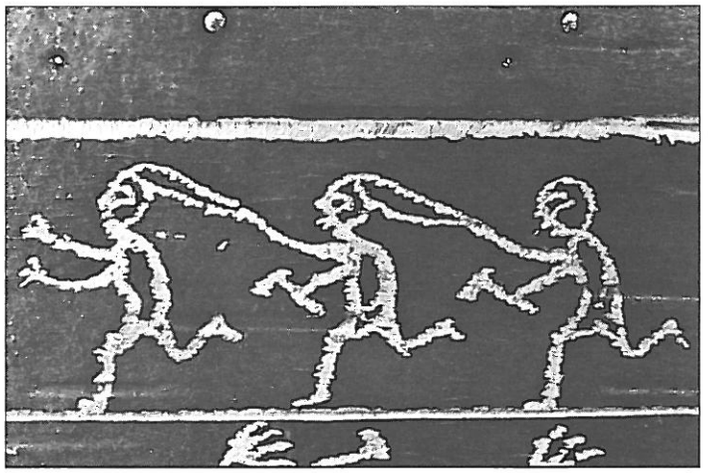

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20. Tomah also includes illustrations of Klouskap and Woodchuck's trip to Europe in a stone canoe. The two travel to England and France to tell people that Indians discovered America.

21. Fish and the story of how his human descendant named Fish outwitted his pursuers also appears on many of Tomah's objects.

Tomah's illustrations of mythological characters and scenes include Mikamwes, Rabbit the Magician, Rabbit and Wildcat, Klouskap and the Animals' Sizes, The Stone Canoe, and Fish's Magic.

A small man sitting on a log, with pipe and impish grin, appears on several birchbark objects. This is Mikamwes, one of the little people who dwell in the rocks in the woods (Fig.17). He can work great wonders, bewitch both animals and humans with songs from his pipe, and when he chooses, endow a human with his special powers (Leland:1884a: 81–82). Tomah first drew Mikamwes for the frontispiece of Leland's book. He later appears on birchbark objects like a box made in 1902 now in the museum's collection.

Mategwes, the Northern Hare (Adney:nd:#34) is another recurring character. Tomah always represents him in profile, smoking a pipe, seated, with only one leg showing. Mategwes often appears with Wildcat, a rather squatty, stolid-looking animal. Together they represent the Rabbit-Wildcat legends (Fig.18).

In these legends, Rabbit studies m'teoulin or power and then consistently outwits the more gullible Wildcat (Leland:1884a:213–222). In Tomah's illustrations, Wildcat and Rabbit may sit quietly side by side, as on the cover of an oval box (Fig.15). Or Rabbit may rear on his hind legs in an attack position while Wildcat quietly awaits his fate, as on the back of one of the museum's picture frames.

The legend of Klouskap and Animal Sizes is also part of Tomah's repertoire (Butler:1957:54). In early times, all the animals were very large. Klouskap decided to adjust their sizes so that men and animals could live in harmony. When he asked Miko the Squirrel what he would do if he met a man, Squirrel confidently replied that he would "scratch down trees on him" (Leland:1884a:19). Klouskap reduced his size and sent him to live in the treetops. When Klouskap asked Moin the Bear what he would do if he met a man, Bear replied "Eat him." Klouskap sent him to live among rocks and ice where he would "see no Indians." Tomah Joseph usually shows Klouskap in human form, conversing with Bear (Fig.19). Klouskap confers with Moin on the back of a picture frame and also on a canoe back in the museum's collection.

Tomah also illustrates the story of Klouskap's trip with Monimqwes the Woodchuck in a stone canoe. They travel to England and France to inform people that Indians, not Europeans, had discovered America (Leland:1884a:127–29). Two rodent-like animals, one smoking a pipe, sit in a rather cumbersome canoe representing Klouskap's floating island.

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22–25. Tomah presents the many animals that live in the Maine woods. Owl, heron, fox and squirrel, and rabbit and bear are common. Tomah always depicts these animals in profile, in characteristic poses.

26. Tomah's work indicates that he had a special relationship with the Snowy (?) Owl. He almost always includes it in his drawings. The Owl is the only motif on what seems to be Tomah's calling card. Penobscot and Passamaquoddy men marked their property with an animal or other identifying symbol. Perhaps the Owl is Tomah's personal mark.

In Tomah's version, Klouskap with pipe takes the form of Monimqwes or Woodchuck (Fig.20). This scene appears on the cover of a birchbark box now in the collection.

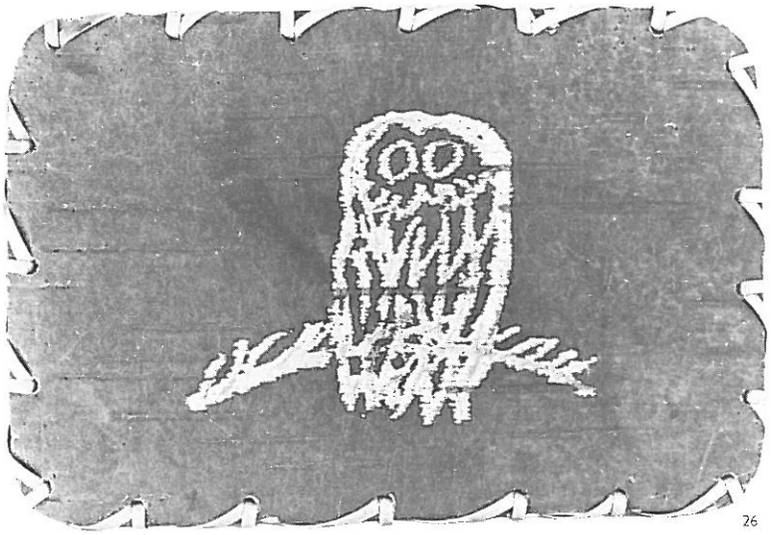
Illustrations of the Fish or N'Mess who had special power appear throughout Tomah's work. Fish escaped from his pursuers by forcing them to turn on each other instead of him. One of his human descendants, named Fish, remembered this special power and used it to save his wife from her pursuers. When he sang the required song, "every Indian seized his neighbor by the hair and killed him with his tomahawk" (Leland:1884b:676-77). In Tomah's depiction of this legend, two or sometimes three men with raised tomahawks pursue an unarmed woman. The men hold their weapons in one hand and grasp the hair of the man in front of them with the other (Fig.21).

Animals Tomah also used animals native to Maine as repeating motifs. Owl (Fig.22), heron (Fig.23), fox, squirrel (Fig.24), rabbit, bear (Fig.25), porcupine, beaver, deer, moose, and duck are common. Tomah consistently drew his animals in profile, in their most characteristic poses. No matter what the size of the drawing, the details of an animal's pose never change. Bear, fox, porcupine, beaver, deer, moose, crested duck, squirrel, owl, and rabbit are common.

Tomah presented animals in several different formats. He used them to create a border, as in the series of picture frames in the collection. He also focused on a single animal within a space, such as the large drawing of a moose on the magazine rack (Fig.29). Or, he illustrated scenes of animals in their natural habitats, such as the beavers building a dam and the seals basking in the sun drawn on a glove box in the museum's collection (Fig.15).

A particular species of owl, possibly the Snowy Owl, seems to have had special significance for Tomah. This owl, drawn facing front, can be found on nearly every object he decorated. Sometimes it is included in a scene with other animals, but more often, it stands by itself or in a scene unrelated to the owl (Fig.15). The owl is sometimes placed next to Tomah's name, as on the end panel of the 1902 box and on what seems to be Tomah's calling card (Fig.26).

In traditional Passamaquoddy culture, men placed personal or family marks such as a stone pipe, a tomahawk, or a paddle on their possessions (Adney:1964:82-84). The way Tomah includes the owl in his work suggests that he has selected it as his personal mark. Owls were favored as the personal marks of shamans or medicine men (Adney:nd:#45). For example,



shaman Chief William Neptune used three horned owls as his personal mark (Adney:1964:85). Tomah's choice of the owl implies that he too had spiritual power.

Daily Life Scenes of daily life are interspersed with legends and animals on Tomah's birchbark. Like his other subjects, Tomah used the same basic formats again and again. Most often Tomah portrayed camp scenes that describe traditional male and female roles and provide some details about family life and seasonal activities. For example, a family may eat outside near their wigwam. The man brings home food; the woman cooks it over the fire (Fig.15). While the woman prepares the meal, the man, seated, waits for his dinner. Men pursue the deer on foot, on snowshoes and in canoes. Successful, they bring home their catch in a canoe or on a drag line to be skinned and eaten (Fig.27). Families travel together in canoes, on foot or with toboggans.

These camp scenes are, apparently, not depictions of contemporary Indian life. By the 1870's, the Indian people in Maine were living in frame houses, not conical wigwams (Eckstorm:1945:181). When narrating legends for Leland, Tomah says that they are "of the old time" (Leland:1884a:105,233). Tomah may be expressing this same worldview in his drawings. His casual integration of supernatural beings, humans and animals suggests that they all live in the "old time" when every creature lived together in harmony.

Tomah occasionally portrayed contemporary life. These scenes suggest the tourist presence in Campobello, and especially canoeists in Campobello Bay. On a canoe back, for example, a woman with a parasol leans against a canoe back while a man paddles. Tomah also recorded natural land formations. The "Friar's Rock" located in Campobello Bay is included in many of his canoeing scenes.

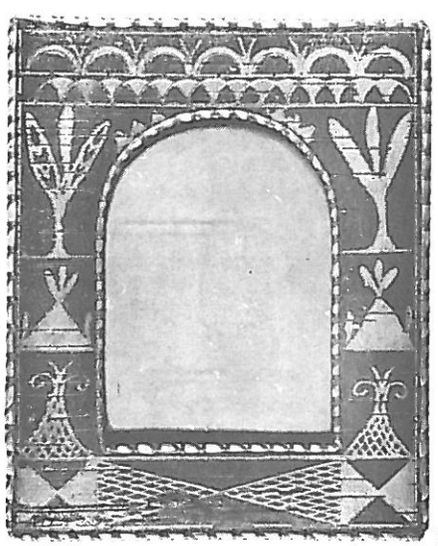
Words and Phrases Tomah incorporates Passamaquoddy words and phrases into his art to explain or title a drawing, and to express a sentiment.

Tomah first used phrases to title the legend illustrations in Leland's publications. He continued, for some time, to title legends when they appeared on birchbark objects. For example, the illustration of Klouskap and Woodchuck's trip to Europe in a stone canoe is titled "Munimkwes Teppu Penabskolguk" (Fig.20). The Passamaquoddy translation is "Woodchuck Sits in a Stone Canoe" (Francis:1984:pc).

27

27. Tomah describes Passamaquoddy daily life as it existed long ago. In this illustration on the back of a picture frame, men on snowshoes pursue a deer; then one man brings it home on a drag line to his family. Tomah's scenes of daily life reveal his artistry, sense of humor and nostalgia for the "old days."

28. Tomah covers all birchbark surfaces with art. Plants are transformed into border motifs on the front of this picture frame.



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Tomah also sometimes block printed KoKoKas, the Passamaquoddy word for owl (Leland:1902:365), to title drawings of the owl. Since he does not identify other animals in this manner, this choice again suggests his special relationship with the owl.

In some of his early work, Tomah integrated Kolele Mooke, which translates as "good luck or you have good luck," and Mikwid Hamin, which translates as "remember me or recall me in your mind" (Francis:1984:pc). Mikwid Hamin appears on the 1902 birchbark box and Kolele Mooke on the card box (Fig.15). Tomah may have incorporated sentimental phrases into his drawings to appeal to tourists. By the early 1900's, these phrases rarely appear. Perhaps Tomah eliminated them when he realized that his audience did not understand their meaning.

Borders Predictable borders are another characteristic of Tomah's art. His borders were inspired by the traditional designs on functional birchbark containers. His predecessors covered all surfaces with abstract motifs. Tomah selected key elements such as wigwams, plants (Fig.28), triangles and half circles and transformed them into border motifs.

Each border is composed of a single repeating pattern. For example, a row of continuous plant motifs may parallel a series of overlapping half-circles. Tomah used borders to frame individual scenes (Fig.20) and to encircle three-dimensional objects, enclosing and unifying all the different scenes.

Tomah's Style In addition to his predictable and repeating themes, certain stylistic elements are always present in Tomah's work. These include his segmented, two-dimensional space, the quality of his line and his storytelling ability.

Tomah always divided his surface into smaller sections and worked with each segment as if it were a separate entity. To emphasize this division, he used lines to separate one drawing from the next. Sometimes when Tomah tells a story with several related illustrations, these dividers also indicate the passage of time. For example, consecutive scenes on the back of a picture frame show the chase, capture and skinning of a deer (Fig.27). Even when an individual scene is part of a sequence or clearly related to other drawings on the same piece, the drawing is complete by itself. This defined, particular use of space, reminiscent of individual pages in a book, may have been inspired by Tomah's association with Leland.

29

29. Tomah's work changed over time. Although his depictions of animals do not change, his human beings do. On this 1913 magazine rack, the figures of the canoeist and hunter have become fuller, their eyes and noses more detailed.

Especially in his early work, Tomah's figures most often exist in two-dimensional space. All activity takes place in the foreground on the surface of the object.

The quality of Tomah's graphic line is unique. With just a few precise, economical strokes, Tomah is able to describe physical forms, capture movement and even suggest the emotional content of an event. Tomah is an effective storyteller with pictures as well as words. His sense of humor and attention to simple details instill his drawings with life.

This liveliness is especially apparent in the scenes where people or supernatural beings interact. In one scene, a hunter returns with food (Fig.27). His wife and small son scurry to greet him. In his Rabbit and Wildcat sagas, Wildcat sometimes crouches in fear while an angry Rabbit threatens him with a tomahawk (Fig.18).

Evolution Tomah's depiction of the human figure and his use of space changed over time. In his early work, human beings are little more than stick figures. As Tomah's work progresses, the human figure, like the hunter on a 1913 magazine rack (Fig.29), becomes fuller. Body parts are contoured. Facial features and clothing details begin to appear.

Tomah's space also opens up as his work develops. On his early objects, each scene is assigned its own space and separated from others by visual dividers. Later, as on the magazine rack, Tomah uses changes in themes, as well as physical divisions, to separate his drawings.

Tomah Joseph was an innovator. Drawing from both picture writing and an abstract decorative tradition, he created a new, highly personal style of birchbark art. His creativity served as an inspiration for his son Sabbatis (Lester:1984:ms) and many other as yet unidentified Passamaquoddy and Malecite artists (Dodge:1951:2). Although made for tourists, Tomah's work allowed him to express deep ties to his own culture and to serve as a model for future Indian artists.

27

SPLINT BASKETS

30. Indian people have made large splint baskets for centuries. In the mid-1700's, they began to travel from town to town, baskets strung on their backs, to sell these baskets to non-Indians. Painting by Cornelius Krieghoff, c.1850, detail.

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KLOUSKAP CREATED MAN from the ash or basket tree (Leland:1884a:18). For centuries, Indians have used splints from this tree to weave large baskets. They used their splint baskets to store dried foods, to gather wild foods and to harvest and transport their crops. In the mid-18th century, weavers also began to sell large splint baskets to non-Indian consumers. This basketweaving tradition continues in Northern New England today.

History Some scholars, like Canadian ethnologist Ted Brasser, believe that splint basketmaking was first learned from Europeans in the 17th century and did not exist in pre-contact times (1975:8). Other anthropologists hypothesize that splint technology was known (Whitehead:1980:55–57) and that plaited baskets could have been woven before the Europeans arrived (Speck:1920:65–68; Willoughby:1935:249; Russell:1980:60).

When the European explorers and settlers arrived in New England, they described some of the fibers and techniques used by the Indians to make baskets. Determining whether or not splint baskets were made is difficult. Neither plaiting nor ash splints were specifically mentioned, and no early examples have been preserved. Because no early examples of ash splint baskets have survived does not necessarily mean none were ever made. Wood is a very perishable substance. Also, early Europeans were not trained observers. Splint baskets may have been too ordinary to be noteworthy.

Scholars do agree that by the mid-18th century, basketmaking in Southern New England had become a money-making industry (Brasser:1975:21–22). It quickly spread to Northern New England as well. Because they were inexpensive and well suited to farm and household tasks, a ready market for splint baskets existed. Open baskets could be used for harvesting, sewing supplies and laundry. With covers, the same baskets served as trunks and storage boxes. Rectangular baskets with arms or bail handles became shopping and picnic baskets. Pack baskets, originally used for transporting crops, were adopted by loggers, trappers and other woodsmen.

Most people assume that plaited baskets like these were first made by the Shakers. Although the Shakers did produce splint baskets, they apparently learned their craft from their Indian neighbors in Maine and New York (Brasser:1975:21).

To peddle their baskets, Indian weavers with quantities of baskets strung on their backs traveled from house to house and town to town (Fig.30). Around 1831, John W. Johnson was kidnapped by the Micmacs and taught to make baskets. Johnson lived with Indians for the

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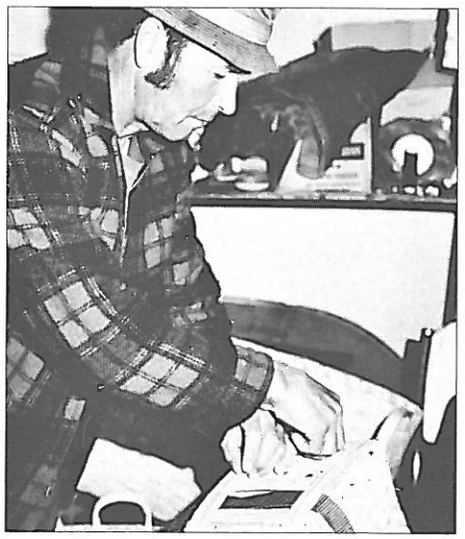
31. In Southern New England, weavers stamped or painted splints with floral and plant designs.

32. In Maine, they colored whole splints. The differently-colored splints on this 19th century laundry basket from Maine create interesting surface patterns.

33, 34. Indian men in Maine still weave large splint baskets. William Altvater, Passamaquoddy, makes baskets for Indian and non-Indian consumers. Hikers' backpacks are one of his specialties. To these he adds ready-made nylon straps.



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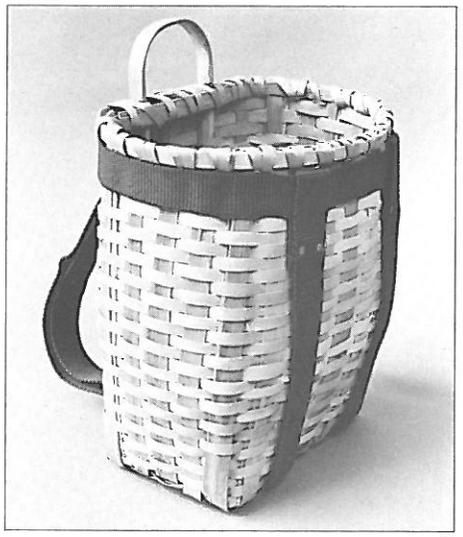

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next thirty years and traveled throughout New England, New York and Eastern Canada by steamer, sled, horse and wagon, stage and on foot. He often carried seventy or eighty pounds of baskets strung on his back. In his autobiography he says, "I found it a hard life and although a person might be very tough, this kind of life would wear on him" (Johnson:1861:1–137).

Utilitarian baskets made for sale were often decorated. Although the same types of baskets seem to have been made and sold in both Southern and Northern New England, different techniques were used to ornament the basket surfaces.

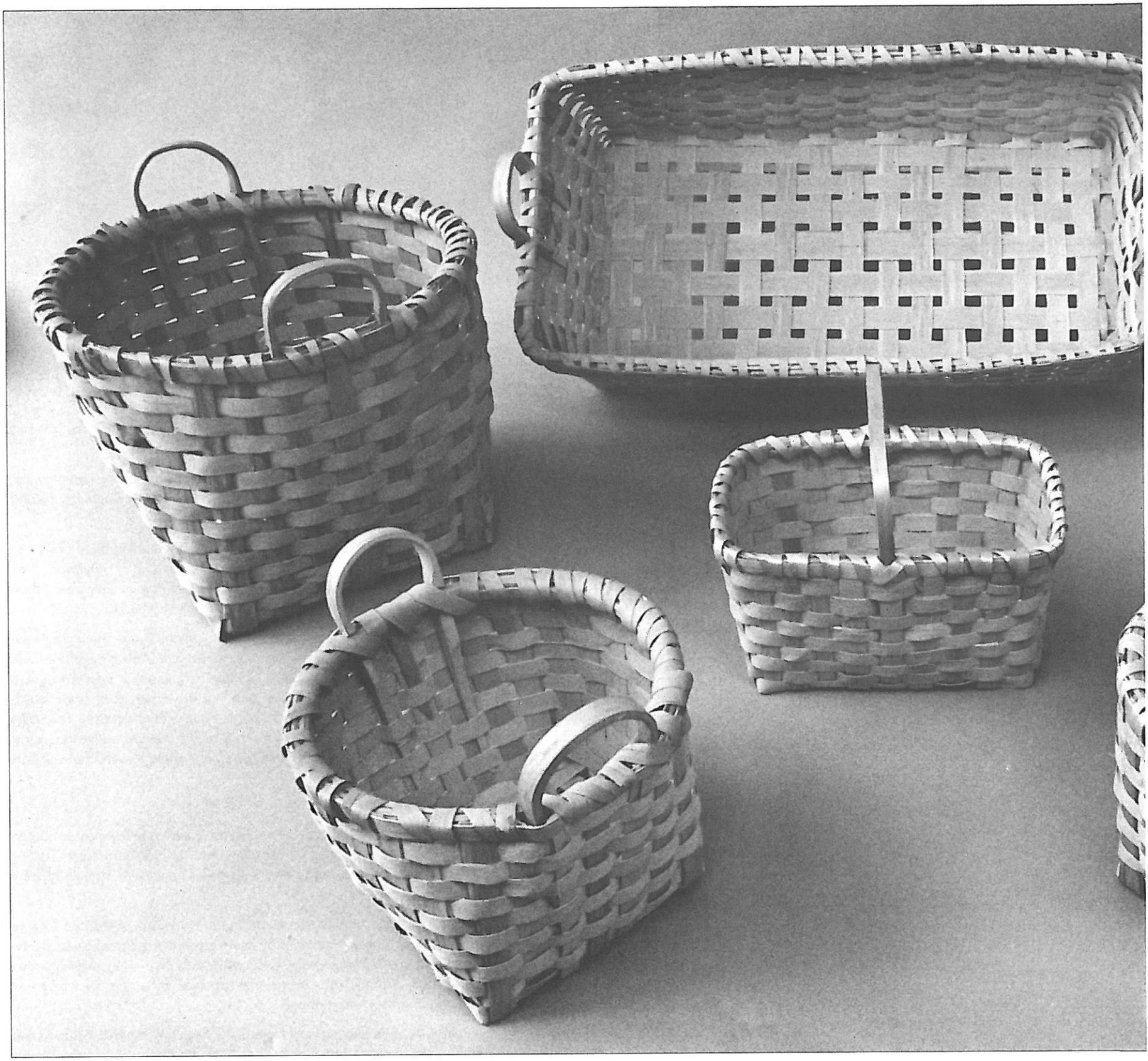
In Southern New England, basket splints were embellished with hand-painted flower and plant designs, stamped with repeating geometric or floral motifs (Fig.31), painted with a single color, or ornamented with a combination of all three techniques. Commercial pigments as well as natural stains were used for coloring (McMullen:1983:5).

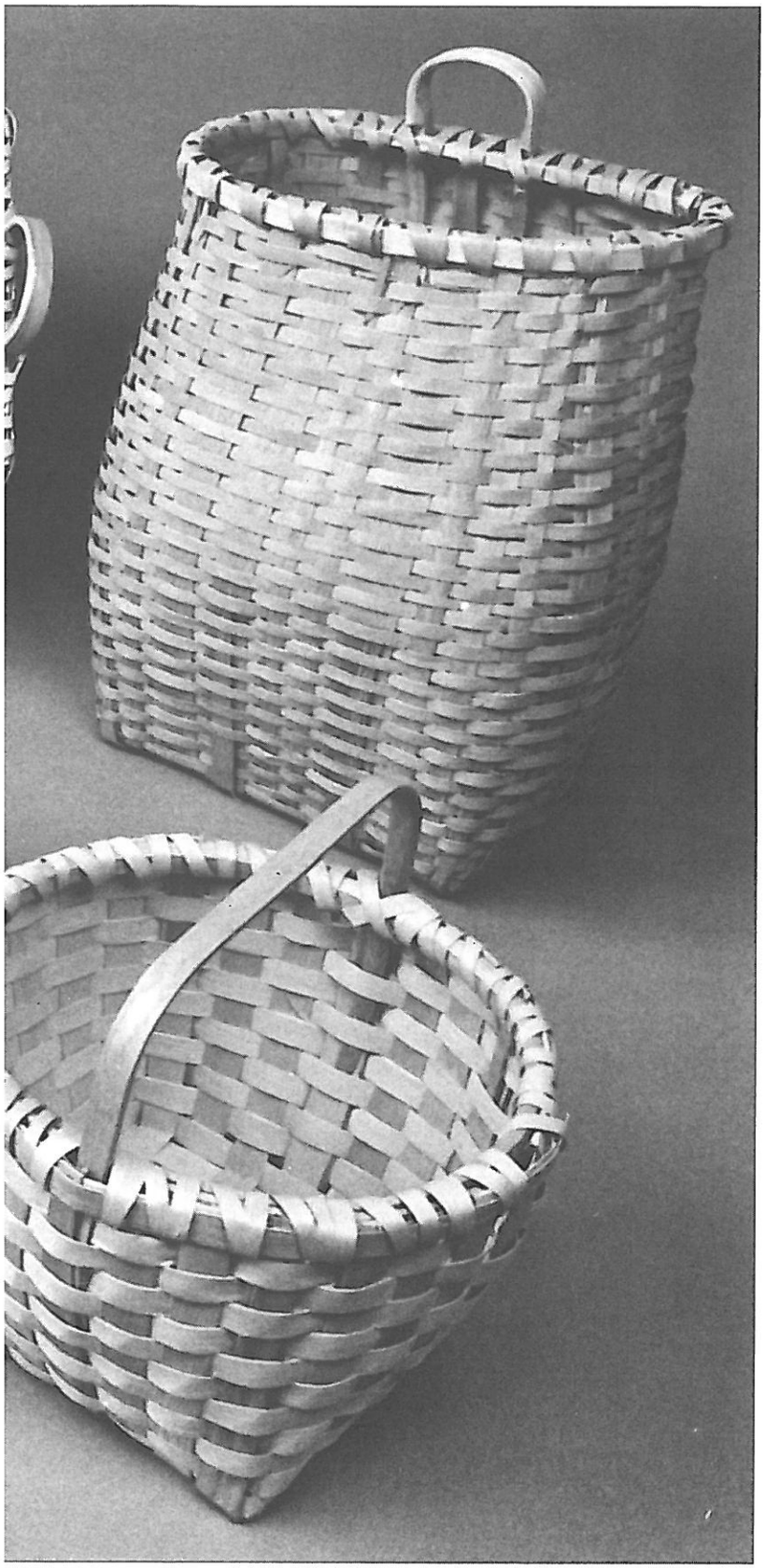
Neither stamps nor painted designs were used on baskets made in Maine. Instead, basketmakers colored one side of the splints with pigments or stains. Woven together, these differently-colored splints created horizontal and vertical stripes on a basket's surface. Weavers hand-colored their splints until the late 19th century when they began to dip splints directly into liquid dye, coloring both sides simultaneously. For example, the splints in a decorated laundry basket from Maine are colored only on the outside, suggesting a mid-19th century attribution (Fig.32). Dark bands of colored splints alternate with natural ones, creating a strong surface pattern.

Basketmaking Today The lack of a significant tourist trade seems to have contributed to the demise of splint work baskets in Southern New England. In Northern New England, the weaving of rugged work baskets continues with few changes in basket types or construction.

Basket molds, prepared splints, and finished baskets fill the workshed of William Altvater, a contemporary Passamaquoddy basketmaker. Billy has been weaving since he was twelve. He explains, "I just picked it up. Old people don't tell you how to do it. They just expect you to watch" (Altvater:1977:pc). Although his primary occupation is fishing, he weaves ash splint baskets "in the winter and when it rains."

Billy gathers and prepares his own materials. He usually weaves with splints stripped from the ash tree. To obtain basket splints, he pounds the felled ash tree until its growth rings





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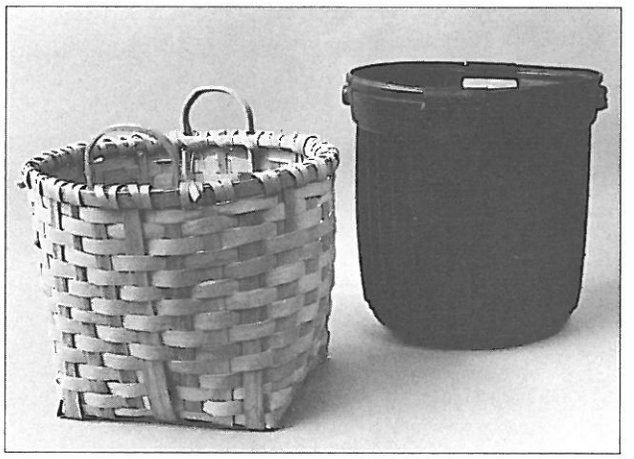
35. Billy gathers and prepares all of his own materials. He uses ash splints to weave fish scale, laundry, backpacks, half-bushel baskets with bail or side handles, and market baskets. Indian people use his bushel and half-bushel baskets for clamming and gathering vegetables. Older women like to shop with his market basket.

36. Inexpensive reproductions of splint baskets have decreased the demand for splint ones. Billy used to produce quantities of large baskets for the coastal Maine companies that process fish scales. When a Massachusetts company made a plastic copy of the "fish scale" basket, the market for splint baskets decreased.

37. To make side handles for his baskets, Billy shaves, bends and ties a piece of green wood into shape. When it is dry, he attaches it to the basket.



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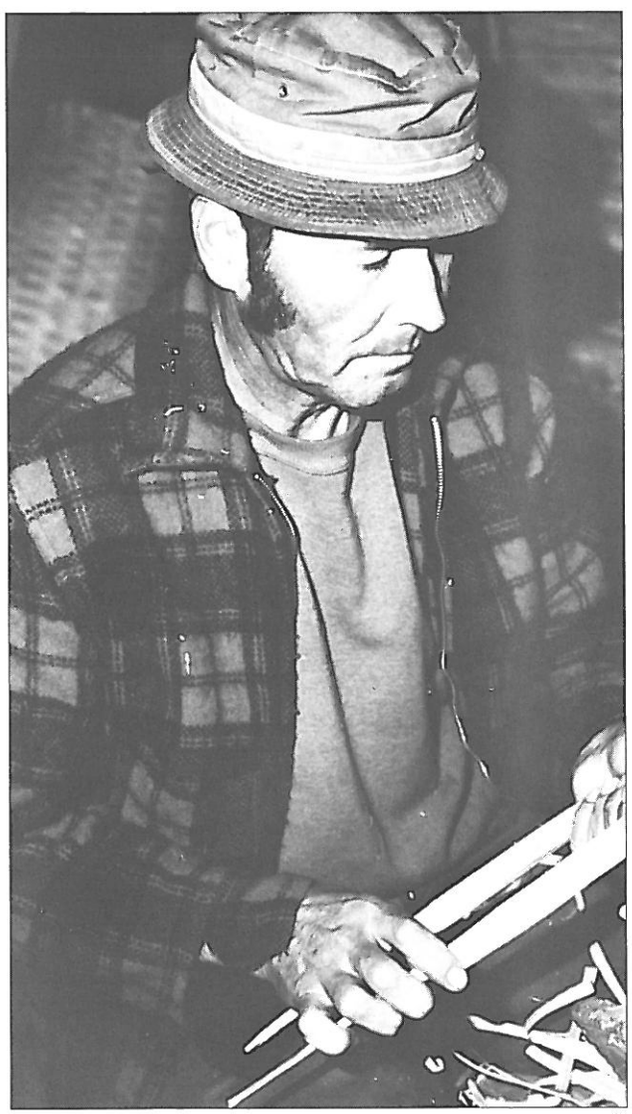

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loosen. Then, he pulls off wide grains or strips of ash one growth layer at a time. These rough grains are about four inches wide and ⅛ inch thick. Using a tool known as a "splitter" or just his hands, Billy pulls the grain apart, creating two thinner strips. After smoothing the still rough grains with a knife, Billy uses a cutting tool referred to as a "gauge" to slice the wide ash into narrower, even strips. These splints are the "stuff" of which baskets are made.

Like his ancestors, Billy constructs his baskets with a weaving technique known as plaiting. Splints are woven over and under, creating a pattern resembling a checkerboard. Billy weaves with natural, rather than colored, splints and produces plain, well- constructed baskets. He shapes most of his baskets around a wooden mold, referred to as a block, "to keep them all the same size."

Billy makes backpacks, laundry, market, half-bushel (Fig.35) and bushel baskets. Hikers' backpacks, in adult and children's sizes, are one of his specialties (Fig.34). He weaves the packs around a specially constructed block. Once the packs are woven, he adds a wooden handle at the top for easy lifting and two additional splints for resting the basket on the ground. To complete the packs, Billy purchases and attaches ready-made nylon carrying straps to the basket's back (Fig.33).

Billy used to fill many orders for splint "fish scale" baskets. A "fish scale" basket is a large splint basket with a very tightly woven bottom. Its design keeps fish scales in but allows water to drain out the sides. The coastal Maine factories that process scales for fertilizers, cosmetics and iridescent nail polish were once the major buyers of these baskets. Now plastic copies produced by a company in Massachusetts have replaced the ash baskets, and the market for woven baskets has decreased significantly (Fig.36). Many fisherman still prefer the splint baskets but they are more costly and more difficult to store.

Billy carves bail handles for his picnic and market baskets and side handles for his bushel, scale and laundry baskets. Using wood that is still green, he first shapes and thins a piece of wood on a shave horse. Then he bends the ends of the wood until a curve is created and ties the handle in position so that the wood will hold its shape as it dries (Fig.37). According to Billy, a handle dries in the sun in half an hour; indoors, it takes three days.

The simple elegance and durability of splint baskets is still appreciated. Despite the availability of plastic containers, many hikers, shoppers, fishermen and picnickers still prefer splint ones. Ash splint basketry is a continuing Northern New England tradition.

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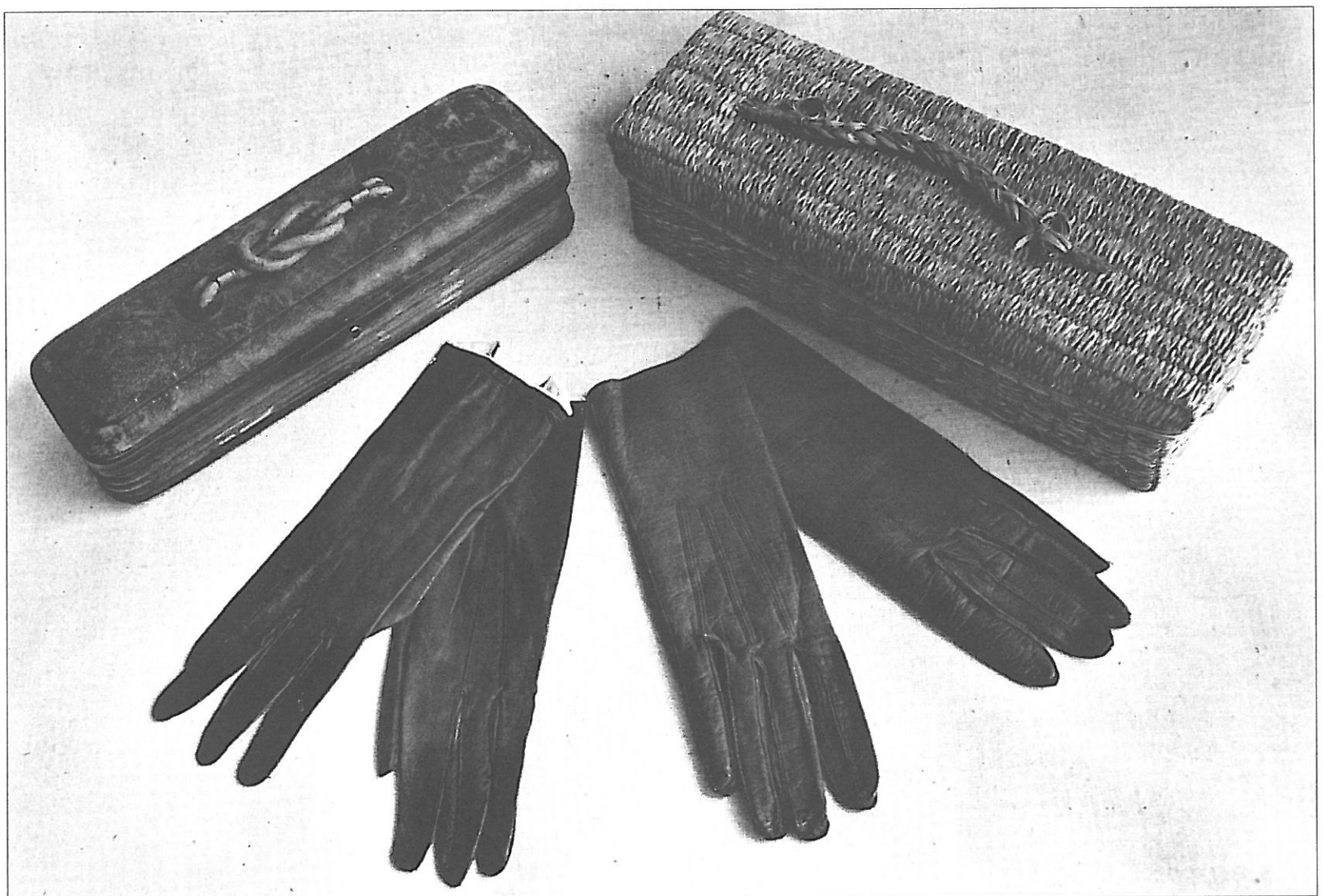
FANCY BASKETS



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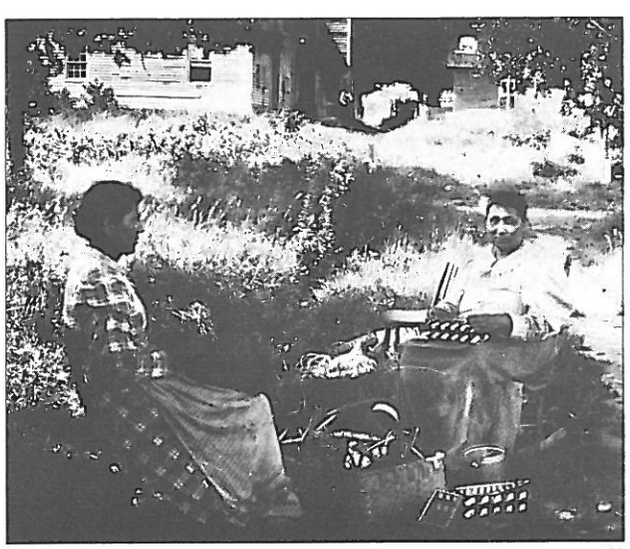
38. In the late 1800's, basketmakers began weaving smaller, elaborately-decorated splint baskets called "fancy baskets." Their basket shapes were inspired by objects made of other materials. This splint glove box was based on a leather one.

39. Weavers sold baskets to tourists at summer resorts and on their own reservation. In this 1896 photo, Penobscot women weave fancy baskets on Indian Island, Maine.



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IN THE LATE 1800'S, while men wove large, sturdy splint baskets, Native American women began to create a new type of ash splint basket called a "fancy basket." These baskets were smaller, lighter and more elaborately decorated than utilitarian baskets. The growth of tourism, the inventiveness of basketmakers and the introduction of basketmaking tools led to the full development of the fancy basket industry.

Tourism and Fancy Baskets In the 1870's, the opening of seashore and mountain resorts in Northern New England attracted wealthy tourists to areas such as Bar Harbor, Poland Springs, Old Orchard Beach and Kennebunk in Maine; the White Mountains of New Hampshire; and Campobello Island in Canada. To take advantage of tourist interest in local Indian arts, weavers modified their marketing strategies and expanded their repertoire of basket types and techniques.

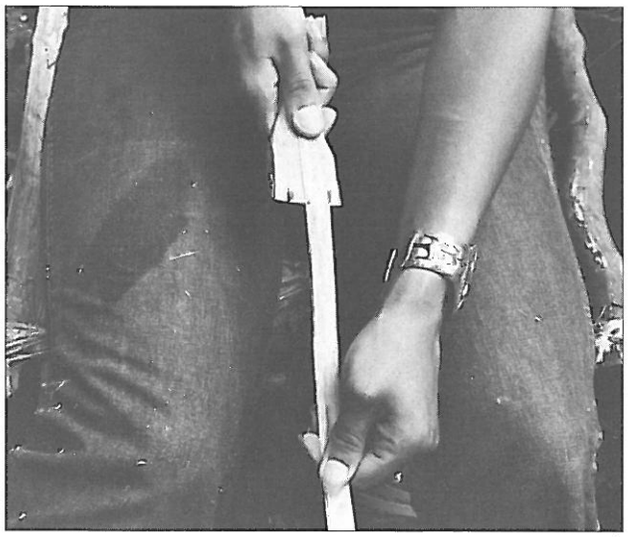
Since many buyers congregated in one place, Indian basketmakers and their families traveled to a summer resort and worked there for the entire season. They arrived with a stock of baskets they had made during the winter, as well as a supply of ash and tools so they could weave and sell still more baskets on site. Some Indian families chose to stay on their reservation and let the tourists come to them. They sold baskets from their own homes (Fig.39), from tents set up on the main road and in craft shops.

Through the 1930's, Indian families often depended on fancy basket-making for survival. As Madeline Shay, a Penobscot basketmaker, recalls, "My grandmother taught me 'someday this will keep you from going hungry' and it did" (Shay:1985:pc).

Children learned to make baskets by watching other weavers (Altvater:1977:pc), by weaving the simple "two cents basket" (Crowley:1985:pc) and by finishing rims on baskets made by more experienced weavers (Newell:1971:pc).

Fancy basket weavers understood and responded to the demands of the tourist market. Their repertoire was extensive. Whatever its original material, weavers could translate an object's shape and function into basketry. They produced an astounding variety of everyday Victorian objects.

To provide furnishings for summer cottages, they created woven versions of objects such as wastebaskets, wall pockets and napkin rings. They wove button, sewing, trinket and handkerchief boxes as portable souvenirs. Work boxes made of cloth, glove boxes of leather



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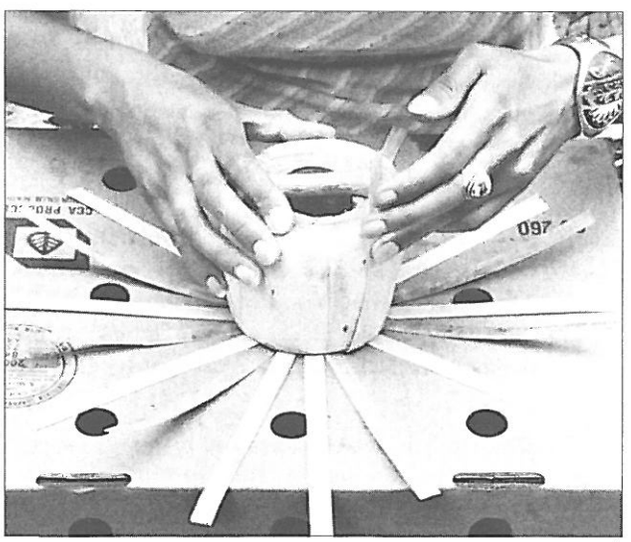
40–42. The availability of new basketmaking tools, such as gauges and blocks, led to the full development of the fancy basket industry. A gauge quickly sliced a wide splint into narrower, even widths (40). Baskets were woven around a form referred to as a "block" (41). The block shaped the basket as it was woven (42).

43. In 1976, the Children's Museum acquired a collection of twenty-nine gauges and thirty-two blocks once used by Penobscot weavers on Indian Island.

44. The collection belonged to Bruce Poolaw, a Kiowa man, who married Watawaso, a Penobscot. Together they owned Poolaw's Indian Tepee, a craft shop on Indian Island. The feather bonnet that once belonged to his Kiowa grandfather Satanta hangs behind him in the shop.



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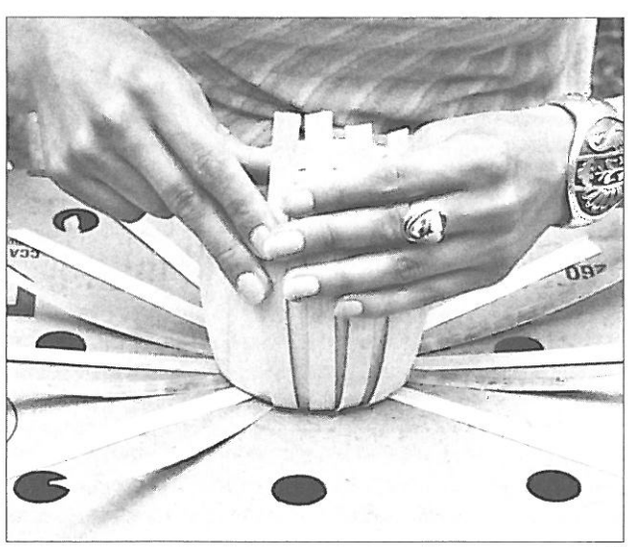

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(Fig.38), scissor cases of metal (Fig.57), collar boxes of celluloid or fishing creels made of canvas were all transformed into graceful ash splint baskets.

Recognizing the Victorian fondness for elaboration, weavers decorated these new baskets with bright colors, sweet grass, ornamental weaves and elaborate handles. The term "fancy basket" probably derives from contemporary Victorian references to fancy goods and fancy work and suggests that these Indian baskets appealed to Victorian tastes.

Basketry Tools Sometime between 1850 and 1870, the basket-making industry was further stimulated by the introduction of blocks and gauges (Lester:1986:np). With these new tools, weavers designed new types of baskets, and increased basket production.

Originally, a weaver used a knife to cut wide splints into narrower widths. The knife was replaced by the gauge, a tool with a series of evenly-spaced, metal blades set into a wooden handle. With a gauge, a basketmaker could slice a splint into several narrower splints of identical width (Fig.40). Gauges saved time because weavers could quickly produce quantities of uniform splints. They could also cut very narrow splints which were impossible to prepare with a knife. With quantities of thin splints in varied widths, women could weave smaller, more delicate baskets.

Until blocks were introduced, weavers used their hands to form and shape baskets. A block is a wooden mold shaped like a specific basket type. With a block, weavers can produce a basket that is too difficult or intricate to control by hand. A basketmaker can also produce quantities of baskets in uniform shapes and sizes.

A weaver attaches a woven basket base to the block (Fig.41). To make the body of the basket, she turns up the basket's sides and follows the block's contours as she weaves (Fig.42). Basketmakers may create baskets with somewhat different shapes, functions and surface designs from the same block. The weaver's personal skill and the way she uses the block will determine the "look" of her finished basket.

In 1976, the museum acquired a collection of twenty-nine gauges and thirty-two blocks once used by Penobscot weavers on Indian Island, Maine (Fig.43). Chief Bruce Poolaw, a Kiowa whose great grandfather was Satanta (Poolaw:1962:pc), married Princess Watawaso, a Penobscot. He gathered the tools over a period of about thirty years. Poolaw hired Native American women to weave baskets in Poolaw's Indian Tepee, the family's craft shop on

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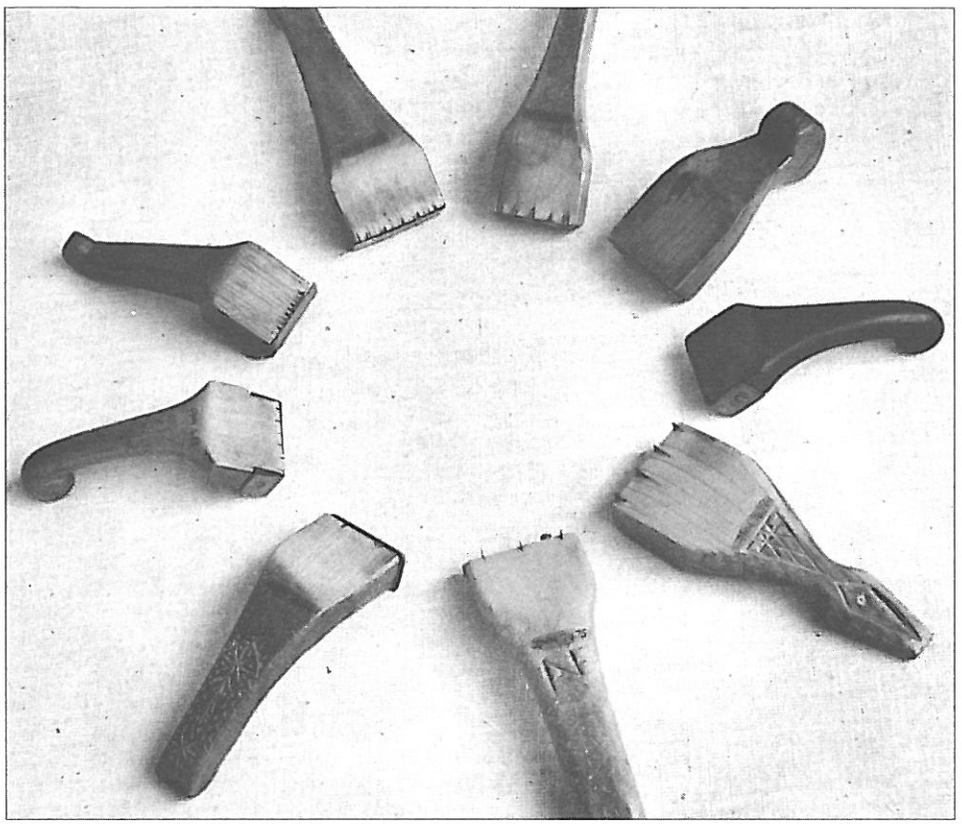

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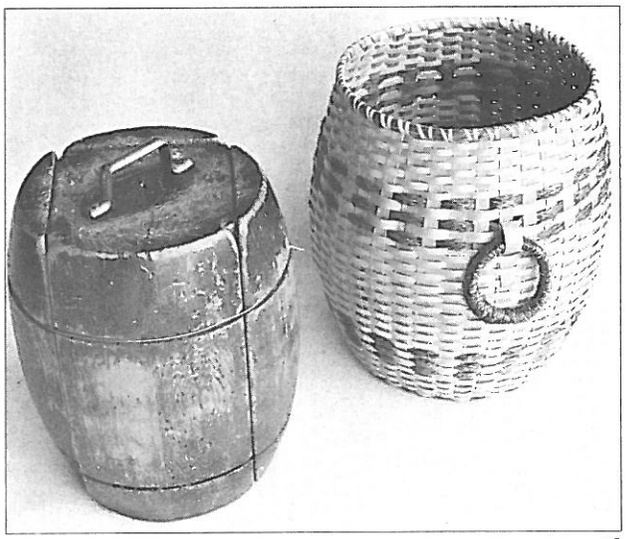
45. The gauges in Poolaw's collection are sometimes incised with surface designs and owner initials. A fancy basketmaker may use as many as thirty different gauges to prepare the splint widths she needs.

46. Three of the blocks in Poolaw's collection, a shopper, a pocketbook (center) and a barrel are made of multiple pieces. They are used to weave baskets whose sides curve inwards. The blocks come apart so they can be removed from the basket after it is woven. Indian men made blocks and designed new ones for basket weavers. John Lewey, Passamaquoddy, invented the shopper and pocketbook blocks.



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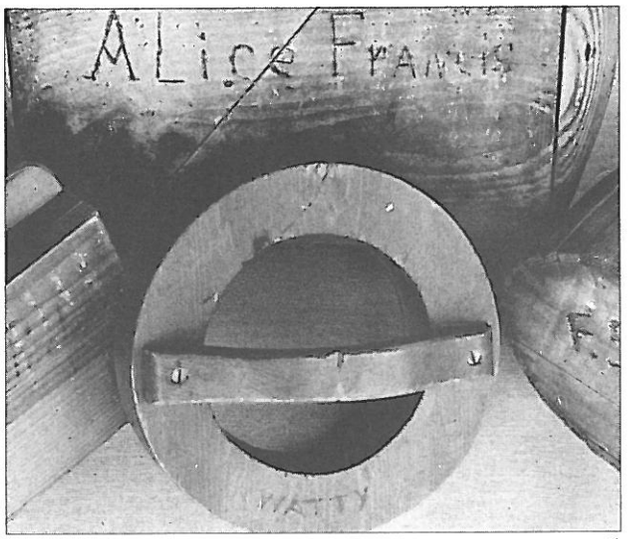

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47. A specific block is used to produce a certain type of basket. Women select a block based on the type of basket they plan to weave. The barrel block, for example, is used to create barrel-shaped wastebaskets.

48. Blocks are passed on from one generation to the next. Many have their owners' names and initials inscribed on them. For example, "Watty", Watawaso's nickname, is incised on the round, 8" block.

Indian Island (Fig.44). Poolaw supplied his weavers with ash, a workspace and basketry tools; in return, he received a ready supply of baskets and demonstrators who attracted tourists to his shop. When Watawaso died in the 1970's, Poolaw sold all the tools and returned to Anadarko, Oklahoma, where he died in 1985.

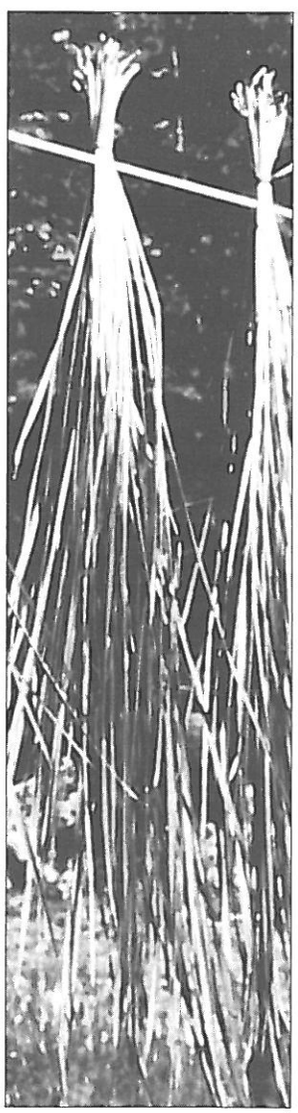
In the spring of 1985, Joan Lester, accompanied by Rene Attean, Penobscot, took the Poolaw collection back to basketmakers on Indian Island. Rene's mother, Eunice Crowley, comes from a basketmaking family that invented many new blocks. Madeline Shay once wove baskets for Poolaw. Together, they identified and explained many of the gauges and blocks.

The gauges in Poolaw's collection could have been used to cut many different widths of splints (Fig.45). The number of splints cut by a gauge is determined by how many teeth the gauge has and how far apart they are. Those with teeth close together slice splints into narrow widths; those with teeth further apart yield wider ones. The metal teeth set into the gauges were originally made of watch springs (Speck:1940:124). Today, they are usually made of recycled razor blades. According to Eunice, a basketmaker may use as many as thirty gauges to prepare her splints.

Although the handles of older basket gauges were often elaborately carved with designs such as animal heads, hands, and double curve motifs, only a few of the Poolaw gauges are incised with surface carvings. To identify their tools, basketmakers pencilled or carved their names or initials on some of the handles.

The blocks in Poolaw's collection are cylindrical, round, square, rectangular, egg-shaped and barrel-shaped. Eunice and Madeline pointed out that they could be used to weave round sewing baskets in varying heights and diameters; square and egg-shaped wall pockets; wastebaskets in the form of cylinders and barrels; round, oval and square pocketbooks; large and small shopping baskets; pincushions, trinket or button baskets; fruit bowls; boxes; knitting, sewing, crocheting and embroidery baskets; toy cradles, and boxes.

Most of the blocks are hand carved from a single piece of wood or made of pieces of wood fitted and nailed together to create a solid form. There are three blocks that come apart so they can be removed in sections from a finished basket: a round pocketbook block, a shopper and a barrel (Fig.46). This type of composite block is used to shape baskets whose sides curve inward. When completed, the top opening of such baskets is smaller than the size of the whole block so the block could not be removed if it were not in sections.



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49. Nearly all fancy baskets are embellished with flat or braided sweet grass. Weavers used to have sweet grass braiding marathons.

50, 51. Today, one person, like Penobscot Edna Becker, may prepare braid for several weavers. Edna wraps the completed braid around her grandmother's chair. Each full circuit tells her how much more she has braided.

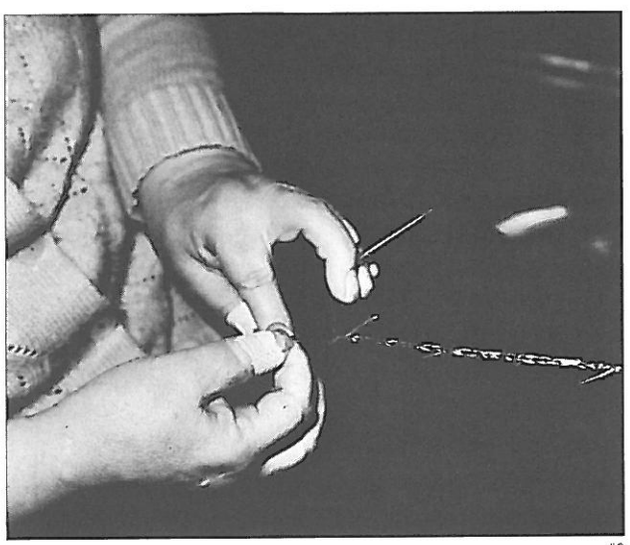
The name of every block derives from the type of basket it will produce. Thus, a "barrel block" is used to weave a barrel-shaped wastebasket (Fig.47) and a "shopper block" to make shopping baskets. Native American men usually made blocks for the weavers. Sometimes they invented and introduced new forms. John Lewey, a Passamaquoddy man who married into Eunice's family, is still remembered as the man who created the multiple section shopper and pocketbook blocks.

Many of the blocks in the museum's collection have names and initials on them (Fig.48). Some blocks have more than one inscription, suggesting that the blocks were used by a succession of weavers. Many contemporary weavers now treasure blocks given to them by their mothers and grandmothers.

Fancy Baskets From the late 19th century to the 1930's, fancy basket weavers created a spectacular array of basket types. They even shaped baskets to suggest natural forms such as corn cobs, pumpkins, acorns and strawberries. Today they still produce a mix of traditional and innovative forms. Many baskets, such as the shopper, the wastebasket (Fig.61) and the knitter (Fig.59) have been made with few variations since the 1880's. Others, like the Running Board basket (for motor cars) and the Hair Receiver, have now gone out of style. Vases woven around recycled glass jars (Fig.61), and Christmas tree ornaments are examples of recent innovations.

The distinctive feature of all these fancy baskets is their decoration. To appeal to Victorian tastes, fancy basket weavers began to use sweet grass, brightly-colored splints and decorative weaves, alone or in combination, to embellish their creations. Weavers continue to use all of these decorative processes today.

As early as 1881 (Harrison:199), New England basketmakers wove some or all of their baskets and basket handles with flat or braided strands of sweet grass. Nearly all of the baskets in the collection have been embellished in some fashion with this material. It softens the look of a basket and varies its surface textures. Sweet grass maintains its fragrance for a long time, giving a fancy basket its characteristic odor. After sweet grass is collected, it is dried and combed free of debris (Fig.49). Then it can be braided for weaving. In the past, weavers gathered together for sweet grass braiding parties (Creighton:1976:pc). Today, one person may braid grass for several weavers.



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Edna Becker, Penobscot, still braids sweet grass for some of the weavers on Indian Island (Figs.50,51). Edna learned to braid from her mother. As she explained, "It just comes from one generation to the other. I started to braid when I was ten. My mother had 11 children and even though my father worked, she helped out by making baskets" (Becker:1976:pc). As she braids, Edna wraps the completed strands around the back of her grandmother's chair. Each full circuit tells her how much grass she has braided. According to Edna, a weaver may use as much as one hundred yards of grass in a single basket.

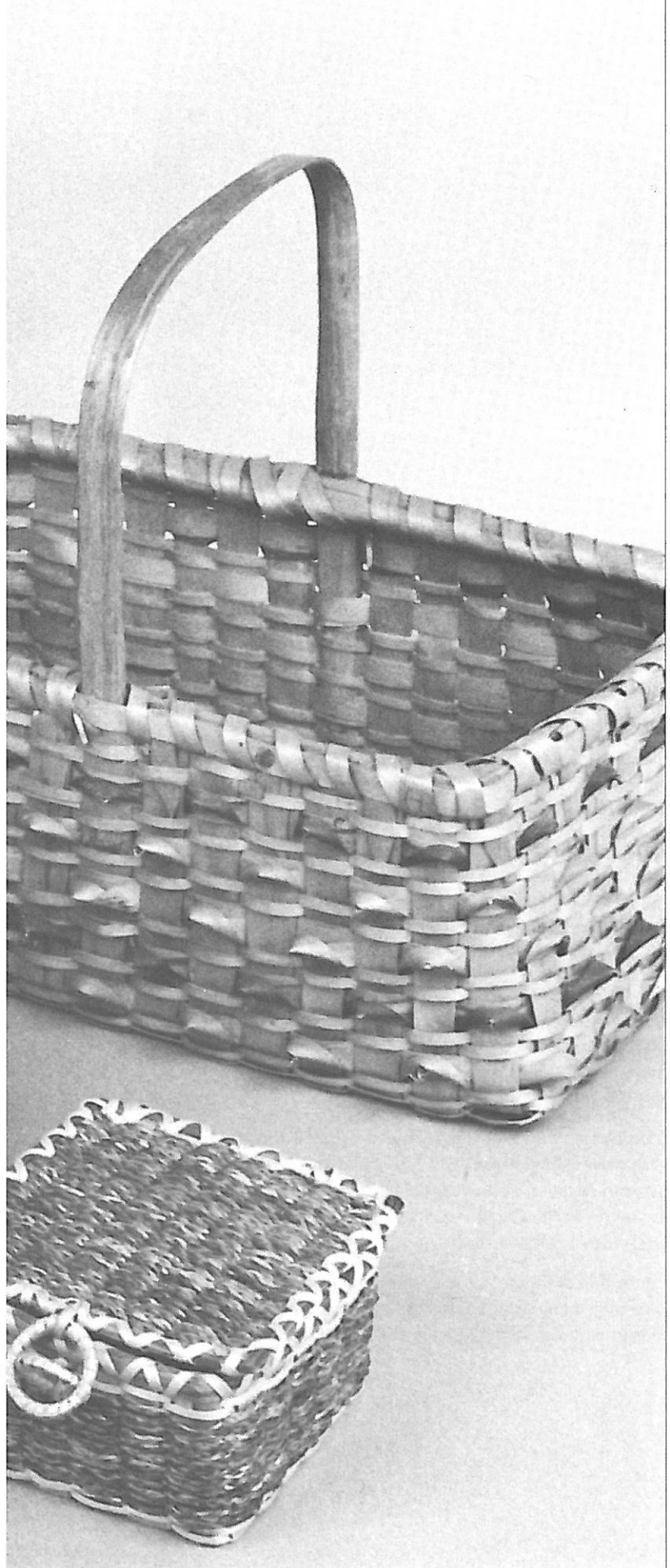
Passamaquoddy basketmakers Frances Richards and Josephine Bailey create richly textured baskets with braided sweet grass instead of splints. Richards makes traditional sweet grass baskets known as "flats", round baskets with covers but no handles that may be carried under one's arm. Josephine Bailey makes handkerchief baskets with a weft entirely of braided sweet grass (Fig.55). These small containers are meant to store handkerchiefs that have been folded into quarters.

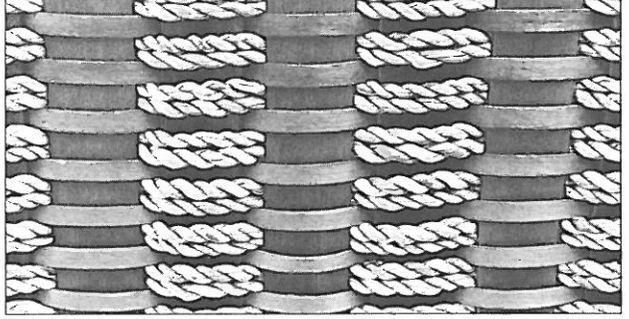
Sweet grass is time consuming to gather and prepare. In the 1930's, some weavers began to use "Hong Kong" cord, a manufactured paper twine, instead of or together with sweet grass. Josephine Bailey wrapped long braids of Hong Kong cord around a shopping basket now in the collection (Fig.52). The cord is decorative and also serves as basket handles. Although some basketmakers will not use the cord because it doesn't look right, cord now appears on many fancy baskets.

In the late 19th century, weavers also added bright new colors to the darker commercial stains and pigments already in use on splints. In 1881, a Bar Harbor resident reported that baskets "in brilliant hues, harmoniously combined" (Harrison:1881:199) were being made. Because the dyes usually fade, older baskets in the collection now display softly-muted colors. A look inside the basket usually reveals its original, more exuberant coloring.

Today, weavers use commercially available dyes to color their splints. They may weave with splints that are all one color, alternate splint colors, or contrast natural splints with colored ones. Eunice Crowley decorated the upper section of a sewing basket with alternating bands of blue and brown splints and sweet grass, leaving the lower portion plain (Fig.54). By offsetting the decorative elements with a section of natural splints, she created an elegant, understated design.

Since the last century, weavers have also added extra splints twisted into either sharp or rounded tips to give baskets a sculptured, three-dimensional appearance. Decorative





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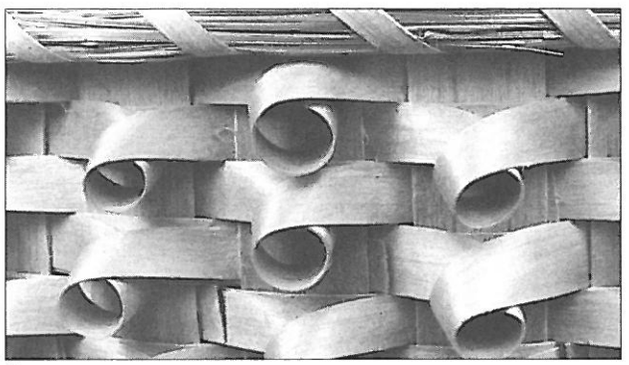

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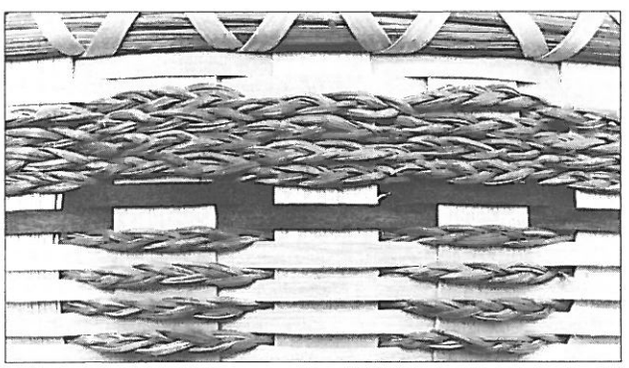

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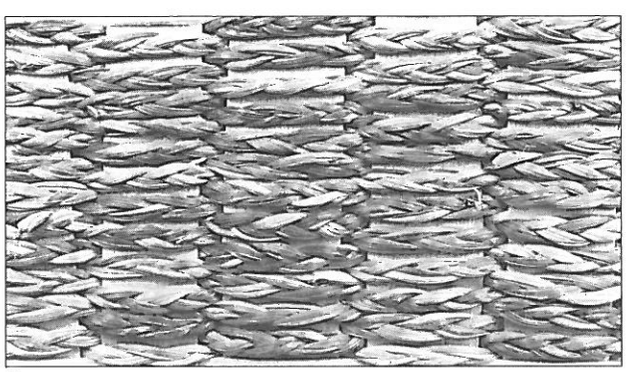

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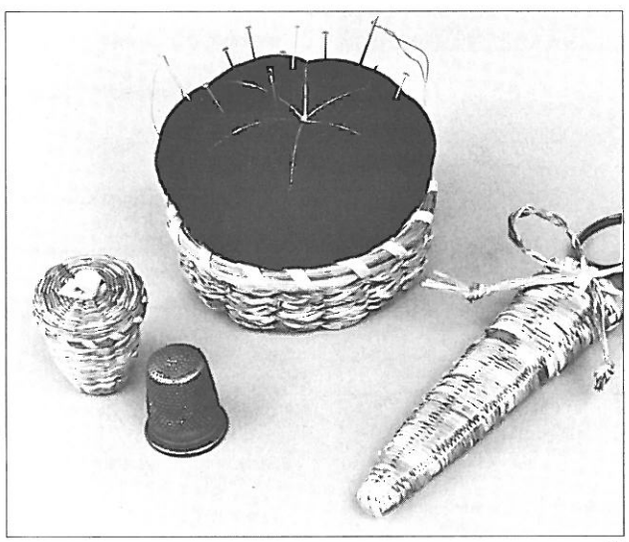
52–56. The distinctive feature of fancy baskets is their decoration. Weavers use several techniques, alone or in combination. Imported paper twine, referred to as Hong Kong Cord, was used on a mid-20th century shopper (52). "Curlers," twisted splints with rounded edges, ornament a trinket basket made by Josephine Bailey (53). The combination of colored splints, braided sweet grass and natural splints create a pleasing pattern on a sewing basket made by Eunice Crowley (54). Braided sweet grass forms the weft on a handkerchief box made by Josephine Bailey (55). "Porcupine" weave, splints twisted into pointed tips, decorates a late 19th century market basket (56).



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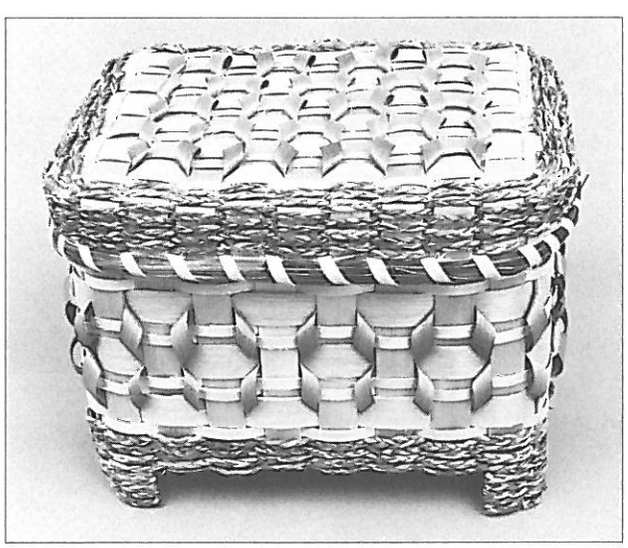

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weaves with pointed tips are referred to as "porcupine" (Eckstorm:1932:25), those with rounded tips as "curlers" (Bailey:1977:pc). The exact origin of these very popular decorative weaves is unknown. They seem to have been introduced in widely scattered communities at about the same time: the Mohawk in New York (Brasser:1975:30), the Micmac in Nova Scotia (Whitehead:1980:63), and the Penobscot in Maine (Eckstorm:1932:25). An older market basket with bail handle provides an excellent example of the "porcupine" weave that was used by Maine weavers (Fig.56).

Today, Penobscot and Passamaquoddy weavers are more likely to use rounded twists, often called "curlers", to decorate their baskets. Josephine Bailey, for example, has covered the entire surface of an otherwise plain trinket basket with alternating rows of curlers (Fig.53).

Basketmakers also use curlers to create texture on a strawberry basket. Weavers decorate the entire surface with bright pink or red curlers and top it with green splints shaped like leaves. There are two strawberry baskets in the collection. Although named by their shape, their functions are different. Philomene Nelson made a strawberry pocketbook (Fig.60); Delia Ranco wove a strawberry trinket basket.

Leslie Ranco, Penobscot, who lives in Southern Maine, is one of the few men who makes fancy baskets. Leslie's father taught him to weave fifty years ago. He knows how to recreate baskets from previous eras and also invents new ones (Ranco:1985:pc). Sometimes, instead of curlers, Leslie uses a decorative "ribbon" weave. Bright pink strands of splint flow across the top and sides of a 1984 jewelry box (Fig.58).

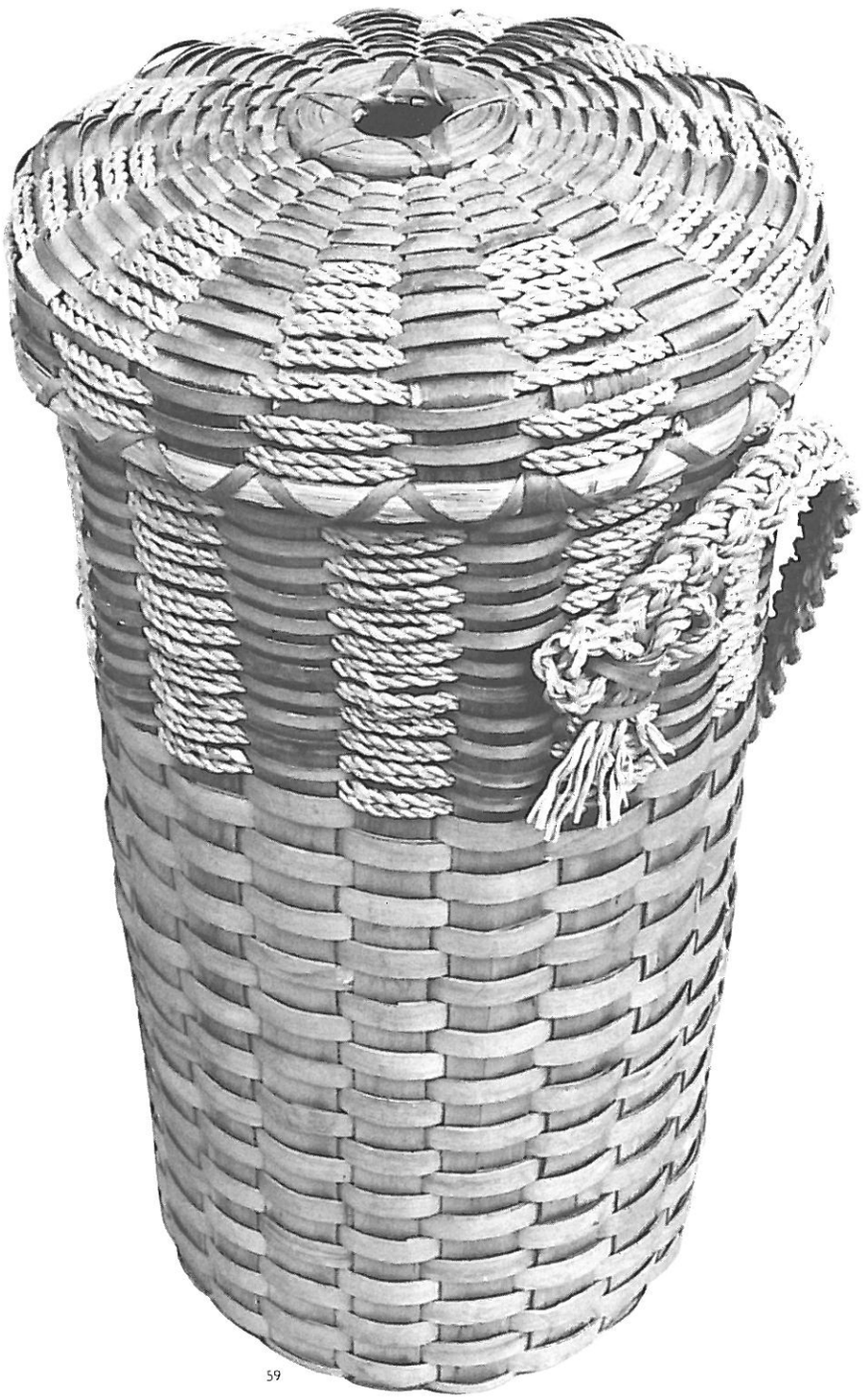
Until the Depression, great quantities of fancy baskets were produced for the tourist market. In Maine today, baskets are woven almost exclusively by older women. They create baskets because they love to weave and because it allows them to express their Indian identity. These women weave at their own pace and sell their baskets for a price which feels equivalent to the time and materials they have invested.

Today's fancy basket weavers are proud of their special skills and knowledge; they are committed to passing them on to the next generation. Several of the women are teaching apprentices to weave. They hope that new weavers will keep the tradition of fancy basketmaking alive.

57. For one hundred years, fancy basket weavers have transformed everyday objects into a multitude of fancy baskets. Ash splint pincushions, thimble cases and scissor holders have been made for sewing gear since the late 1800's.

58. Leslie Ranco [Chief To-me-kin] is one of the few men who weaves fancy baskets. He designed this square, four-legged jewelry box.

59. This type of knitting basket, with a center opening for yarn and knitting needles, has been popular since the late 19th century.



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60. Weavers shape and decorate baskets to suggest forms such as corncobs, acorns and strawberries. Penobscot Delia Ranco used red "curlers" and green splint leaves to make this strawberry basket.

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61. Weavers have made the barrel-shaped wastebasket and the shopper since fancy basketmaking began. Ash splint vases, woven around recycled glass jars, are a more recent innovation.

61

49

GAY HEAD POTTERY

62. In the late 19th century, tourists traveled by steamboat to Gay Head on Martha's Vineyard. They came to see the multi-colored clay cliffs and the Gay Head Light.

63. The Wampanoag people who lived there offered oxcart transportation from the wharf to the cliffs.

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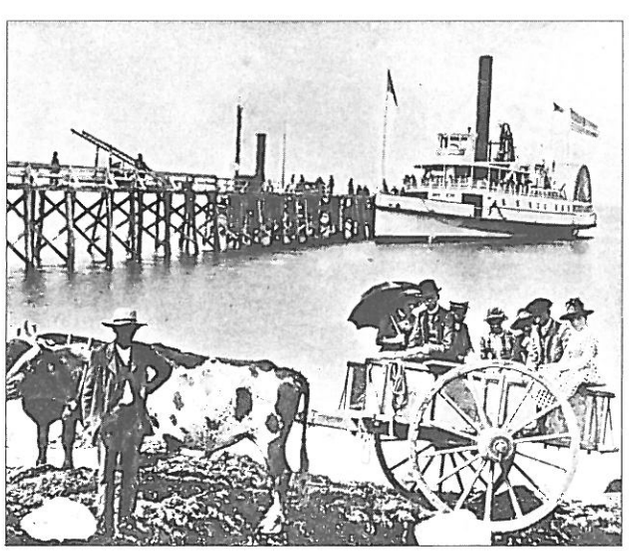

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THE WAMPANOAG INDIAN PEOPLE OF GAY HEAD on Martha's Vineyard say they have always gathered and used the multi-colored clays from the cliffs and other island clay pits to make cooking pots and storage jars. Some Gay Head people modeled small, fired jars until the 1880's (Tantaquidgeon:1930:12). In the late 19th century, Gay Headers also began to produce clay pottery for sale to tourists. This multi-colored souvenir pottery is still made today.

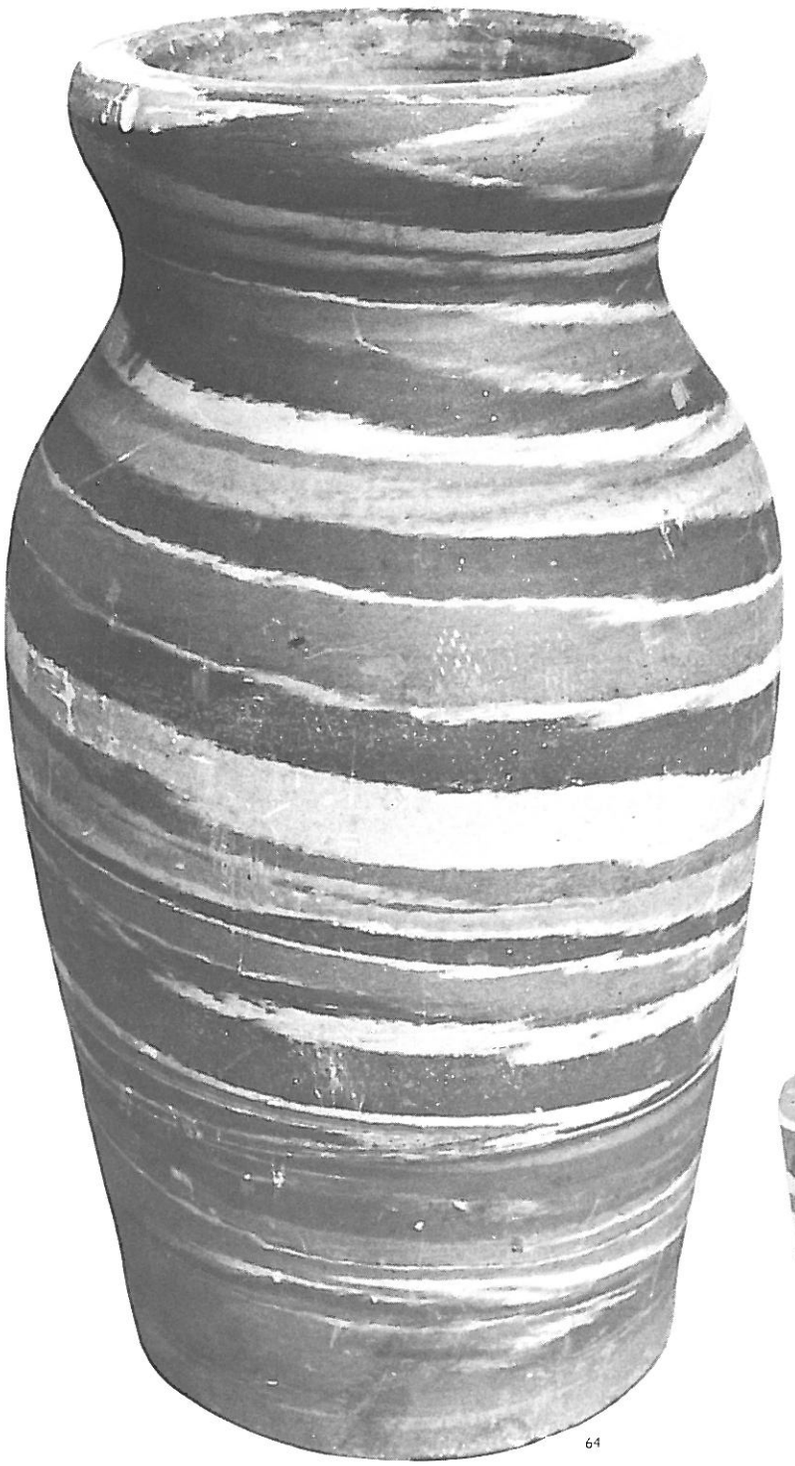
Wampanoag residents refer to Gay Head as Aquinuih, land under the hill. Inspired perhaps by the gaily colored cliffs, the English named it Gay Head (Attaquin:1970:11). Wampanoags believe that the white, purple, yellow, red and grey colors of the Gay Head cliffs (Fig.62) were created by the legendary giant Maushop, who once lived there in Devil's Den (Travers:1960:38). Maushop, who was fond of whale meat, plucked whales out of the sea. He killed and ate them in his den. The blood and grease from the whales stained the cliffs, giving them their colorful appearance (Tantaquidgeon:1930:22).

A 1976 interview with Minnie Malonson [Heath Hen] and her daughter Gladys Widdiss [Wild Cranberry], two Gay Head potters, added much detail to the history of Gay Head clay and its pottery.

In the late 19th century, the Indian town of Gay Head leased the cliffs to the non-Indian Gay Head Clay Company and the Gay Head Fire Brick Company (Banks:1966:19,35). Clay from the cliffs was sent to the mainland by ship to be made into building bricks. The leases provided funds for the town and jobs for Gay Headers. In the 1880's, steamboat excursions sailed from Mystic, Connecticut, and New Bedford, Massachusetts, to the steamboat wharf at Gay Head. An 1886 excursion flyer offered a brass band concert, a visit to the settlement of Indians and a tour of the Gay Head Light (Thomas:1968:166). When the tourists arrived, Gay Headers offered oxcart transportation to the top of the cliffs (Fig.63). Residents sold food and clay novelties to the travelers at novelty stands on the route to and clustered around the Gay Head Light and at the Lighthouse restaurant (Malonson, Widdiss:1976:pc).

The souvenirs developed for the tourists were very different from pottery once made for household use. Gay Headers knew that firing the clay eliminated most of its color. To preserve the multi-colored appearance of the cliffs in the pottery, Gay Headers baked their souvenirs in the sun, rather than in intense heat.

These clay mementos came in many shapes and sizes. At first, small, simple bricks stamped "Gay Head" served as paperweights. As tourist interest grew, bean pots; jars; bowls; candleholders; and small sculptures of rabbits, bibles, tepees and canoes were modeled.



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64. Gay Head Indians made and sold wheel-turned and hand-modeled souvenir pottery, using the colored clays from the cliffs. This clay jar, made by a member of the Vanderhoop family, was turned on a wheel.

65. Celina Vanderhoop modeled her jars by hand and then sliced slabs off the sides to create interesting planes of color.

66. Charles Vanderhoop, Keeper of the Gay Head Light, had glass jars made in the shape of the Light, packed them with layers of powdered clays and sold them as souvenirs.

66

Individual families developed their own distinctive forms and techniques. The Malonson family chose to model their bowls and novelty sculptures by hand, giving each a personalized appearance. Members of the Vanderhoop family turned their pots and jars on a wheel, creating tall, smooth vessels encircled with bands of color (Fig.64).

In each generation, innovators expanded and enriched the souvenir tradition. In the 1920's, Charles Vanderhoop, Keeper of the Gay Head Light, introduced clay-filled glass lighthouses (Fig.66). Vanderhoop had a mold made in the shape of the Gay Head Light which he then used to produce hollow glass lighthouses. He filled the glass with tightly packed, differently colored layers of powdered clays. Gay Headers quickly followed his lead and began to fill other recycled glass containers with powdered clays.

Celina Manning Vanderhoop, Minnie Malonson's sister, was also an innovative potter. In the early 20th century, she sliced slabs off the sides of her hand-modeled pottery to create jars and vases with angular surfaces and freshly-exposed colors (Fig.65).

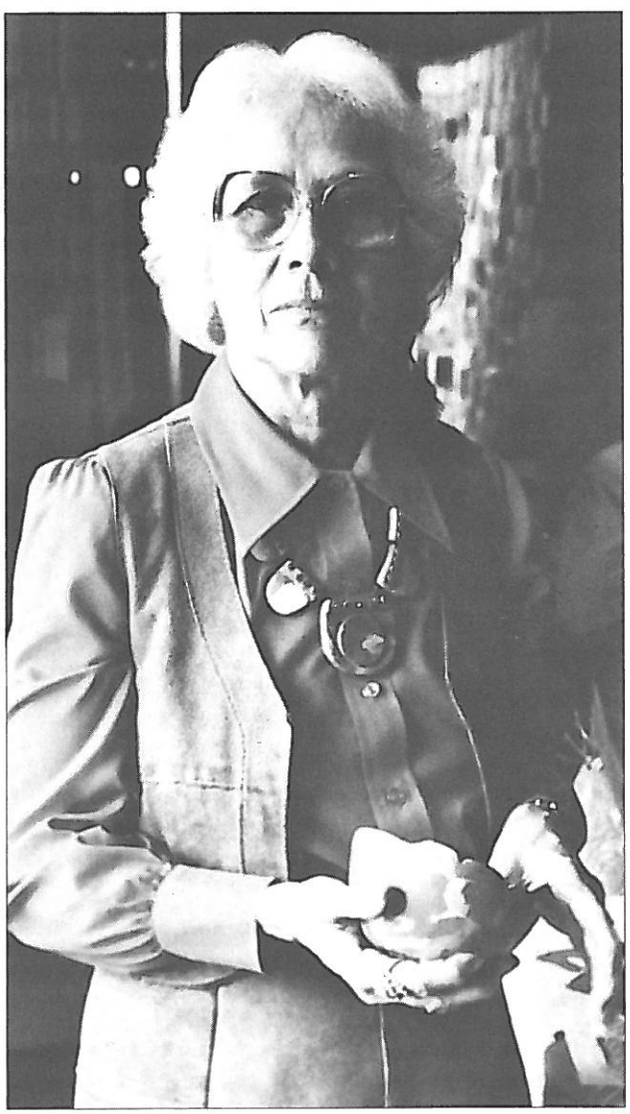
Like the Malonsons, the Cooper family hand-modeled their souvenirs. They are remembered for their paperweights in the form of bibles. Mrs. Malonson recalled also creating the first canoes. "I wanted to make something for the boys. I'd made little bowls and things like that for a long time but of course the boys didn't like them, so I figured I got to make something for the boys, too" (Malonson:1976:pc).

The sale of souvenir pottery provided a significant, although seasonal, income for these families. In 1941, souvenirs ranged in price from fifteen cents to five dollars. According to local residents, one especially prolific potter was able to produce as many as one hundred and eight pieces in a single day (Fewkes:1941:68-69).

Gay Head pottery was made and sold in quantity to visiting tourists through the 1940's. In time, ferries that docked at Oak Bluffs and Vineyard Haven replaced the steamboats that had landed at Gay Head. Tourists were driven to the cliffs from down island in open air buses and automobiles.

Time brought changes in the cliff formations too. Threatened by cliff erosion, Gay Headers moved their souvenir stands from the Lighthouse area to the tip of Gay Head (Widdiss:1985:pc). Today, small shops have replaced the original stands.

By the 1950's, Gay Headers were making less pottery. The price they could charge for souvenir work no longer provided adequate compensation for the time and effort invested.



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Some people chose to sell imported or manufactured souvenirs in their shops. Others abandoned the tourists entirely.

Today, Minnie Malonson's daughter, Gladys Widdiss (Fig.67) almost singlehandedly keeps alive Gay Head souvenir pottery. Gladys' work springs from both the souvenir tradition and her own innovations. Like her mother before her, she creates pots, jars (Fig.69), tepees and canoes. Like her Aunt Celina, she fills recycled jars and bottles with layers of tightly-packed, powdered clays creating bases for pincushions (Fig.68) and candlesticks. Gladys has added her own special touches and variations to these traditional forms, including the carving of pot rims and shoulders and the introduction of clay ornaments. Her jewelry includes earrings with tiny clay drops, leather bracelets with clay discs and necklaces with repeating pendants or clay beads (Fig.70).

Gladys commutes between her home in Wayland, Massachusetts, and her family home in Gay Head. Although Gladys is President of the Gay Head Tribal Council and heavily involved in its activities, she still finds time to collect and model the Gay Head clay.

Keeping this tradition alive requires hard work and commitment. Before a piece of pottery can be created, the clay must be collected and prepared. To gather her clays, Gladys climbs down to the bottom of the cliffs where she selects and digs out her colors one at a time. Colors such as pale purple that were once plentiful are now almost gone. Although it is easier to dig at the top of the cliffs, digging there causes further erosion. Each color Gladys selects is placed in a large garbage bag and carted home, most often by her sons or grandsons.

At home, Gladys dries each color, pounds the clay to powder and sifts it with a very fine strainer to remove sand and grit. If these impurities are not removed, the clay will crack as it dries. Once the clay is powdered, Gladys adds water to each color. She then mixes together a certain amount of each color to form a ball. The proportionate amounts and placement of the individual clays in the ball determine the surface "look" of the completed form.

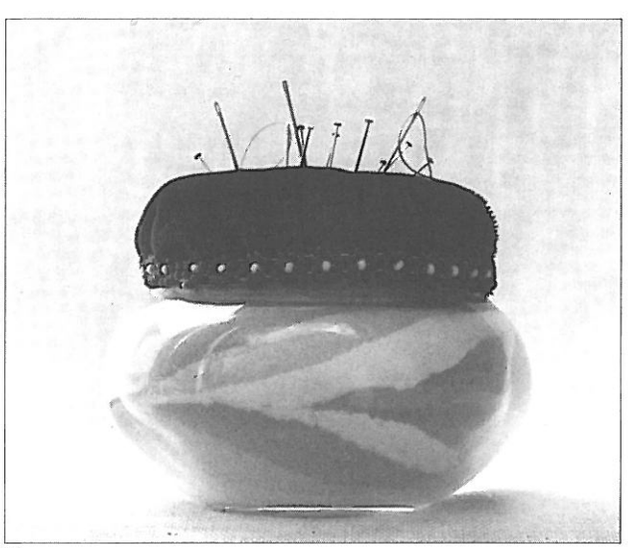
To make a pot, bowl, jar or canoe, Gladys places the clay ball on a slab of wood and presses a deep hole in the center of it with her finger. She widens the hole as required and shapes the outside of the ball with the palms of her hands until the form she envisions is created.

Handling and modeling the multi-colored clays coats the pottery's internal and external surfaces with a brown slip. When the pot is almost dry, Gladys peels away this coating with a knife to expose fresh colors. She also refines and smooths the form. Gladys saves, dries and

67. Today, Gladys Widdiss, a Gay Head Wampanoag, keeps this pottery tradition alive.

68. Like Charles Vanderhoop and her Aunt Celina, she fills jars with powdered clays and transforms them into candleholders and pincushions.

69. Like her mother Heath Hen, she hand models jars, bowls and toy canoes.



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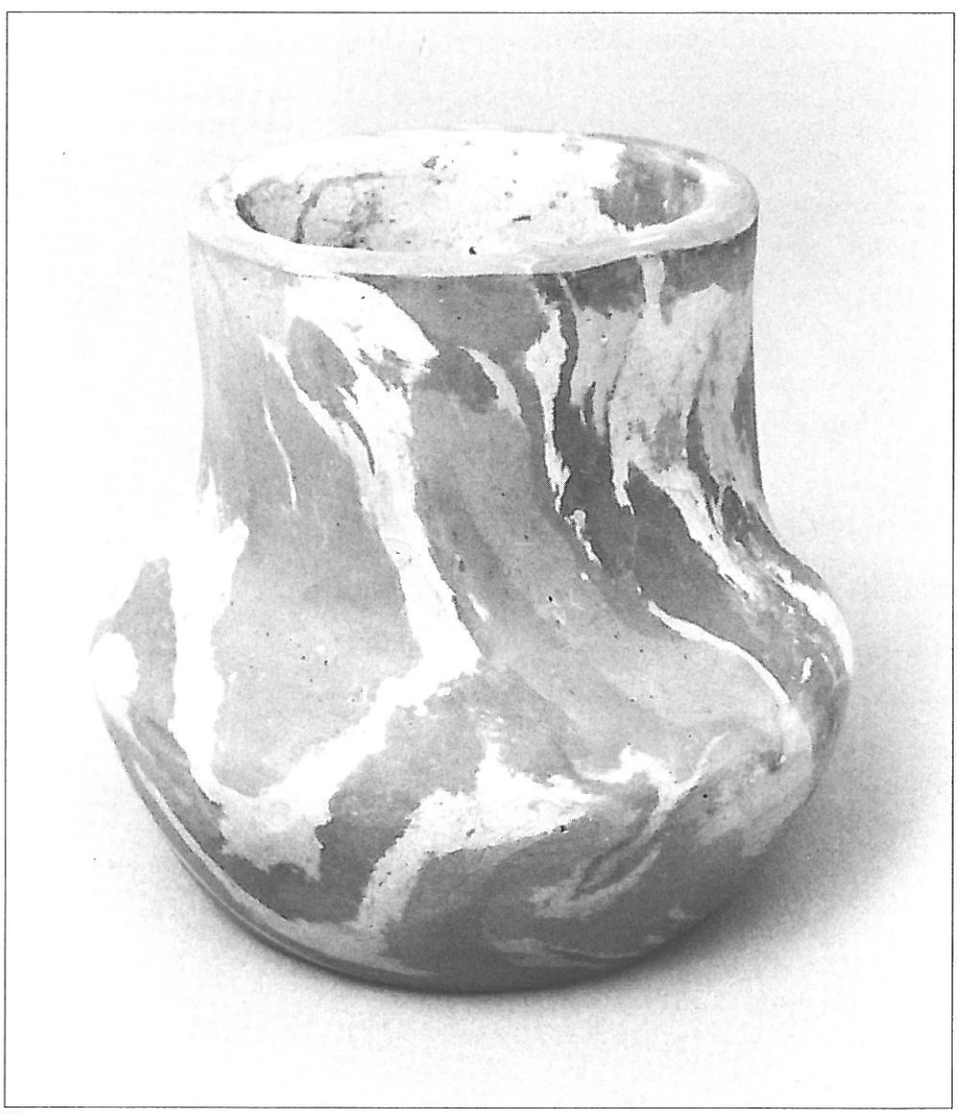

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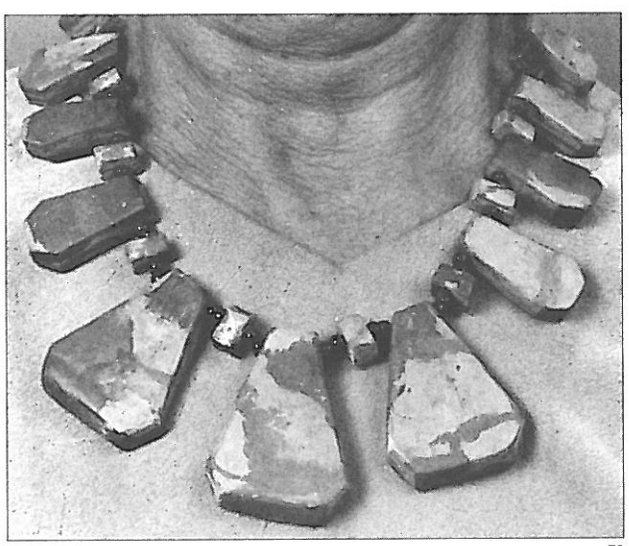

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70. An innovator, Gladys has added clay jewelry to her repertoire. She designs necklaces with multi-colored clay pendants or beads, leather bracelets ornamented with fired clay discs and beaded earrings with droplets of Gay Head clay.

powders the brown peelings to use again. This brown color is a distinctive feature of her work. Gladys signs her pottery with a drawing of a wild cranberry, her Indian name.

In the late 19th century, tourists could purchase a piece of souvenir pottery to help them remember the beauty of the Gay Head cliffs. Although Gay Head pottery is now only rarely sold at the cliffs, Gladys Widdiss and her family keep the tradition alive. Her pottery still evokes Maushop's multi-colored cliffs.

57

REGALIA

71, 72. The Wampanoag Indian Program of Plimoth Plantation has reconstructed 17th century Indian dress. The man's attire includes a breech cloth, leggings, arm muff, woven sash, a native copper breastplate and feathers; the woman's includes a skirt, poncho, and feather cloak. Both wear quilled moccasins, fur robes, pouches and shell ornaments.

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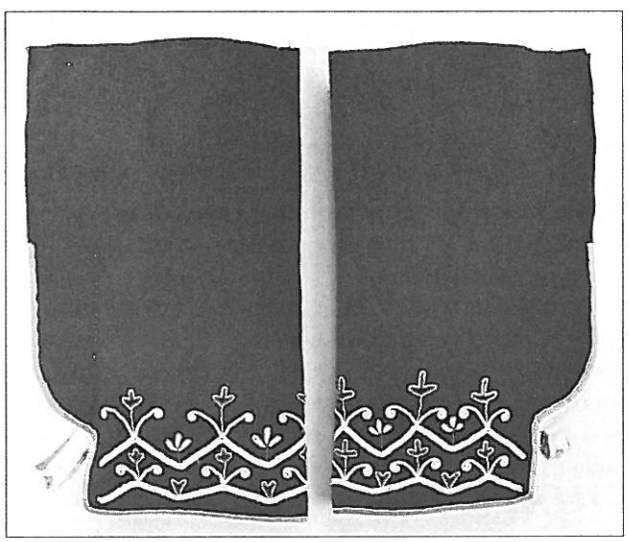
ONCE TRADING BEGAN with the Europeans, New England Indian people who had worn garments of animal skins and woven plant fibers began wearing cloth and wool. Indian people translated their own cuts of clothing into cloth and also adopted European clothing ideas. By the mid-19th century, Indian dress was worn only for formal occasions, and non-Indian clothing was worn everyday. Today, Native Americans refer to this Indian dress as "regalia" and wear it at events where they wish to express their Indian identity. New England regalia is still a combination of traditional elements, imports from other areas of Indian America and non-Indian garments.

Early Dress At the time of contact, New England Indian men wore a breechcloth, a long piece of skin drawn between their legs and tucked under a belt, which created end flaps in both front and back. Their legs were protected with skin leggings attached to the belt with thongs and often held in place by garters wrapped around the knee. Belts and garters were made of leather or woven from plant fibers. In cold weather, men wore a robe over one shoulder and protected their exposed arm with a muff made of an animal pelt.

In addition to a breechcloth and shorter leggings, women also wore a wrap-around skirt folded over a belt. They also wore a longer robe made of more than one skin. Both men and women wore the soft-soled shoes known as moccasins and carried leather pouches or woven fiber bags. Their clothing was probably decorated with painted designs and moosehair or porcupine quill embroidery.

Few, if any, examples of this early clothing have been preserved because contact occurred so early in New England. Members of the Wampanoag Indian Program of Plimoth Plantation have re-created the dress from this time period (Fig.71,72). To design this clothing, staff used early documents, their own oral traditions and personal experimentation with dyes, materials and processes. Their reconstructions suggest the richness and artistry of this early attire.

European Influences European clothing, materials and patterns were rapidly integrated into early New England dress. At first, gifts of clothing were given to chiefs and other dignitaries who wore them as a sign of status. As trade cloth became available, Indian women used it to create the same type of wrapped and folded clothing, such as leggings, skirts and breechcloths, they had originally made of skins. New forms of Indian dress, such as hats and frock coats, were inspired by European clothing patterns.



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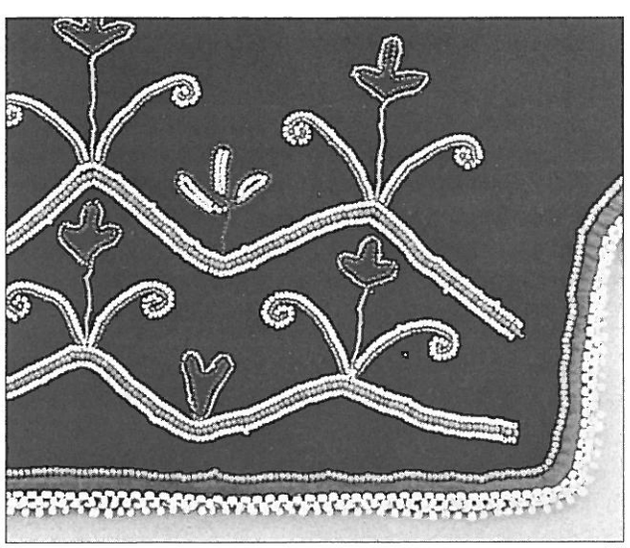

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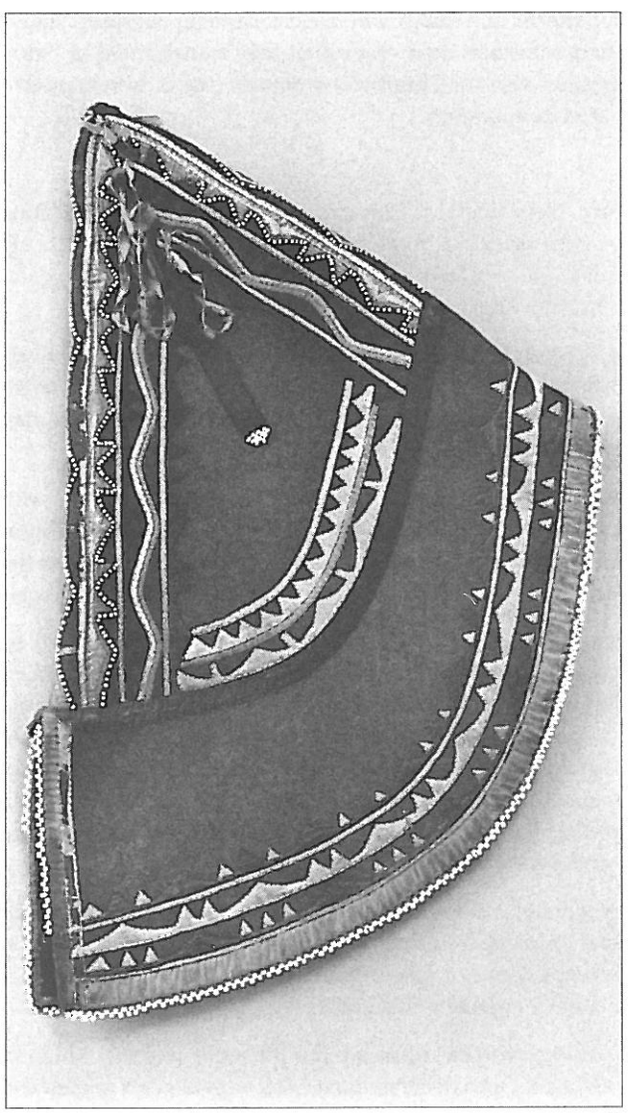
Although cloth was more difficult to care for than leather, it was easier to obtain and prepare. By the 1750's, the transition from skin to cloth clothing was nearly complete. By the 1850's, most Indian clothing was worn only for formal or gala occasions. Cloth clothing for dress occasions was decorated with newer European materials such as glass beads and silk ribbons.

A pair of 19th century broadcloth leggings from Northern New England, now in the collection, provide one example of the transition from skin to cloth clothing (Fig.73). The leggings are made of blue wool and embroidered with glass beads in floral motifs. Although they are made of cloth, their basic pattern replicates the short skin leggings worn by Indian women in pre-contact times. The two rows of embroidery on the legging cuffs suggest the leaf-stem-flower-bud design typical of Penobscot and New England work (Speck:1940:147–48). The tight beadwork and elegant designs indicate that the leggings were embroidered by a fine artist (Fig.74).

Floral motifs, such as those on the leggings, may have evolved from a combination of European designs and indigenous double-curve motifs. Whatever their origin, they became Indian in meaning. In the early 20th century, some older Penobscot women recalled that floral designs once referred to the healing properties of plants and herbs and provided the wearer with spiritual protection (Speck:1940:158–159).

A Penobscot woman's cap demonstrates another aspect of the coming together of European ideas and Indian creativity: the use of European clothing as a departure point for new forms of Indian dress (Fig.75). By the early 19th century, Malecite and Micmac women in Canada, as well as Penobscot and Passamaquoddy women in Maine, were wearing a peaked cap or hood made of two pieces of broadcloth, sewn together with silk ribbons. Apparently unknown in pre-contact times, the cut of this particular hat seems to have been inspired by a French trade cap (Whitehead:1980:20). Once created, this peaked cap became an essential part of a married woman's outfit in Northern New England.

The museum's Penobscot cap is made of red "annuity" cloth decorated with fine ribbon appliqué and edged with tiny white beads. In Maine, red and blue broadcloth, like that used for the hat, is referred to as "annuity cloth" because it was issued semi-annually to each Indian family as part of the state's treaty obligations (Eckstorm:1932:36). The layout and patterning of the silk ribbons may derive from the ornamental borders on clothing that were once made with paint or moosehair embroidery.



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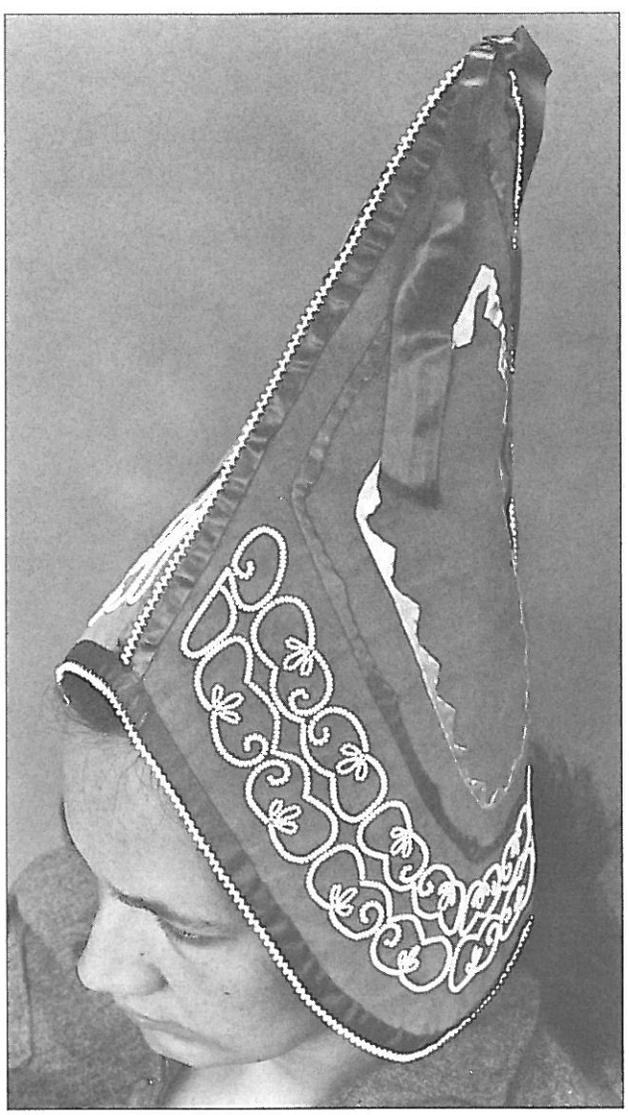
73, 74. Using European trade cloth, Indian people transformed leather clothing patterns into cloth. These 19th century broadcloth leggings resemble earlier skin ones. Beaded embroidery has replaced painted and quilled decoration.

75. The cut of this 19th century Penobscot woman's hat may have been inspired by a French trade cap.

76. Andrea Bear, Malecite, designed this contemporary woman's cap. Using beadworking skills she learned while living with the Slaveys, Andrea stitched Malecite-style double-curve motifs.



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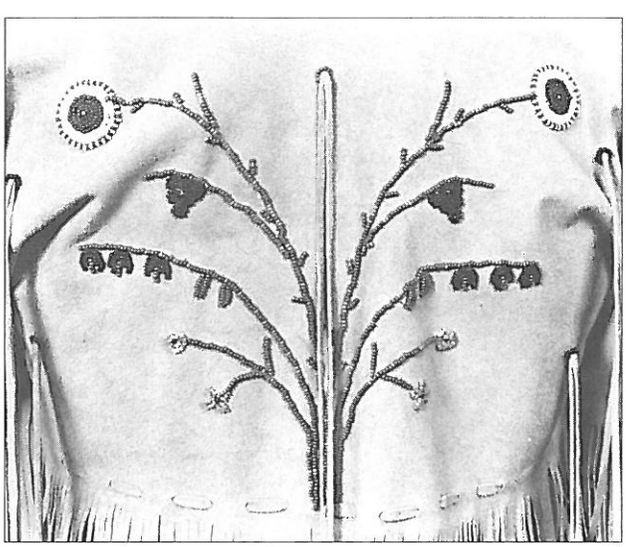
77, 78. Today, people wear casual clothes for everyday activities and Indian dress or "regalia" when they wish to proclaim their Indian identity. Some women wear a long, fringed leather dress, based on a Western Indian pattern. Gladys Widdiss models the example she designed for the museum. Like her own dress, the back is embroidered with plants and flowers that grow on Martha's Vineyard, her home.



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Although non-Indian materials, patterns and ideas were used for Indian clothing, Native Americans so fully integrated them into their own vision that they transformed or "indianized" them. Both the cloth leggings and the Penobscot woman's cap demonstrate this "indianization" of non-native materials and ideas.

Regalia In the late 19th century, New England Indian people began to wear clothing based on Western Indian designs, such as feather bonnets; fringed, leather shirts; and long, leather dresses. The acceptance of these well-known forms of Indian dress seems to coincide with the growth of tourism in New England.

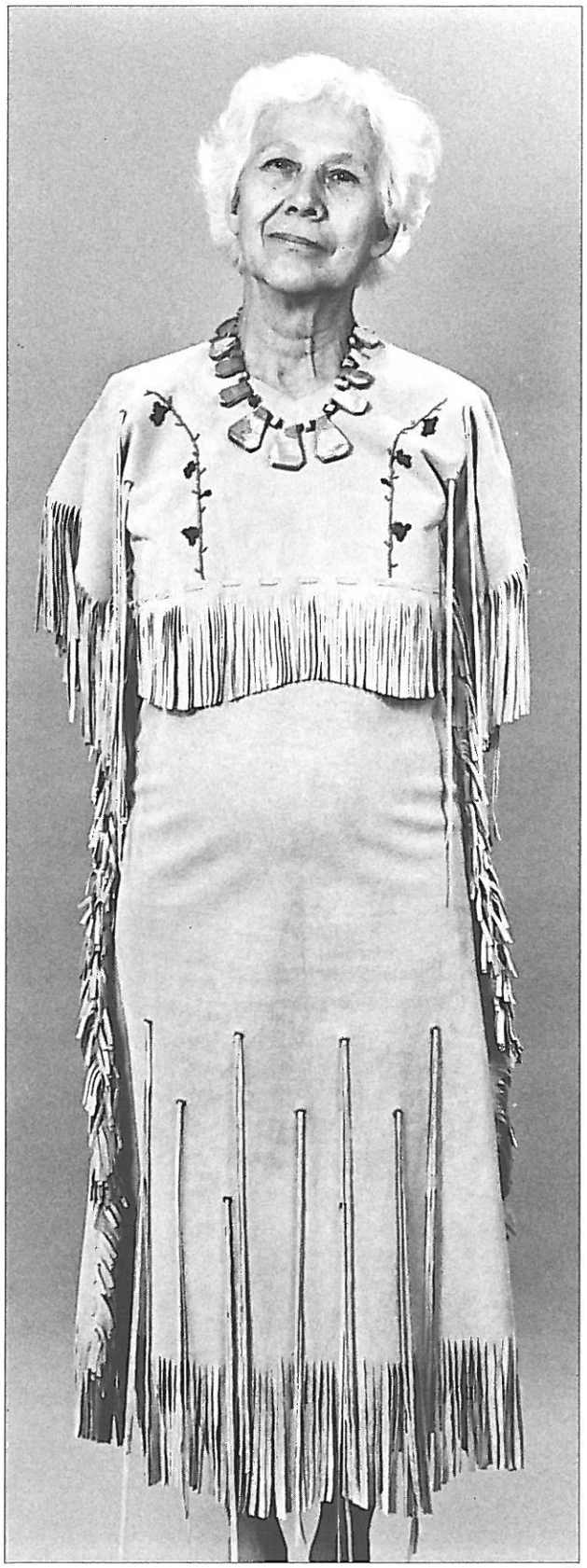
The feather bonnet, for example, was not originally part of New England attire. Its appearance at the turn of the century suggests that Native American people needed an Indian symbol that tourists would recognize (Fig.3). Acknowledging the tourist stereotype, Indian men began wearing the Plains-style feather bonnet.

Today, Native Americans in New England participate in two worlds. When they deal with non-Indian society, they dress as the occasion demands. The people continue to wear Indian dress for their Pow Wows, important community gatherings and for events in the non-Indian world where they wish to assert and be identified with their Indian heritage.

One example of contemporary regalia is the woman's cap or hood. Once also worn by Penobscot and Passamaquoddy women in Northern New England, it is enjoying a limited revival on the Tobique reservation in New Brunswick, Canada. Andrea Bear, who lives at Tobique, created a contemporary Malecite cap of red velveteen, embroidered with elaborate double curve motifs and ribbon appliqué (Fig.76). Andrea learned the beading technique of the Slaveys, an Athapascan people, while living in Northern Alberta (Bear:1977:pc). When she returned to the Malecite reserve, she used her newly-acquired skills to re-create the traditional double-curve motifs of her own people that had been "in her head."

In Southern New England, many women will wear a long, fringed dress made of leather or cloth as part of their regalia. Based on Western Indian patterns, this dress may be plain or embellished with beadwork, cloth appliques or painted designs. A dance shawl (another import), moccasins and jewelry usually complete this outfit.

Gladys Widdiss cut and laced a long, fringed dress for the museum (Fig.78). Made of leather, she sewed it together with lacing, and decorated the back with beaded grapes and



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wild flowers from Martha's Vineyard (Fig.77). Her own leather dress also includes beaded wild cranberries, to symbolize her Indian name.

Gladys modifies the basic dress pattern with several personal touches. To leave a space for necklaces, she does not bead the center front of the dress. She makes the dress in two pieces, "so it will be cooler and easier to put on" (Widdiss:1986:pc). She also makes the fringes extra long so they move when she walks.

Some Indian people create regalia by adding jewelry and beaded headbands to their everyday clothing. A few New Englanders still wear the leather shirts, feather bonnets and bustles inspired by Plains Indian dress.

Most Indian men and women choose ribbon shirts as an essential part of their contemporary regalia. Made of printed fabrics and ornamented with long, colorful ribbons, these shirts are most often worn with jeans, jewelry and moccasins. A woven wool sash or belt may also be part of this outfit.

Ribbon shirts provide another example of the fusion of Indian and non-Indian clothing ideas. Some form of leather shirt, made of two matched pieces of skin, with or without sleeves, was once worn throughout much of North America. The loosely-fitted ribbon shirt follows this native pattern. Cuffs, a vertical front opening and ribbons derive from European ideas and materials. In the late 19th century, Native Americans in the Midwest began wearing cloth shirts decorated with beads and ribbons. From there, the style spread to other parts of Indian America (Conn:1974:67-71).

Suzanne Fox, a Pennacook Indian woman originally from Vermont, created a man's and a woman's ribbon shirt for the collection. She included the sash and jacket that she would wear at a Pow Wow, and the jewelry and ornaments she would like to wear if she had a complete, color-coordinated outfit (Figs.79–81).

Suzanne learned to make ribbon shirts from a Dakota friend who once stayed with her. As Suzanne explained, "if someone comes to your house and you give them a place to stay, then they'll share with you whatever they have, whether it's a song, a dance, beadwork or washing the dishes" (Fox:pc:1977). She feels that ribbon shirts have become popular because the ribbons, like feathers and fringes, move back and forth as a person dances. Suzanne uses calico fabrics for her ribbon shirts, carefully matching ribbons, beads and thread to the colors in the fabrics. Suzanne decorates the collar, cuffs and bottom edge of her shirts with beadwork.

79, 80. Many New England people wear "ribbon" shirts, imported from the Indian Midwest, as an important part of their regalia. Suzanne Fox, Pennacook, designed a man's and woman's shirt with matching sashes and ornaments. Modeled by Melvin Coombs, Wampanoag, the man's outfit includes a blue calico ribbon shirt, an abalone and hair-pipe choker, a loom-beaded bracelet and a hair feather with peyote stitch handle.

81. Linda Jeffers Coombs models the woman's ribbon shirt.

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Using a technique known as "finger weaving", Suzanne also wove two sashes to match the ribbon shirts (Fig.82). Finger weaving is an ancient process known in many parts of the world. To produce it, a person weaves with only one set of threads, rather than a separate warp and weft, and works with their fingers rather than a loom. Most scholars agree that finger braiding predates European contact (Brasser:1976:39).

Suzanne taught herself the finger weaving technique, since "I couldn't find anyone to teach me. I worked and worked and finally got the hang of it." Although made of acrylic yarn, Suzanne's sashes are reminiscent of the wide fringed sashes, woven of wool, that became part of Northeastern Indian attire in the 19th century.

Suzanne also included her own jacket as an important part of this regalia outfit. Using her beadworking skills, she indianized an ordinary denim jacket by decorating the cuffs, collar and bottom edges of the jacket with beads. Commercially available Indian pins and patches decorate the sleeves (front cover). To express her personal and political identity, Suzanne appliquéd a red felt map of New England (back cover) and the letters U.A.I.N.E. on the back of the jacket. The letters stand for United American Indian of New England, a political organization.

From European contact to the present, Indian dress in New England has combined Indian and European clothing ideas. Contemporary regalia continues to integrate and "indianize" fabric, dress and shirt patterns, ribbons, beads and even ready-made clothing from non-Indian society and other Indian nations.

82. Suzanne taught herself to weave the traditional finger-woven sashes that are sometimes worn with regalia. As Suzanne says, "We like to wear Indian clothes. It helps us remember who we are and we are proud."

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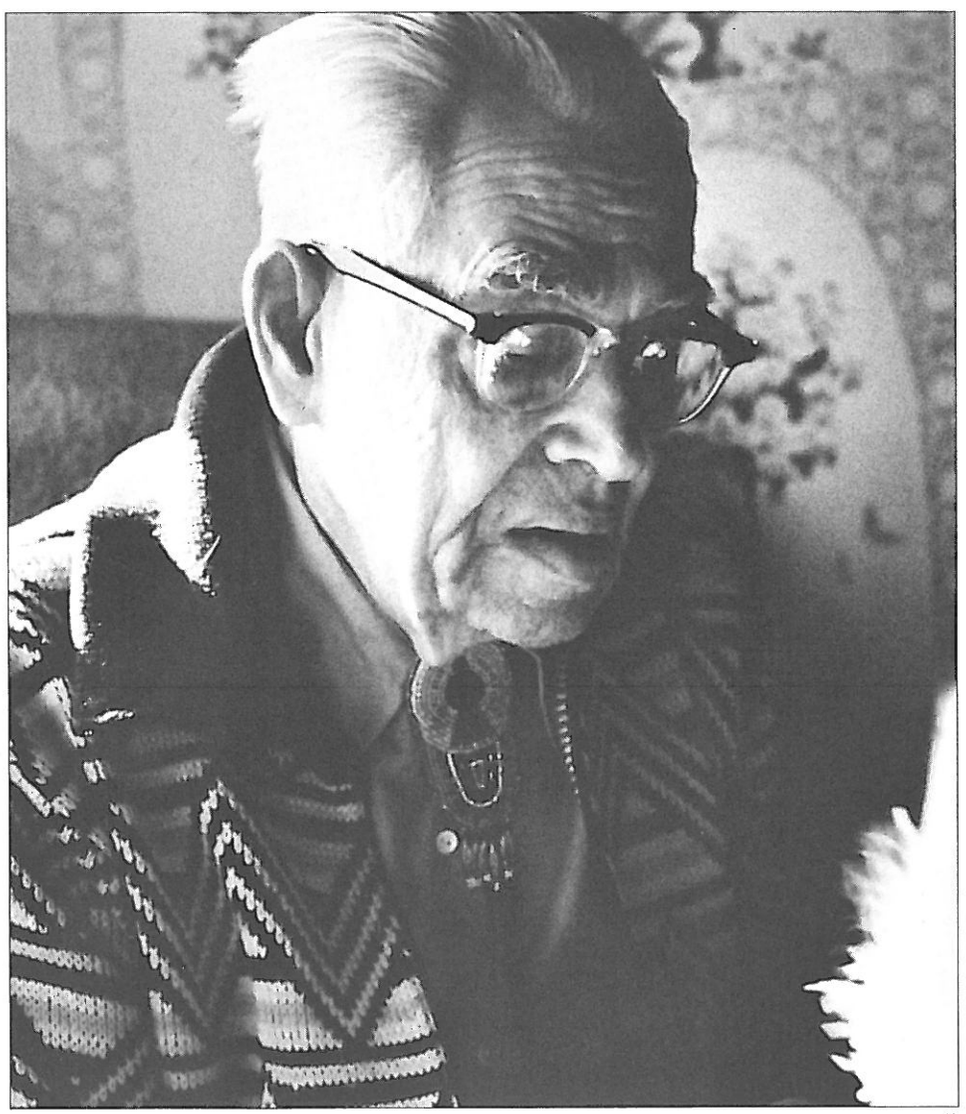
JEWELRY



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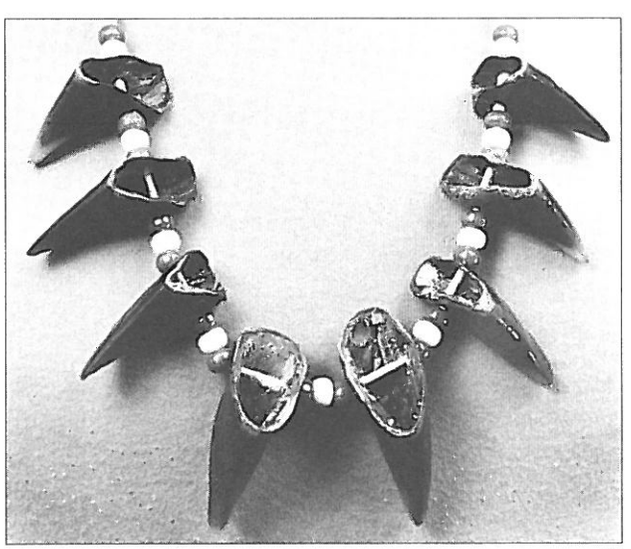
83. New England Indian people have always incorporated organic materials such as claws, porcupine quills and deer hooves into their ornaments. Len Bayrd, Narragansett, fashions necklaces from deer hooves and dew claws brought to him by deer hunters.

84. After cleaning and drilling each hoof, Len strings it so that the curve of the hoof flows towards the necklace center.



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BEFORE CONTACT, INDIAN PEOPLES IN NEW ENGLAND wore a rich array of ornaments made of natural materials. Many of these ornaments were symbolic as well as decorative, and indicated a person's status, tribal identity or relationship with a spirit protector. Once trading began with the Europeans, ornaments made with metal tools and new materials, such as glass beads and silver, were added to personal attire. Extensive trade networks, usually based on pre-contact routes, spread these new ornaments throughout New England. Today, Indian jewelry continues to be a mix of old and new, combining designs and technology from other sources with traditions from Indian New England.

The selection of organic materials for ornament forms an unbroken tradition from pre-contact times to the 20th century. Originally, New England Indians wore eagle, turkey and hawk feathers in their hair. Bear teeth and claws; deer hooves and antlers; eagle claws and bird bones; seeds; and shell, stone and bone beads were strung into ornaments and attached to clothing (Figs.71,72). Today, New England Indian people continue to integrate these same materials into their contemporary jewelry.

Deer Hoof Jewelry Deer hoof jewelry provides an example of this ongoing tradition. Until the end of the 19th century, deer hoof, animal claw and antler necklaces were worn as ornament and to demonstrate a person's success as a hunter (Speck:1940:153). The wearing of such necklaces may also have indicated a person's special relationship with a spirit protector or clan totem (Speck:1940:154). Today, even though such necklaces are made for sale as well as for personal use, Indian people appreciate their significance and acknowledge the tie that exists between themselves and the natural world.

Len Bayrd (Fig.83), Narragansett, makes jewelry from recycled deer parts brought to him by deer hunters. In addition to antler tip necklaces, he creates necklaces with toes from the hoof and dew claws from the hind leg of the deer. Len taught himself to prepare the hooves "just by doing it" (Bayrd:1976:pc). After sawing off the hooves and claws from the deer's leg, he boils them. Then he pulls the bone out, trims, dries and cleans them out because "they're full of gunk." Finally, Len drills a hole in each one.

Stringing deer hoof jewelry requires careful planning. A deer's hoof has two toes, one curves inward from the left, the other from the right. The direction of the curve must be considered when designing a necklace. Len always arranges the hooves so that all the toes curve inward towards the center (Fig.84). He uses turkey neck bones or beads as spacers between the hooves.

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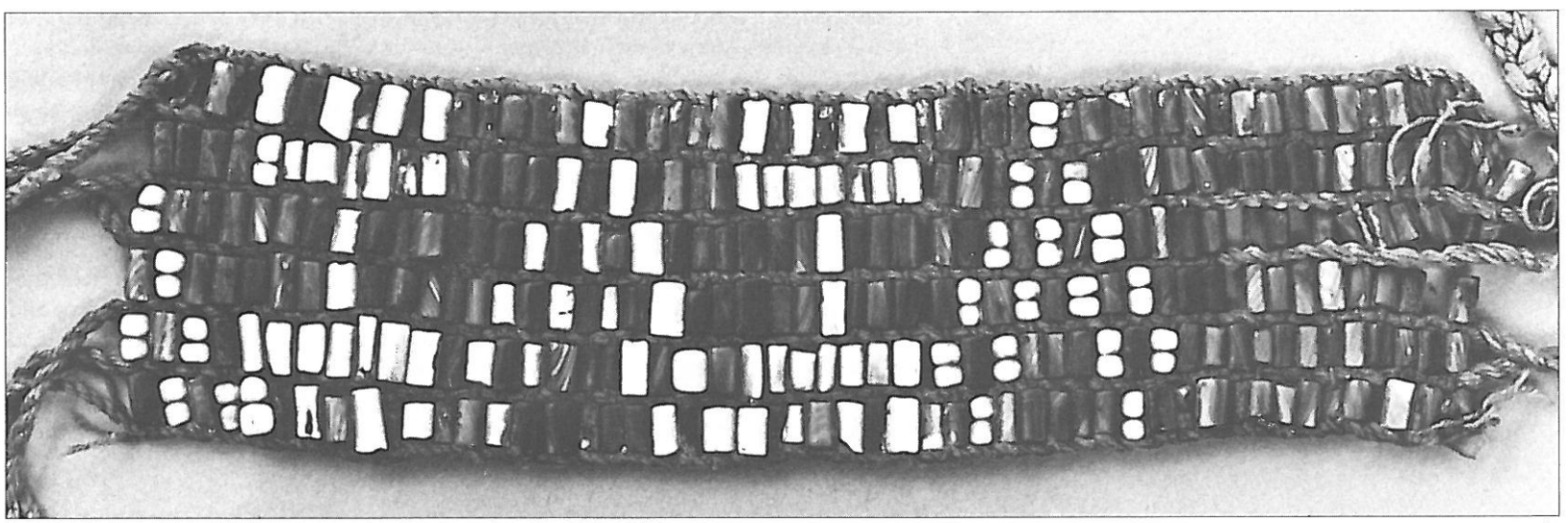

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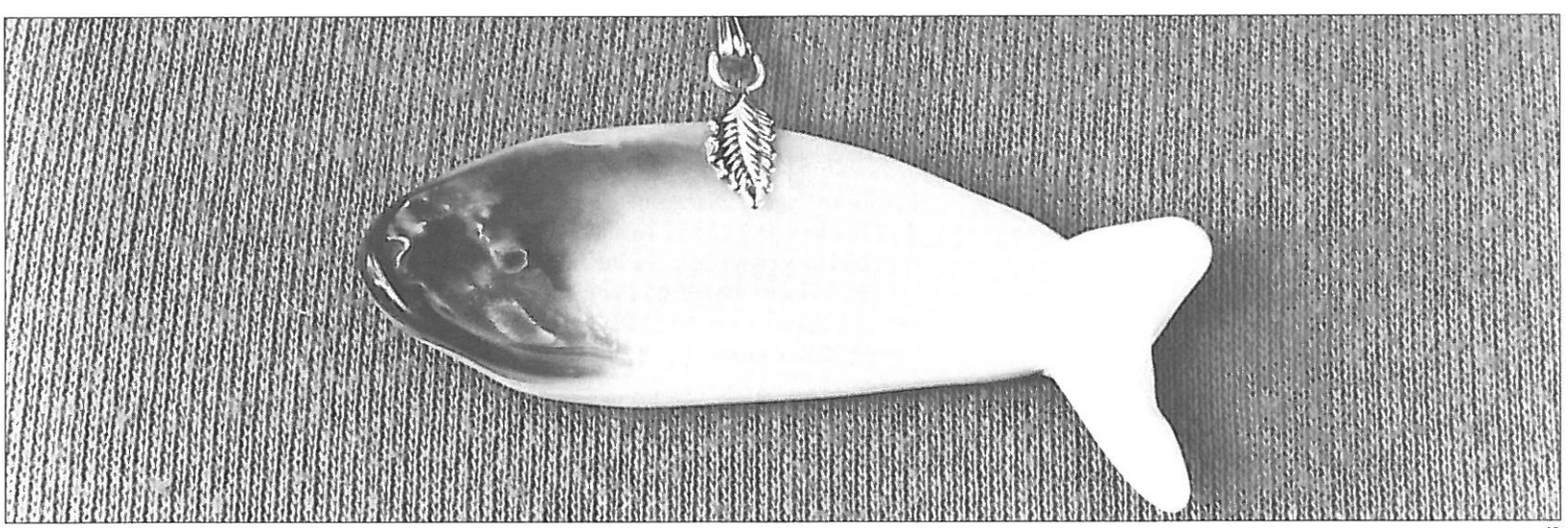

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85. People have also always selected shells for ornaments. Ninigret I [or II], a 17th century Narragansett leader, wears a necklace with a large shell disc and several small whole shells. Painting detail.

86. Tubular quahog shell beads, known as wampum, were woven into belts, headdresses and bandoliers. This 19th century Passamaquoddy collar may once have been part of a longer belt. The fragment of a third wigwam on one end of the collar and glass bead repairs suggest attempts to preserve this special heirloom.

87. In the 1970's, Carol Lopez began using quahog shell to make "wampum" jewelry. For this pendant, Carol used the natural coloring and texture of the shell to suggest the fish head. It was cut with a jigsaw and polished in a rock tumbler.

Len taught himself to make hoof jewelry and also learned native skills from Berry Snow, his Narragansett mother. Years ago, a curator at the Peabody Museum of Harvard allowed Len to study the Indian collections. As Len explains, "He let me go in and check all the stuff. I learned a lot from that." Len, a retired postman, sells deer hoof necklaces as well as feather bonnets, embroidered medallions and wood carvings he has made at his trading post in Wakefield, Massachusetts.

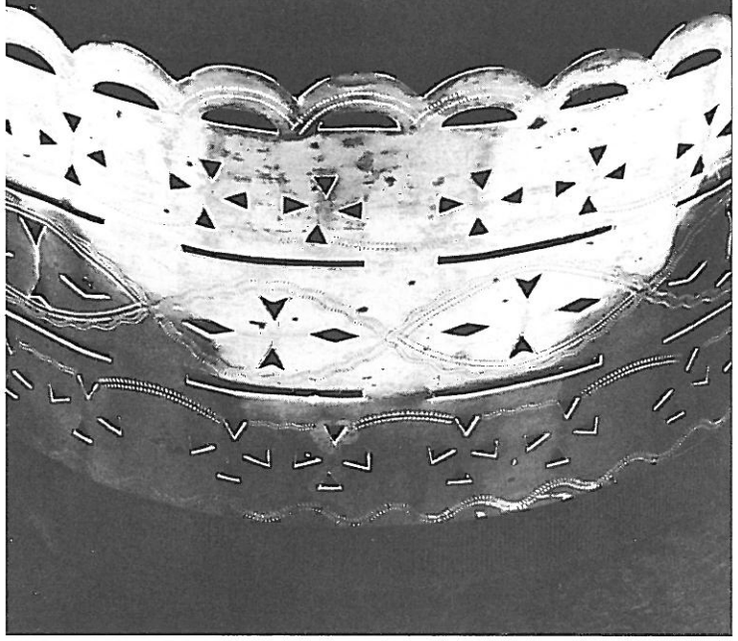
Shell Ornaments The use of shell, another natural material, extends from early times to the present. Before European contact, disc beads, made from sea shells, were worn as necklaces, earrings and bracelets and sewn into embroidery (Willoughby:1905:507).

The tubular, purple and white shell beads commonly referred to as "wampum" were probably not made until Indian people traded with European explorers for metal drills. Once such tools became available, purple beads made from the colored edges of the quahog shell and white beads made from the central core of the periwinkle were strung into strands and woven into collars, headdresses and belts. Weavers used one color to create designs, and the other for background.

In the early 17th century, only sachems and other special persons (Fig.85) wore wampum as ornament (Bradford:1856:139). Philip, the Wampanoag leader, owned at least three wide bands. He wore one as a headdress, another across his chest and the third as a belt. Designs suggesting bird, beasts, two flags and a star were woven into his wampum ornaments (Church:1716:170).

Wampum belts also had political and ceremonial uses. They were presented or exchanged as sacred pledges to record events such as treaties and alliances. The designs woven into such belts often symbolized a particular exchange and served as its permanent record (Speck:1940:197–201).

Wampum was worn as ornament until the early 20th century. Triangles woven into a 19th century Passamaquoddy wampum collar (Fig.86) may represent conical wigwams and refer to local or tribal groups (Speck:1940:201). This collar may once have been part of a longer belt. A fragment of a third triangle appears on one end of the collar. Several repairs have been made with "glass wampum", available in quantity even after shell beads were not. The attempts to preserve this collar suggest the cultural importance Native Americans assigned to wampum.



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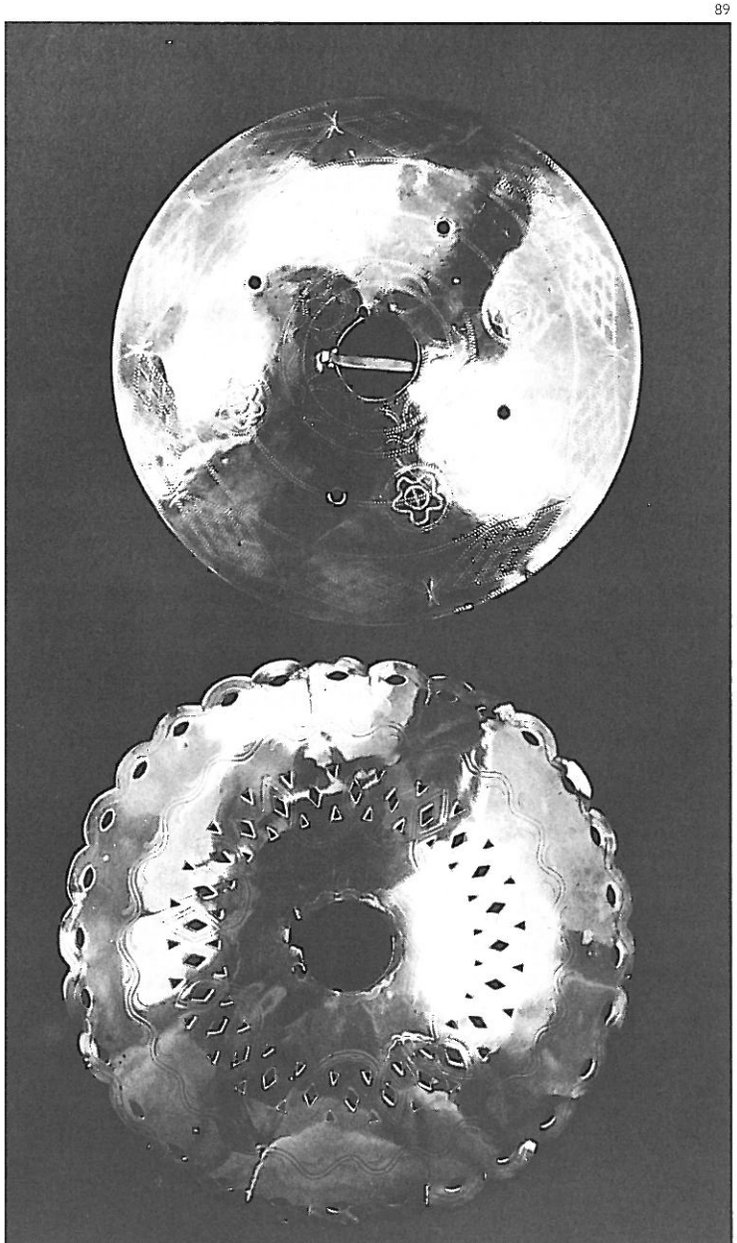


Today, in the late 20th century, Native Americans value wampum as an important heirloom, even though they rarely create it. In Southern New England, the actual making of wampum was discontinued long ago. Some Wampanoag people have, however, combined modern technology and quahog shells to create jewelry that is still tied to the original tradition.

In the 1970's, Wampanoag Carol Lopez decided to use fragments of quahog shells, which she found along the Mashpee shoreline, to make jewelry as her ancestors had (Lopez:1977:pc). Carol worked with found fragments or shapes that she cut from the whole shell. Carol placed her cardboard pattern on the quahog shell so that the natural configurations of purple and white would appear in her finished pieces (Fig.87). After some experimentation, Carol discovered that she could polish the pieces in a rock tumbler. She added manufactured metal findings to transform the shell pieces into earrings, necklaces, tie tacks and rings. At present, Carol is not making "wampum" jewelry.

Silver Ornaments Beginning in the 17th century, organic materials were worn together with quantities of new ornaments such as silver and glass beads.

Two of the earliest forms of silver jewelry offered to Native Americans by the colonists were peace medals and silver crescents known as gorgets. Presented to formalize alliances, Indian chiefs accepted and wore these silver offerings as status symbols as well as jewelry (Fredrickson:1980:23).

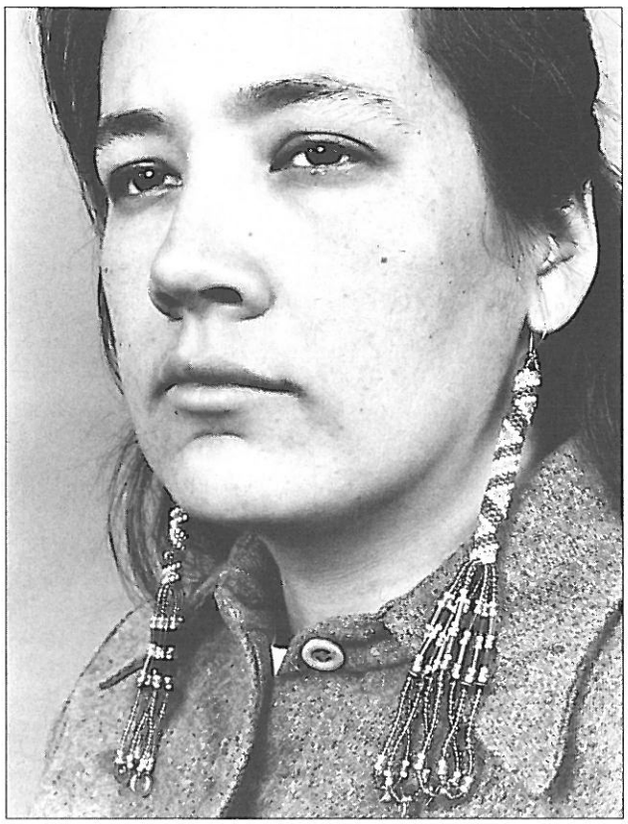
The popularity of this early silver led to the introduction and distribution of other forms of European silver. Brooches, pins, armbands, hatbands and bracelets were exchanged as trade goods. Since silver, like wampum, could be exchanged for furs, the quantity of silver that a man and his family wore was probably equated to his success as a hunter and provider.

When European silversmiths could not meet the demand for trade silver, colonial silversmiths also began to produce these ornaments (Fredrickson:1980:33). Throughout the 19th century, Iroquois silversmiths created their own silver, inspired by these European forms (Frederickson:1980:67).

In New England, as elsewhere, men wore armbands and medals; women wore many brooches at the same time, attached to the front of a shirt, the hem of a skirt, or as a series of necklaces (Fig.90). The most popular brooches were round, slightly convex, with a hole in the center, crossed by a pin (Fig.89). Brooches were attached by pulling a portion of cloth

88, 89. Silver ornaments were first offered as trade goods in the 18th century. The museum's 19th century collection of Passamaquoddy hat bands, brooches and pendants is embellished with open work as well as incised designs.

90. Men adorned themselves with arm bands and gorgets. Like Passamaquoddy Mary Mitchell, women fastened many brooches to their clothing, wore silver pendants, and ornamented their beaver hats with silver bands.



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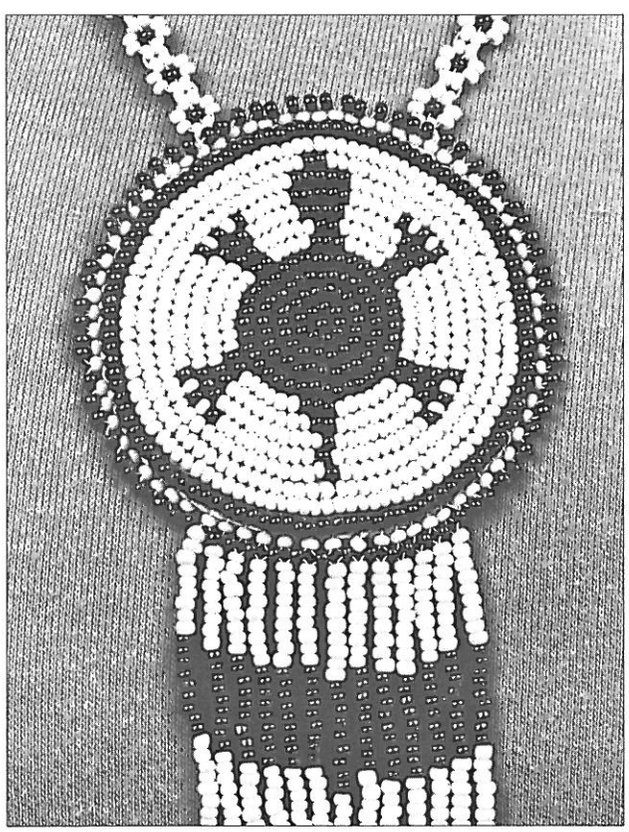

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up through the hole and fastening it. The surface of the brooches were decorated with stamped designs, etchings and openwork. These silver brooches remained popular throughout the 19th century.

Hatbands, sometimes referred to as crowns, were also fashionable (Fig.88). Penobscot and Passamaquoddy women set the style by ornamenting a man's hat with a silver hatband and great tufts of ostrich plumes (Eckstorm:1932:69-70).

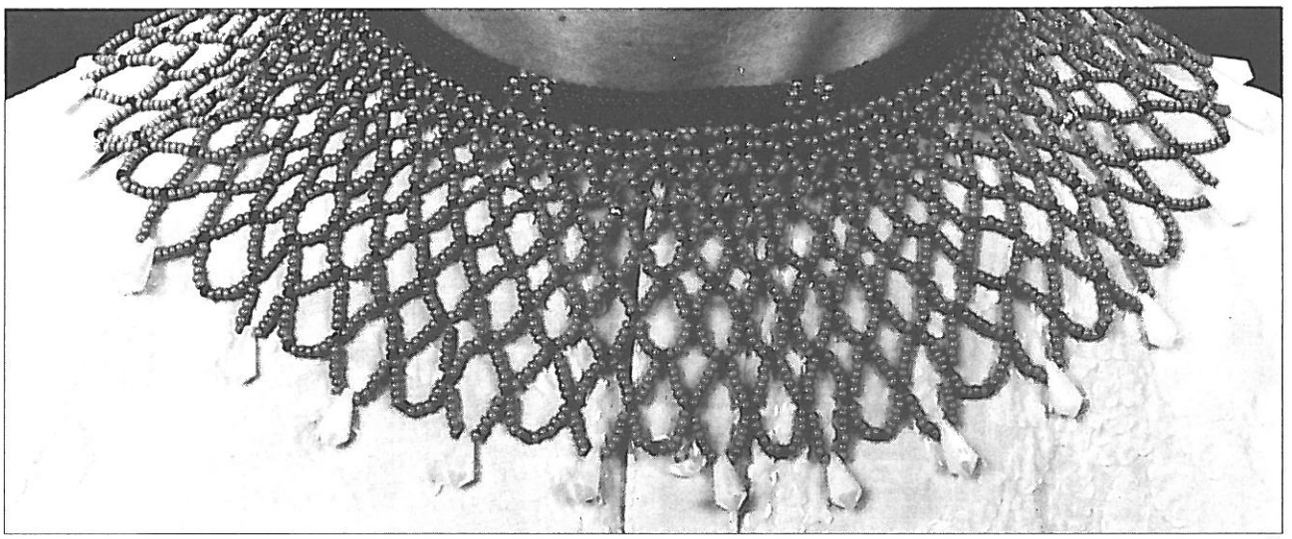
A set of silver brooches, pendants and hatbands now in the collection was acquired in 1885 by W. Wallace Brown, the last Passamaquoddy Indian agent. Since New England Indian people were not silversmiths, all such ornaments were received in trade or as gifts (Eckstorm:1932:193). As the supply of silver ornaments dwindled, they became treasured heirlooms passed from one generation to the next (Eckstorm:1932:70).

Today, Iroquois artists are again creating silver jewelry. On occasion, this is sold at New England Pow Wows and then worn with New England regalia.

Glass Beads Glass beads, another new non-Indian material, were also transformed into ornaments. Manufactured in Italy, Czechoslovakia and other parts of Europe, glass beads were first exchanged as trade goods in the 17th century. Requiring less preparation than natural materials like porcupine quills or shell, stone or bone beads, they also offered greater freedom of design and a wider range of permanent, non-fading colors.

Today, Indian people in New England create beaded jewelry for their own use and for sale. They work with a wide variety of bead types and colors, alone or combined with other natural and man-made materials. They string and weave beads into necklaces, medallions, earrings, collars, hair ties, barrettes, bola ties and feather holders. This jewelry is similar to ornaments worn across Indian America. Artists use designs and stitches borrowed from other sources as well as their own New England motifs.

Especially at Pow Wows and other Indian events, many women wear beaded earrings. Beadworkers often choose the "peyote" stitch, borrowed from Plains Indian people, to create long drop earrings. Linda Jeffers Coombs, a Wampanoag woman who currently teaches at the museum, is known for her finely-crafted beadwork. Linda uses the peyote stitch with its staggered rows of beads to create zigzag patterns in rope necklaces and long tubes for drop earrings. Like all of her work, a pair of earrings in the collection is composed of a carefully controlled mix of bead types, sizes and colors (Fig.91).



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91. Glass beads, introduced in the 17th century, have become an integral part of Indian jewelry. Linda Coombs models a pair of her long, beaded earrings, sewn with the "peyote stitch," a Western Indian import.

92. Women and men wear medallions. Carol Lopez learned to bead this turtle medallion in a class sponsored by the Mashpee tribe.

93. Alice Lopez combined a "peyote stitch" rope with expanding tiers of the net stitch to design this beaded collar.

Linda is knowledgeable about the origins and types of beads and has an extensive collection from which she draws when working. She often purchases necklaces made of glass, crystal and metal beads at flea markets; takes the necklaces apart and stores the beads for later use in her own creations.

Native American people also create elaborately-beaded necklaces to wear as regalia and sell as jewelry. In 1984, on American Indian Day, Wampanoag Alice Lopez sold a beautifully designed collar (Fig.93) to the museum. Although it works as a unified whole, this necklace is really composed of three distinct ideas. An elaborate series of tiers, made with the net stitch, is attached to a rounded, fully-beaded rope created with the peyote stitch. The necklace ends dramatically in a series of white, tear-drop beads.

When Alice was a teenager, her mother Carol encouraged her efforts at beadwork by providing both a workspace and supplies (Lopez:1977:pc). Now Alice and Linda Jeffers Coombs often share a table at a Pow Wow. She also recycles beads for her own use.

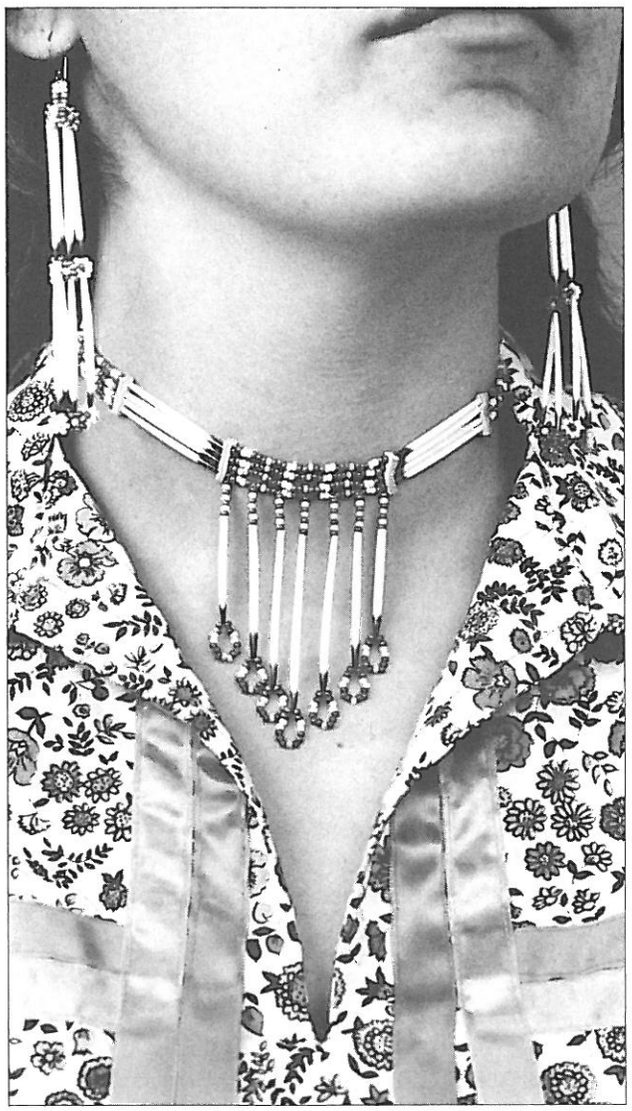
Beaded medallions are also often worn with regalia. Rather than being strung, the beads on a medallion are stitched, one at a time, onto a leather surface. Carol Lopez learned to bead medallions in a class sponsored by the Mashpee tribe. A "turtle" medallion hung on a "daisy chain" necklace was her first effort (Fig.92).

The daisy chain stitch with its tiny, four-sided flowers seems to have originated among non-Indians (Dockstader:1986:pc). Although making such chains was once considered a "proper" pastime for young Victorian ladies (Malonson:1976:pc), daisy chains are now used for Indian necklaces and bracelets.

In addition to hand-strung and stitched beadwork, people also weave beads into strips on a loom. These beaded strips are then used for bracelets, belts, barrettes and decorative clothing appliqués.

Suzanne Fox made two loom-beaded bracelets for the museum's regalia. One matches the man's shirt and sash, the other matches the woman's. For the man's bracelet, Suzanne used strong colors and geometric forms similar to those on traditional, Plains Indian work (Fig.95). For the woman's, she used softer colors and floral motifs reminiscent of designs created by Indian people from the Great Lakes area (Fig 96).

Many Indian artists mix beads with other materials. Suzanne, for example, combines porcupine quills with beads to create earrings and chokers. Quills are hollow and can be strung



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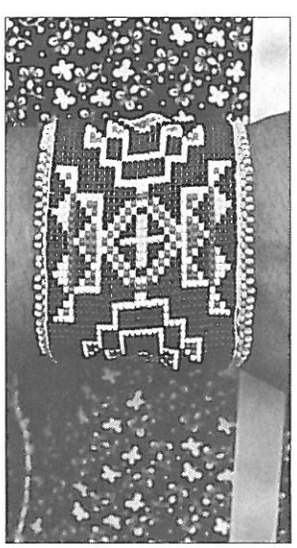

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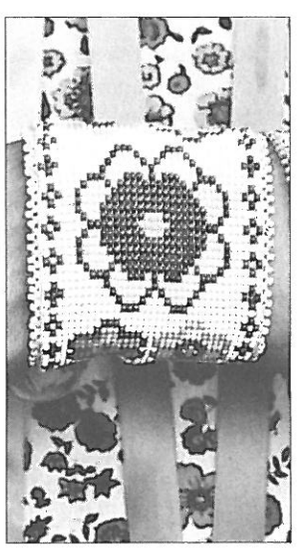

96

94. Artists often mix beads with other materials. In this matching choker and earring set, Suzanne Fox has combined glass beads with strung porcupine quills.

95, 96. People weave beads into strips on a loom to make jewelry. Suzanne loom-beaded these two bracelets to match the man's and woman's ribbon shirts. She used geometric motifs, inspired by Plains Indian designs, for the man's bracelet, and floral motifs, more typical of Great Lakes work, for the woman's.

like beads. Suzanne gathers her own quills, and then washes, dries and sorts them into similar lengths and colors. For her, "the hardest part is finding the dead porcupine" (Fox:1977:pc).

Suzanne strung a pair of quilled earrings and a choker to match the woman's ribbon shirt (Fig.94). She selects large quills for earrings and leaves a little bit of brown on the tip "so people will know they're quills." Long porcupine dangles, tipped with beads, focus attention on the choker center.

Quilled and beaded earrings and chokers, like Suzanne's, continue to have special meaning for Native Americans. As Suzanne explains, "the spirits of the plants and animals are still there. When we wear them, they become part of us."

Indian jewelry is an adaptable and flourishing art form. It successfully integrates natural materials and motifs from Indian New England with materials, stitches and design motifs from mainstream America and other parts of Indian America.

77

REFERENCES AND OBJECTS IN THE COLLECTION

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In these essays, community memories and personal reminiscences have been as important as the printed word. I would like to thank the following Indian and non-Indian New England and New Brunswick people for sharing so much information with me.

William Altvater
Passamaquoddy
Pleasant Point, Maine
March 1977, September 1986

Len Bayrd
Narragansett
Wakefield, Massachusetts
March 1977, April 1986

Josephine Bailey
Passamaquoddy
Pleasant Point, Maine
May 1977

Andrea Bear
Malecite
Boston, Massachusetts
Spring 1977, September 1986

Edna Becker
Penobscot
Indian Island, Maine
September 1976, August 1986

Mary Creighton
Passamaquoddy
Somerville, Massachusetts
March 1977

Eunice Crowley
Penobscot
Indian Island, Maine
May 1985

Charles Eaton, III
Former resident Princeton, Maine
Boston, Massachusetts
May 1984

Suzanne Fox
Pennacook
Brookline, Massachusetts
May 1977

David Francis
Passamaquoddy
Tribal Linguist
Pleasant Point, Maine
May 1984

John Francis
Passamaquoddy
Somerville, Massachusetts
May 1976, May 1986

Elizabeth Lank
Welschpool Librarian, Campobello Resident
Campobello Island, New Brunswick
May 1984

Carol Lopez
Mashpee Wampanoag
Mashpee, Massachusetts
May 1977, July 1986

Minnie Malonson
Gay Head Wampanoag
Wayland, Massachusetts
March 1977

Cecile Mathews
Campobello resident
Campobello Island, New Brunswick
May 1984

Carol Means
Daughter of Mabel Clapp
Boston, Massachusetts
November 1977, May 1984

Stanley Neptune
Penobscot
Indian Island, Maine
May 1985

Wayne Newell
Passamaquoddy
Peter Dana Point, Maine
April 1971

Bruce Poolaw
Kiowa
Indian Island, Maine
July 1962

Leslie Ranco
Penobscot
Wells, Maine
October 1983, August 1984

Madeline Shay
Penobscot
Indian Island, Maine
May 1985

Fred Tomah
Passamaquoddy
Tomah Joseph's grandson
Peter Dana Point, Maine
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Gladys Widdiss
Gay Head Wampanoag
Boston, Massachusetts
March 1977, April 1986, July 1986

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OBJECTS IN THE COLLECTION

Whenever possible, objects are listed in order of their mention in the text.

ROOT CLUBS

Ball-headed club
Wood, carved head: snake holding ball in mouth; handle: rattlers; 17th c. reconstruction
Handle: 24″l; *ball:* 2½″
Tony Pollard [Nanepashemet], Wampanoag, 1984
Temp. 79

Root club
Birch, tips peeled but not carved, chip carving on handle
Handle: 22″l; *root:* 8″w
New England, late 19th?
INM 1445

Root club
Birch, no carvings, handle and roots peeled
Handle: 24″l; *root:* 7½″w
New England? late 19th?
INM XX 98

Root club
Birch, carved root mass: human face, wolf; tips peeled but not carved, chip carving on handle
Handle: 28″l; *root:* 8″w
New England, late 19th?
INM 1113 S1 **Fig. 4**

Root club
Birch, carved root mass: human face, snake; chip carving on handle, Indian head incised on back (signature?)
Handle: 30″l; *root:* 10″w
New England, late 19th?
INM 1113 S7

Root club
Birch, carved root mass: human face; birch inlays on handle
Handle: 24″l; *root:* 5″w
New England, late 19th?
INM 77-176

Root club
Birch, wood-burned outlines, carved root mass and tips: human face with feathers; stained red flowers on handle
Handle: 29″l; *root:* 7″w
New England, late 19th?
INM XX 97 **Fig. 5**

Root club
Birch, wood-burned outlines, carved root mass and tips: human face with feathers, stained red flowers on handle
Handle: 30½″l; *root:* 7½″w
New England, late 19th?
INM XX 96

Root club
Birch, painted, carved root mass: man with bonnet, background cut away; carved tips: eagles; chip carving on handle
Handle: 31″l; *root:* 8½″w
Senabeh Francis? Penobscot, mid-20th
INM XX 94 **Fig. 6**

Root club
Birch, painted, carved mass: head with bonnet, eel; chip carving on handle
Handle: 19″l; *root:* 8½″w
Stanley Neptune, Penobscot, 1976
INM 77-73 **Fig. 7**

Root club
Birch, walnut stain, carved mass: man with bonnet, background cut away; root tips: eagle, snake; chip carving on handle, dated 1-85, eel incised on handle as personal mark
Handle: 26″l; *root:* 7½″w
Stanley Neptune, Penobscot, 1985
Temp. 340 **Fig. 8**

Root club
Birch, painted, carved roots: Indian, snake, birds, bear; chip carving on handle
Handle: 20″l; *root:* 7″w
Ed Sockabasin, Passamaquoddy, 1977
INM 77-21

Root club
Poplar, wood-burned outlines, magic markers, carved mass: head with bonnet; painted tips, handle: turtle, "Passamaquoddy"
Handle: 23″l; *root:* 7½″w
John Francis, Passamaquoddy, 1976
INM 77-127 **Fig. 11**

Root club
Poplar, wood-burned outlines, magic marker, carved mass: head with bonnet; painted tips, handle: geometric motifs
Handle: 22″l; *root:* 8″w
John Francis, Passamaquoddy, 1976
INM 77-128

Root club
Poplar, wood-burned outlines, magic markers, carved root mass and tips: eagle with outspread wings; handle grip: snake, porcupine claws for fangs; handle: drawing of man sending smoke signals, signed J. Francis
Handle: 25″l; *root:* 8″w
John Francis, Passamaquoddy, 1985
Temp. 341 **Figs. 12, 13**

BIRCHBARK

Log holder
Birchbark panels, animal scenes, may be very early Tomah Joseph; 18″ × 13½″ × 19½″
Northern New England, 1880's?
INM 85-6

Birchbark objects
Winter bark, cut and sewn with spruce root, figurative drawings
Tomah Joseph, Passamaquoddy, late 19th to early 20th

a. Playing card holder
Woodchuck and Klouskap in Stone Canoe with title on cover; words, owl motif, camp scenes on box sides; 5½″ × 4″ × 2″
Late 19th
INM 501 **Figs. 15, 20**

b. Oval trinket box
Rabbit, Wildcat and Owl on cover; camp scenes; Friar's Rock; signature; 7″ × 4¼″ × 2¾″
Late 19th
INM 1174 **Fig. 15**

c. Glove box
Camp scene and elaborate borders on lid; canoeists, seals, heron, bear, Rabbit and Wildcat on box sides; signed; 10⅛″ × 3⅝″ × 2⅛″
Late 19th
INM 85-1 **Fig. 15**

d. Rectangular box
Camp scenes on cover and sides, Mikamwes, Fish legend, date, signature with owl;
4½″ × 3¼″ × 3″
1902
INM 192a **Figs. 17, 21, 22**

e. Rectangular box
Animal and camp scenes, signed "Tomah Joseph, Princeton, Me.";
8½″ × 5⅝″ × 2⅝″
Early 20th
INM 84-10

f. Round box
Leafy plant on lid; legends, animals, words on box;
5⅝″d × 3½″h
Late 19th
INM 84-11

g. Canoe back
Birchbark panels, wooden frame, camp scenes, Klouskap and Bear legend, words, made for Mabel Clapp; 24″ × 14″ × 2″
C. 1898
INM 77-168 **Fig. 19**

h. Canoe back
Birchbark panels, wooden frame, camp scenes, Friar's rock, tourists in canoes, made for Mabel Clapp;
23″ × 13½″ × 1½″
C. 1898
INM 77-169

i. Calling card
Owl on one side, wigwam on other; 3¾″ × 2½″
Late 19th
INM 192b **Fig. 26**

j. Picture frame set
2 frames, originally joined; animal and plant motifs as borders; camp scenes and legends on back; 8½" × 6¾"
Late 19th
INM 1215 **Figs. 18, 27, 28**

k. Picture frame
Animal border on front, camp scenes on back, signed;
8½" × 6¾"
Late 19th
INM 85-4 **Figs. 23, 24, 25**

l. Magazine rack
Sweet grass rim, metal strip for shaping, hunter on snowshoes, man and dead deer in canoe, moose, signed and dated;
17¾" × 12¼" × 3½"
1913
INM 85-2 **Fig. 29**

m. Wastebasket
Sweet grass rim, camp scene, hunting deer in canoe, words, borders; 11"d × 13"h
Early 20th
INM 85-3

After Tomah

Wastebasket
Sweet grass rim, canoeists, camp scenes, words, by Tomah's son;
12"d × 13½"h
Sabbatis Tomah,
Passamaquoddy, mid-20th
INM 77-164

Wastebasket
Deer, wigwam, abstract motifs, inscribed "Charles Freedom Eaton, 1948"; 11"d × 11½"h
Passamaquoddy, mid-20th
INM 85-7

Round box
Wooden rim, missing lid, repeating plant motif; 5½"d × 2½"h
Passamaquoddy? mid-20th?
INM 1081

Canoe model
Wooden ribs and frame, man, deer, unidentified animal, abstract motifs; 47" × 9½"
Passamaquoddy, mid-20th
INM 85-5

Picture frame
Outside bark, sweet grass rim, leather thong, no drawings;
7½" × 5½"
Violet Francis, Penobscot, 1977
INM 77-78

Comb case
Outside bark, cardboard, upholstery tacks, embroidery thread, Dennison Indian sticker, no drawings; 10½" × 3" × 8½"
John Bailey, Passamaquoddy, 1977
INM 77-103

Child's comb case
Outside bark, cardboard, upholstery tacks, embroidery thread, Dennison Indian sticker, no drawings;
7½" × 2½" × 6½"
John Bailey, Passamaquoddy, 1977
INM 77-102

SPLINT BASKETS

Open work basket
Square bottom, round rim, stamped designs;
13¾" × 10¼" × 5"
Mohegan? late 19th?
INM 68-1 **Fig. 31**

Open work basket
2 small, attached baskets: hexagonal plaiting; 9¾"d × 3½"h
Maine, late 19th?
INM 81-12

Open work basket
Square bottom, round rim, decorative blue splint; 10"d × 4"h
Maine, late 19th?
INM 81-13

Laundry or storage basket
Brown, black and natural splints; 23½" × 15" × 10¼"
Penobscot? mid-late 19th?
INM 76-17 **Fig. 32**

Basketmaking Today

Cylindrical knitting basket
Decorative green and blue splints, bail handle; 8"d × 9½"h
Leona Dennis, Penobscot, 1976
INM 76-153

Picnic basket
Woodsplint, square bottom, round rim, bail handle, nails;
9"d × 5½"h
Daniel Mitchell, Penobscot, 1976
INM 76-156

Wastebasket
Woodsplint, decorative yellow and brown splints;
12"d × 10¾"h
Daniel Mitchell, Penobscot, 1976
INM 76-158

Passamaquoddy splint baskets
Natural splints, carved handles
William Altvater,
Passamaquoddy, 1977

a. Backpack
Green nylon straps;
14" × 12" × 10"
INM 77-107 **Fig. 34**

b. Backpack
20" × 15½" × 8"
INM 77-105 **Fig. 35**

c. Child's backpack
14" × 12" × 7"
INM 77-106

d. Fish scale basket
14½"d × 19"h
INM 77-108 **Figs. 35, 36**

e. Half-bushel basket
Bail handle; 13"d × 10"h
INM 77-109 **Fig. 35**

f. Half-bushel basket
Side handles; 13"d × 10"h
INM 77-110 **Fig. 35**

g. Market basket
14" × 10" × 8"
INM 77-111 **Fig. 35**

h. Laundry basket
35" × 18" × 9½"
INM 77-104 **Fig. 35**

FANCY BASKETS

Tourism and Fancy Baskets

Glove box
Braided sweet grass and purple splint weft; 12" × 4½" × 3¼"
Late 19th?
INM 76-201 **Fig. 38**

Napkin ring
Braided sweet grass weft, yellow splint bow; 2½"d × 2¾"h
Late 19th?
INM 81-17

Fishing creel
Leather lid, metal catch, twine for thread; 7" × 10" × 7¾"
Mid-20th?
INM 77-139

Circular fan
Flat sweet grass weft, lace edges, splint and sweet grass handle;
10¼"d × 14⅝"l
New England? late 19th
INM 85-11

Acorn-shaped wall pocket
Braided sweet grass weft, ribbon weave border; 3½"d × 8"h
Late 19th?
INM 85-9

Acorn-shaped yarn holder
Splint body, braided sweet grass weft for lid; 5"d × 4½"h
New England? late 19th
Temp. 209

Acorn-shaped yarn holder
Green splint warp, braided sweet grass weft; 4½"d × 5½"h
Early 20th?
INM 76-11

Acorn-shaped yarn holder
Elongated, braided sweet grass weft for lid; 5"d × 9"h
Early 20th?
INM 85-20

Oval yarn holder
Sweet grass, colored splints and raffia weft, splint hoop as handle; 4"d × 4"h
New England? mid-20th
INM 81-15

Oval embroidery basket
Green splint warp, braided and flat sweet grass weft;
7½" × 6" × 11¾"
Early 20th?
INM 76-13

Sewing basket
Braided sweet grass weft, decorative orange splints; 8¼"d × 4"h
Mid-20th?
INM 76-16

Needlecase
Round covers of splint and sweet grass, flannel circle for needles;
3"d × ½"h
Late 19th
INM 81-14

Pincushion
Splint and sweet grass base, black velvet cushion inset; 2¾"d × 2"h
Mona Sockabasin,
Passamaquoddy, 1977
INM 77-122 **Fig. 57**

11" Round basket
Braided sweet grass and splint weft, braided sweet grass handle;
11"d × 2¾"h
Attributed to Clara Keezer,
Passamaquoddy, 1977
INM 77-144

Round trinket basket
Braided sweet grass and multicolored splint weft, sweet grass "swag" as decoration;
4½"d × 5"h
New England? late 19th
INM 79-23

Round trinket basket
Braided sweet grass and splint weft; 7½"d × 4"h
Mary Creighton,
Passamaquoddy, 1977
INM 77-42

Vase
Red splint and sweet grass weft;
4"d × 5½"h
Mid-20th?
INM 76-15

Wastebasket
Natural splints, ribbon weave;
10¼"d × 10"h
Leona Dennis, Penobscot, 1976
INM 76-152

Barrel-shaped wastebasket
Braided sweet grass and splint weft; 10"d × 11½"h
Leona Dennis, Penobscot, 1976
INM 76-154 **Figs. 47, 61**

Pocketbook
8" round basket with added closures and splint chain link handle; 8"d × 2½"h
Early 20th
INM 85-14

Square handkerchief basket
Diamond-shaped lid, decorative yellow and green splints, braided sweet grass; 7½" × 7½" × 2¼"
Madeline Francis, Penobscot, 1977
INM 77-76

Square bread basket
Decorative ribbon weave, sweet grass rim; 7½" × 7½" × 2¾"
Early 20th?
INM 76-9

Round bread basket
Natural splints; 3"d × 2¾"h
Passamaquoddy Co-op, 1977
INM 77-145

Playing card holder
Braided sweet grass and orange splint weft, braided sweet grass handle; 6½" × 4" × 1½"

Mid-20th
Temp. 209

Miniature basket
From splint scraps; ½"d × 1"h
INM 79–26

Miniature hat
Flat sweet grass and splint weft, 3 splint feathers, decorative red splints; 4½"d × 2"h
New England?
INM 85–5

Toy cradle
Ribbon weave; 7½" × 4" × 2½"
Mary Creighton,
Passamaquoddy, 1977
INM 77–43

Corn-shaped wall pocket
Yellow splints; 4½"d × 2"h
Clara Keezer,
Passamaquoddy, 1984
INM 85–2

Novelty cup and saucer
Braided sweet grass and splint weft; cup: 2¾"d × 2"h;
saucer: 5"d
Passamaquoddy, 1984
INM 85–22

Basketry Tools

Gauges
Wooden handles, metal teeth
Chief Bruce Poolaw collection
Penobscot, late 19th to mid-20th
Fig. 45

a. 2 teeth
"Kathy" in pencil, traces of green dye; 4⅞" × 1½"
INM 76–54

b. 2 teeth
Incised floral motifs, "LR" on handle; 4⅞" × 1½"
INM 76–84

c. 3 teeth
1 missing; 4⅞" × 1¾"
INM 76–61

d. 3 teeth
"H" on handle; 6⅛" × 1¾"
INM 76–70

e. 3 teeth
"AF" on handle; 5½" × 1¾"
INM 76–75

f. 3 teeth
5" × 1¾"
INM 76–81

g. 4 teeth
"I N" on handle; 4⅞" × 1⅝"
INM 76–56

h. 4 teeth
1 missing, "Kathy" in pencil; 5½" × 1¾"
INM 76–59

i. 4 teeth
1 missing; 6" × 2"
INM 76–66

j. 4 teeth
All missing; 4½" × 1⅝"
INM 76–71

k. 4 teeth
Incised geometric motifs; 5⅛" × 2"
INM 76–74

l. 5 teeth
5" × 1½"
INM 76–53

m. 5 teeth
1 missing, "A" on handle, traces of green dye; 6" × 1⅝"
INM 76–62

n. 5 teeth
All missing, handle painted green; 5¾" × 1¾"
INM 76–69

o. 5 teeth
5" × 2"
INM 76–76

p. 5 teeth
1 missing; 5¼" × 1¾"
INM 76–78

q. 6 teeth
All missing, "FN" on handle; 4⅜" × 1⅝"
INM 76–73

r. 7 teeth
All missing, "W" on handle; 4¾" × 1½"
INM 76–64

s. 7 teeth
All missing; 4¼" × 1½"
INM 76–82

t. 8 teeth
3 missing; 5¼" × 1⅞"
INM 76–60

u. 9 teeth
"LR" [Leslie Ranco?] on handle; 4⅝" × 1½"
INM 76–83

v. 10 teeth
All missing; 4¼" × 1½"
INM 76–65

w. 11 teeth
"1804" on handle; 4⅜" × 1¼"
INM 76–63

x. 12 teeth
"Alice Francis" in pencil, "A" carved on handle; 5¼" × 1½"
INM 76–55

y. 12 teeth
"W" on handle [possibly for Watty, Watawaso's nickname]; 5" × 1⅝"
INM 76–57

z. 13 teeth
4⅛" × 1¾"
INM 76–79

aa. 15 teeth
5¼" × 1⅞"
INM 76–72

bb. 15 teeth
1 missing; 4⅛" × 1½"
INM 76–80

cc. 26 teeth
15 missing, "N" on handle; 5¾" × 1⅞"
INM 76–52

Basket gauge
2 teeth; 6¼" × 1⅞"
William Altvater,
Passamaquoddy, 1977
INM 77–112

Wooden blocks
Chief Bruce Poolaw collection
Penobscot, late 19th to mid-20th

a. Composite block for round pocketbook
Core and four pieces; bases stamped "Chief Poolaw, Indian Island, Old Town, Maine"; groove for string; 6"d × 5"h
INM 76–95 **Fig. 46**

b. Composite block for shopper
Two pieces, pegged; rectangle with rounded sides; "Alice Francis" and O.K. on front; 14" × 5" × 9½"
INM 76–114 **Fig. 46**

c. Composite for barrel-shaped wastebasket
Core and four sides all numbered, ridge for string, drawer pull for handle; 8½"d × 11"h
INM 76–105 **Figs. 46, 47**

d. Bowl-shaped
Peg handle, "NT" carved on top; 2½" × ¾" × 6½"
INM 76–86

e. Bowl-shaped
5"d × 5"h
INM 76–92

f. Cylinder with tapered sides
Square-bottomed; 5½"d × 4"h
INM 76–85

g. Cylinder for collar basket
"M.E.S." carved on top, nail for handle; 7"d × 3¼"h
INM 76–87

h. Cylinder for collar basket
Paper added to increase diameter, nail handle; 6½"d × 3"h
INM 76–100

i. Cylinder for collar basket
5"d × 3"h
INM 76–101

j. Cylinder
Porcelain drawer pull for handle; 7"d × 3"h
INM 76–109

k. Cylinder for small knitting basket
Handle and block one piece, notation: 4"; 4¼"d × 5¼"h
INM 76–88

l. Small cylinder for button basket
4½"d × 3"h
INM 76–93

m. Small cylinder for trinket or button basket
2½"d × 2"h
INM 76–98

n. Cylinder with tapered base
Pinholes on base; 6½"d × 2½"h
INM 76–94

o. Cylinder for bowl basket with tapered base
Metal "eye" for handle; 5¾"d × 3½"h
INM 76–99

p. Cylinder for work basket
Tapered base; 8½"d × 3½"h
INM 76–108

q. Cylinder for fruit bowl or open work basket
Sloping sides, peg handle; 9½"d × 3½"h
INM 76–113

r. Hoop for 8" flat
Arched handle, "Watty" in pencil, notation: 18 standers, 9 × 9; 8"d × 1⅞"h
INM 76–89 **Fig. 48**

s. Hoop for 6" collar basket
6"d × 2½"h
INM 76–91

t. Hoop for 9" flat
Notation: 2", 6"; 9"d × 2¾" h
INM 76–102

u. Hoop
10"d × 2¼"h
INM 76–104

v. Hoop
Arched handle, patched; 6¾"d × 2½"h
INM 76–107

w. Rectangle with flared sides for square pocketbook
Invented by John Lewey, "Chief Poolaw" in pencil, notation: 11–5; 5" × 7½" × 3¼"
INM 76–90

x. Rectangle with flared sides for shopper
Notation: 7"; 9¾" × 10" × 3½"
INM 76–111

y. Rectangle for old-style shopper
Rounded sides and oval top, "F.S." carved on top; 8" × 11" × 4¾"
INM 76–112

z. Box for comb case, wall pocket, pencils
9" × 2" × ½"
INM 76–97

aa. Box for wall pocket, comb case, box
Notation: 13 short, 6 long, 4 × 4 weavers; 8" × 4" × 2"
INM 76–103

bb. Square box
5" × 5" × 4½"
INM 76–110

cc. Acorn-shaped for acorn and strawberry baskets
3¾"d × 5¼"h
INM 76–116

Fancy Basket Decoration

Penobscot fancy baskets, sweet grass
Attributed to Edna Becker, Penobscot, 1976

a. Vase
Braided sweet grass and decorative red splints, glass "Boston Bean" jar as mold; 4"d × 5"h
INM 76–137

b. Vase
Braided sweet grass and natural splint weft, glass jar as mold; 4½"d × 7¼"h
INM 76–138 **Fig. 61**

c. Sewing basket
Braided sweet grass and splint weft, pink ribbon weave; 8"d × 4½"h
INM 76–139

d. Button basket
Decorative fuchsia splints; 9"d × 2¾"h
INM 76–141

e. Turtle-shaped pincushion
Braided sweet grass head and legs, velvet cushion, sequins; 5½" × 3" × 1½"
INM 76–146

f. Thimble holder
Flat sweet grass weft; 1"d × 1¼"h
INM 76–147 **Fig. 57**

g. Bookmark
Splint and sweet grass weft, circle on splint handle; 2½"d × 7¾"h
INM 76–149

8" Flat, sweet grass
Round, splint and braided sweet grass weft; 9"d × 4"h
Frances Richards,
Passamaquoddy, 1977
INM 77–81

8" Flat, sweet grass
Braided sweet grass weft;
8½"d × 2½"h
Frances Richards,
Passamaquoddy, 1977
INM 77–83

4" Flat, sweet grass
Round, braided sweet grass weft;
4½"d × 2"h
Frances Richards,
Passamaquoddy, 1977
INM 77–82

Pocketbook or shopper, cord
Hong Kong cord with brown, red, and green splints as weft; cord handles; 13" × 7" × 8"
Mid-20th
INM 77–142 **Fig. 52**

Knitting basket, cord
Blue splint and Hong Kong cord weft, braided cord handles;
6"d × 12½"h
Penobscot, mid-20th
INM 85–13 **Fig. 59**

Covered workbasket, cord
Braided sweet grass and red Hong Kong cord weft; 10½"d × 4½"h
Mid-20th
INM 76–205

Sandwich tray, cord
Round base with glass insert, splint and sweet grass handle, Hong Kong cord; 7"d × 4½"h
Mid-20th
Temp. 90

Miniature flower basket, cord
Bent circle, Hong Kong cord weft, wooden handles and stand;
7" × 6" × 7"
New England? mid-20th
INM 85–12

Cylindrical pocketbook, cord
Lid, curlers, Hong Kong cord handle; 7½" × 4" × 5"
Passamaquoddy Co-op, 1977
INM 77–148

Rectangular pocketbook, cord
Hong Kong cord handle, decorative red splints;
6" × 5" × 6"
Passamaquoddy Co-op, 1977
INM 77–149

Sewing basket, mixed
Braided sweet grass and splint weft, decorative blue and brown splints; 8"d × 5"h
Eunice Crowley, Penobscot, 1985
Temp. 201 **Fig. 54**

Sewing basket, mixed
Braided sweet grass, brown and red splint weft; 9"d × 3"h
Philomene Nelson,
Penobscot, 1976
INM 76–162

Market basket, porcupine
Natural and blue porcupine weave, bail handle;
13" × 9" × 6"
Maine, mid-19th
INM 77–140 **Fig. 56**

Pincushion, porcupine
Braided sweet grass and splint base with porcupine weave, maroon velvet cushion;
3½"d × 3"h
Late 19th
INM 81–18

Jewelry box, porcupine
Three-legged, sweet grass weft, orange splints; porcupine weave on cover; 7"d × 5½"h
Early 20th?
INM 76–10

Napkin ring, porcupine
Porcupine weave, splint bow;
2½"d × 2¾"h
Late 19th?
INM 77–143

Sewing basket, porcupine
Red splints, porcupine weave;
8"d × 5"h
Late 19th
INM 85–15

Passamaquoddy fancy baskets
Josephine Bailey, 1977

a. Trinket basket, curlers
Flat and braided sweet grass weft, curlers; 5¼"d × 3½"h
INM 77–84 **Fig. 53**

b. Sewing basket, curlers
Braided sweet grass and splint weft, curlers; 9"d × 5"h
INM 77–86

c. Barrel-shaped wastebasket
Braided sweet grass, green and red splints; 9"d × 12"h
INM 77–87

d. Covered workbasket
Braided sweet grass and splint weft; 10½"d × 6½"h
INM 77–88

e. Sewing basket
Bowl-shaped, braided sweet grass weft, decorative blue splints;
7¾"d × 4¾"h
INM 77–89

f. Pincushion
Woven splint and flat sweet grass base, red velvet cushion inset;
2½"d × 1½"h
INM 77–91

g. 6" Collar basket
Braided sweet grass and splint weft; 6¾"d × 3"h
INM 77–92

h. 5" Flat
Braided sweet grass weft, round;
5½"d × 2"h
INM 77–95

i. Handkerchief basket
Square, braided sweet grass weft;
4½" × 4¼" × 2¾"
INM 77–96 **Fig. 55**

j. Shopper
Hong Kong cord for handles and as decoration; 14" × 9" × 9¾"
INM 77–97 **Fig. 61**

Sewing basket, curlers
Bands of red, aqua and purple curlers; 7½"d × 6"h
Clara Keezer?
Passamaquoddy, 1984
Temp. 87

Strawberry-shaped pocketbook, curlers
Red curlers, green splint leaves, braided sweet grass handle;
4½"d × 6"h
Philomene Nelson,
Penobscot, 1976
INM 76–161 **Fig. 60**

Strawberry-shaped trinket basket, curlers
Fuschia curlers, green splint leaves; 5"d × 3"h
Delia Ranco, Penobscot, 1976
INM 76–159

Jewelry box
Four-legged, braided sweet grass and splint weft, magenta ribbon weave; 7" × 6" × 7"
Leslie Ranco, Penobscot, 1983
INM 85–19 **Fig. 58**

Barrel-shaped wastebasket
Decorative brown splints, braided sweet grass handles;
5⅜"d × 7⅛"h
Leslie Ranco, Penobscot, 1983
INM 85–18

Five cent candy basket
Splint handle; brown, yellow and natural splints; made by Eunice Crowley's apprentice;
3¼"d × 4½"h
Nicole Johnson, Penobscot, 1984
Temp. 202

GAY HEAD POTTERY

Gay Head pottery
Multi-colored, sun-dried Gay Head, Martha's Vineyard

a. Paperweight
Square block, hand-modeled;
2" × 2" × 1"
Late 19th
INM XX 95

b. Paperweight
Square block, hand-modeled;
1¾" × 1¾" × 1¾"
Late 19th
INM 76–6

c. Jar
Cylindrical, wheel-turned, stamped "Gay Head clay";
4½"d × 9½"h
Attributed to Vanderhoop family, late 19th
INM 1245 **Fig. 64**

d. Jar
Seven-sided, hand-modeled;
2¾"d × 3"h
Attributed to Celina Malonson Vanderhoop, early to mid-20th
INM 76–203 **Fig. 65 left**

e. Jar
Nine-sided base and shoulder, honeycomb effect, hand-modeled;
¾"d × 2½"h
Attributed to Celina Malonson Vanderhoop, early to mid-20th
INM 72–3 **Fig. 65 right**

f. Pot
Hand-modeled; 3"d × 2½"h
Early 20th?
INM 79–22

Gay Head pottery
Hand-modeled, signed "Wild Cranberry"
Gladys Widdiss, Gay Head Wampanoag, 1976; 1984

a. Pot
3"d × 2"h
INM 76-2

b. Pot with handles
6" × 4½" × 3"
INM 76–123

c. Jar
3½"d × 3¾"h
INM 76–122 **Fig. 69**

d. Jar
Sculpted base;
3"d × 4½"h × 6"w
Temp. 97 1984

e. Toy canoe
5" × 2" × 1"
INM 76–118

f. Pincushion
Layers of powdered clays, jelly jar, beaded daisy chain, velvet cushion; 3¼"d × 2½"h
INM 76–126 **Fig. 68**

g. Necklace with 10 pendants
18"l
INM 76–117 **Fig. 70**

h. Bracelet
Fired clay disc on leather, green seed beads; 7" × 2½"
INM 76–124

i. Bowl
Carved and scalloped rim;
7"d × 3½"h
Temp. 97, 1984

j. Square paperweight
Circle motif carved in high relief;
2¾" × 2¾" × 1"
INM 77–161

REGALIA

Early Dress

17th century attire
Made at Plimoth Plantation
Ella Thomas Sekatau,
Narragansett, 1977

a. Headband
Rattlesnake skin on leather, flattened and twisted porcupine quill embroidery, quahog shell discs; 30" × 2½"
INM 77–152

b. Headband
Rattlesnake skin on leather;
43" × 2¼"
INM 77–153

c. Bag
Cedar bark, hemp, twined;
7½" × 3½"
INM 77–155

d. Bag
Cedar bark, hemp, twined, feather and shell decoration;
8" × 3½"
INM 77–154

e. Finger-woven bag
Hemp, green dye, four directions motif; 6½" × 6½"
INM 77–156

f. Finger-woven sash
Hemp, natural dyes; 77" × 1"
INM 77–150

g. Finger-woven sash
Hemp, natural dyes; 68″ × 1⅜″
INM 77-151

European Influences

Finger-woven sash
Twisted yarn, fringe, lightning pattern; 76″ × 9½″
Northeast, mid-19th
INM 1212

Finger-woven sash
Twisted yarn, braided fringe, glass beads woven into edges, arrowhead pattern; 96″ × 7½″
Northeast, mid-19th
INM 1465

Leggings
Folded and stitched, navy blue broadcloth, glass bead embroidery, floral motif; 14″ × 18″
Maine or New Brunswick, mid to late 19th
INM 84 **Figs. 73, 74**

Woman's cap
Red broadcloth, silk ribbon appliqués, white bead edging; 14½″ × 13″ (at widest point)
Penobscot, mid-19th
INM 147 **Fig. 75**

Regalia

Feather bonnet
Turkey feathers, red felt train with feathers, leather fringes, shells and beads, felt cap; 6″d; *train:* 42″l
Narragansett? late 19th?
INM XX-23

Feather bonnet
Eagle feathers, fuchsia fluffs, loom-beaded band, geometric motif, felt cap; 7½″d
Len Bayrd, Narragansett, 1977
INM 77-25

Feather headband
Three turkey feathers, fluffs, loom-beaded band, geometric motif; 7″d
Len Bayrd, Narragansett, 1977
INM 77-59

Woman's cap
Red velvet, ribbon appliqué, beaded double-curve motifs and edging; 16″ × 13″
Andrea Bear, Malecite, 1977
INM 77-187 **Fig. 76**

Fringed leather dress
Cut and laced, sleeveless, cotton bodice; leather, poncho-style top; beaded floral motifs front and back; 48″ × 16″
Gladys Widdiss, Gay Head Wampanoag, 1977
INM 77-163 **Figs. 77, 78**

Child's fringed leather dress
Cut and laced, sleeveless, beaded daisies, copy of dress Gladys wore as a child; 16″ × 14″
Gladys Widdiss, Gay Head Wampanoag, 1977
INM 81-1

Fringed dress
Tan suede cloth, red felt fringe and flower appliqués, printed trim; 48″ × 22″
Princess Red Wing, Wampanoag-Narragansett, 1977
INM 77-133

Woman's ribbon shirt
Cotton calico print; beading on cuffs, collar and bottom edges; ribbons on shirt front and side seams; 28″ × 16″; *sleeve:* 24″l
Suzanne Fox, Pennacook, 1977
INM 77-50 **Fig. 81**

Man's ribbon shirt
Cotton calico print; no collar; beaded edges; ribbons on shirt front, back and cuffs; 32″ × 25″; *sleeve:* 24″l
Suzanne Fox, Pennacook, 1977
INM 77-188 **Figs. 79, 80**

Baby's ribbon jacket
Cotton; striped red, white and blue grosgrain ribbon edging and ties; 11″ × 23″
Pat Spiers, Wampanoag, 1983
INM 84-4

"Lee" denim jacket
Daisy chain edging on cuffs, collar and bottom; commerical patches and pins on front; red felt map of New England and red felt letters on back; 21″ × 18″; *sleeve:* 23½″l
Suzanne Fox, Pennacook, 1977
INM 77-170 **front and back cover**

Finger-woven sash
Acrylic yarn, chevron pattern, fringed, worn with woman's ribbon shirt; 104″ × 3″
Suzanne Fox, Pennacook, 1977
INM 77-22

Finger-woven sash
Acrylic yarn, lightning pattern, fringed, worn with man's ribbon shirt; 139″ × 6″
Suzanne Fox, Pennacook, 1977
INM 77-17

Finger-woven sash
Acrylic yarn, fringed, arrowhead pattern; 68″ × 3½″
Helen Attaquin, Gay Head Wampanoag, 1977
INM 77-184

Finger-woven sash
Acrylic yarn, fringed, lightning pattern, left incomplete as demo; 43″ × 12″
Helen Attaquin, Gay Head Wampanoag, 1977
INM 77-174

Finger-woven sash
Acrylic yarn, fringed, double chevron pattern; 90″ × 3½″
Marion Sharpe, Wampanoag, 1976
INM 77-45

Drawstring pouch
Commercial leather, one piece including fringe, beaded flower, worn with woman's ribbon shirt; 10″ × 3½″
Suzanne Fox, Pennacook, 1977
INM 77-44

Man's cap with visor
Nylon, beaded chevron motif on visor; one size fits all
Elena Pollard, Wampanoag, 1986
Temp. 318

Cowhide moccasins
Machine stitching, leather thong lacing, manufactured on Indian Island; size 9B
Penobscot, 1977
INM 77-80

Baby moccasins
Colored commercial leather, shoelace ties; 4″ × 2″
Mona Sockabasin, Passamaquoddy, 1977
INM 77-124

Bag
Hemp, acrylic yarn, twined, unfinished; 25″ × 10″
Helen Haynes, Gay Head Wampanoag, 1976
INM 77-173

Shoulder bag
Hemp, twined, natural dyes, bands of color; 28″ × 14″
Linda Jeffers Coombs, Mashpee Wampanoag, 1977
INM 79-5

JEWELRY

Animal and Plant Materials

Deer hoof necklace
8 hooves, green and yellow crow beads, leather thong; 39½″l
Len Bayrd, Narragansett, 1976
INM 77-36 **Fig. 84**

Deer hoof necklace
8 hooves, red, white, blue crow beads; leather thong; 39½″l
Len Bayrd, Narragansett, 1976
INM 77-37

Dew claw necklace
9 dew claws; red, yellow and blue pony beads; leather thong; 22″l
Len Bayrd, Narragansett, 1976
INM 77-33

Dew claw necklace
10 dew claws; green, yellow and orange pony beads; leather thong; 22″l
Len Bayrd, Narragansett, 1976
INM 77-34

Muskrat jaw necklace
Jaw bones painted red and white, orange and white crow beads, wood beads; 29″l
Ed Sockabasin, Passamaquoddy, 1977
INM 77-119

Feather earrings
Guinea hen feathers; 3¼″l
Len Bayrd, Narragansett, 1981
INM 84-2

Hair feather
Eagle feather, white fluff, beaded peyote stitch on quill end, geometric design, worn with man's ribbon shirt; 15″ × 2″
Suzanne Fox, Pennacook, 1977
INM 77-52 **Fig. 80**

Hair feather
Crow feather, white fluff, beaded peyote stitch on quill end, floral design, worn with woman's ribbon shirt; 13″ × 2″
Suzanne Fox, Pennacook, 1977
INM 77-46

Kidney bean necklace
13½″l
Douglas Pocknett, Mashpee Wampanoag, 1976
INM 76-187

Wood bead necklace
Arrow wood beads, corn kernels; 10″l
Carol Lopez, Mashpee Wampanoag, 1976
INM 76-181

Bark pendant
Layered birchbark discs, beaded eagle motif
Chain: 12″l; *pendant:* 4″l
Gladys Widdiss, Wampanoag, 1984
Temp. 179

Shell

Wampum collar
Quahog shell, native twine, six rows, triangle motifs, may have once been belt; 8″ × 1½″
Passamaquoddy, mid-19th
INM 120 **Fig. 86**

Shell jewelry
Polished quahog shell, cut and shaped, metal findings
Carol Lopez, Mashpee Wampanoag, 1976

a. Fish-shaped pendant
Purple head
Pendant: 2¾″ × 1″; *chain:* 24″l
INM 76-165 **Fig. 87**

b. Fish-shaped pendant
Pendant: 2¾″ × 1″; *chain:* 24″l
INM 76-166

c. Arrow-shaped shell on tie tack
1¼″ × 1″
INM 76-168

d. Free-form shell on tie tack
⅝″ × ⅝″
INM 76-169

e. Heart-shaped pendant
Wire choker: 5″d; *pendant:* ⅞″ × ¾″
INM 76-171

f. Heart-shaped earrings
1¼″ × 1¼″
INM 76-172

g. Rectangular shell on ring
1″ × ¾″
INM 76-174

h. Free-form shell on key chain
2¼″ × ¾″
INM 76-179

Shell hairties
Dentalium shells, abalone disc and dangles, crystal beads; 7″l
Suzanne Fox, Pennacook, 1976
INM 77-23

Shell necklace
Shiny dove shells, blue seed beads; 16″l
Grace Peters [age 10], Mashpee Wampanoag, 1976
INM 76-194

Shell and bead necklace
Jingle shells; orange, brown and green crow beads; leather thong; 34″l

Zarah Cisco Brough,
Hassanamisco, 1977
INM 77–12

Shell and bead necklace
Jingle shells, arrow wood beads, ties in front; 30"l
Carol Lopez,
Mashpee Wampanoag, 1976
INM 76–185

Silver Ornaments

Hatbands
Scalloped edges, openwork, stamped designs, acquired by W. Wallace Brown c. 1885
Passamaquoddy, mid-19th

a. Hatband
23¾" × 3⅜"
INM 169 **Fig. 88**

b. Hatband
22½" × 3"
INM 170

c. Hatband
23" × 2¾"
INM 171

d. Hatband
21½" × 2½"'
INM 172

Armband
Scalloped rim, stamped designs; 2½" × 2½"
Passamaquoddy, mid-19th
INM 175

Brooches
Stamped designs, acquired by W. Wallace Brown c. 1885
Passamaquoddy, mid-19th

a. Round brooch
Stamped designs, inscriptions on back, convex; 5½"d
INM 182 **Fig. 89 top**

b. Round brooch
Openwork, scalloped edge, convex; 6"d
INM 178 **Fig. 89 bottom**

c. Round brooch
Openwork triangles, convex; 5¼"d
INM 176

d. Round brooch
"I. Abbot," silversmith's mark, convex; 5½"d
INM 177

e. Round brooch
5¾"d
INM 181

Round pendant
Metal loops for chain or ribbon, concave; 5½"d
Passamaquoddy, mid-19th
INM 179

Round pendant
Stamped chevrons, metal loops for chain or ribbons, concave; 4¾"d
Passamaquoddy, mid-19th
INM 180

Bracelet
Quahog shell inlay, signed "Tchin 76"; 7" × 1½"
Tchin, Narragansett-Blackfoot-Chinese, 1976
INM 77–9

Feather
Hand-hammered, feather shaft in high relief, leather rope for necklace; feather: 3½" × 1"
Tchin, Narragansett-Chinese-Blackfoot, 1976
INM 77–7

Shield
Turquoise set into silver circle, two attached silver feathers, on metal chain; 2½"d
INM 77–8

Glass Beads

Beaded earrings
Peyote stitch, long dangles, orange and ochre seed beads, orange and ochre glass discs, brown bugle beads; 3¼"l
Linda Jeffers Coombs,
Mashpee Wampanoag, 1977
Temp. 203 **Fig. 91**

Beaded earrings
Flat peyote stitch, yellow and blue bugle beads, turquoise fragments; 6½"l
Linda Jeffers Coombs,
Mashpee Wampanoag, 1977
Temp. 203

Beaded earrings
Peyote stitch, shades of blue and yellow beads, daisy motif; 4½"l
Linda Jeffers Coombs,
Mashpee Wampanoag, 1979
INM 79–1

Beaded earrings
Flat peyote stitch, navy and gold irridescent bugle beads; 3½"l
Linda Jeffers Coombs,
Mashpee Wampanoag, 1977
INM 79–2

Beaded earrings
Peyote stitch, maroon and white seed beads, daisy motif, worn with matching necklace; 3" × ½"
Suzanne Fox, Pennacook, 1977
INM 77–17

Beaded earrings
Peyote stitch, yellow and white seed beads, daisy motif; 3" × ½"
Suzanne Fox, Pennacook, 1977
INM 77–19

Daisy chain necklace
Glass seed beads, green daisies with yellow centers; 16"l
Gladys Widdiss, Gay Head Wampanoag, 1976
INM 76–129

Multiple-strand necklace
5 daisy chains: pink, grey, maroon, black, pearl; 24"l
Suzanne Fox, Pennacook, 1977
INM 77–16

Beaded necklace
"Cheyenne" stitch, red and black seed beads; 28"l
Suzanne Fox, Pennacook, 1977
INM 77–20

Beaded necklace
Loom-beaded picture: Indian head; chain: net stitch; 20" × ½"
Lillian Stevens,
Passamaquoddy, 1977
INM 77–117

Beaded necklace
Loom-beaded picture: eagle; chain: net stitch; 30" × ½"
Lillian Stevens,
Passamaquoddy, 1977
INM 77–118

Beaded necklace
Green and pearl translucent seed beads, zigzag pattern, net stitch; 30" × ¾"
Lillian Stevens,
Passamaquoddy, 1977
INM 77–116

Beaded collar
Peyote stitch rope necklace with expanding net stitch, green and red seed beads, pearl tear-drops; 10"d
Alice Lopez,
Mashpee Wampanoag, 1983
INM 83–5 **Fig. 93**

Beaded collar
Four row, white seed beads, scalloped edge, net stitch, blue daisies; 14½" × 1¼"
Gladys Widdiss, Gay Head Wampanoag, 1976
INM 76–132

Beaded collar
"Spider weave", net stitch, red and white glass seed beads; 8"d
Minnie Malonson, Gay Head Wampanoag, 1976
INM 76–134

Beaded collar
Pearl, green seed beads, net stitch; 4¾"d
Lillian Stevens,
Passamaquoddy, 1977
INM 77–115

Beaded collar
Aqua seed beads, net stitch, scallop design; 6"d
Princess Winona, Wyandot, 1983
INM 84–7

Beaded medallion
Orange and brown seed beads, daisy chain, turtle motif; 3"d × 18"l
Carol Lopez,
Mashpee Wampanoag, 1977
INM 76–180 **Fig. 92**

Bola tie
Glass seed beads sewn to leather base; figurative motif: man's head with bonnet; string tie with tile beads and hair pipes; head: 3" × 3½"; *tie:* 17"l
Len Bayrd, Narragansett, 1977
INM 79–34

Loom-beaded bracelet
Strip sewn to leather, leather ties, geometric motif, beaded edge, worn with man's ribbon shirt; 6½" × 2½"
Suzanne Fox, Pennacook, 1977
INM 77–51 **Fig. 95**

Loom-beaded bracelet
Strip sewn to leather, leather ties, floral motif, beaded edge, worn with woman's ribbon shirt; 6½" × 2½"
Suzanne Fox, Pennacook, 1977
INM 77–48 **Fig. 96**

Loom-beaded bracelet
Strip sewn to hide, red geometric motifs, black background, metal snap; 8½" × 1⅛"
Stanley Neptune, Penobscot, 1977
INM 77–72

Loom-beaded bracelet
Strip sewn to hide, bear paw motif on orange background, metal snap; 8½" × 1⅛"
Penobscot, 1977
INM 77–79

Loom-beaded clothing appliqué
Beaded strip, buffalo motif, mystic tape; 10" × 3"
Aurelius Piper, Paugussit, 1977
INM 77–130

Loom-beaded barrette
Strip attached to leather sleeve, metal barrette, faceted seed beads, geometric motif; 4" × ¾"
Linda Jeffers Coombs,
Mashpee Wampanoag, 1984
INM 84–6

Porcupine quill choker
4 rows of quills, glass seed beads, worn with woman's regalia; 29" × ½"
Suzanne Fox, Pennacook, 1977
INM 77–49 **Fig. 94**

Porcupine quill earrings
Quills, beaded daisies, worn with quill choker; 4" × ¾"
Suzanne Fox, Pennacook, 1977
INM 77–47 **Fig. 94**

Beaded choker
Four row, hair pipes, silver beads, black and white crow beads, abalone disc; 12½" × 10½"
Aurelius Piper, Paugussit, 1977
INM 77–131

Beaded choker
Four row, hair pipes, abalone disc, crow beads, brass beads, cowrie shell dangles, worn with man's ribbon shirt; 14¼" × 2½"
Suzanne Fox, Pennacook, 1981
INM 83–7 **Fig. 79**

Safety pin necklace
Multi-colored beads strung on black safety pins, Morning Star motif; 14" × ¾"
Suzanne Fox, Pennacook, 1977
INM 77–53

Safety pin bracelet
Multi-colored beads, black safety pins; 3"d
Suzanne Fox, Pennacook, 1977
INM 77–54

Safety pin earrings
Multi-colored beads, black safety pins; 4"l
Suzanne Fox, Pennacook, 1977
INM 77–55

Safety pin ponytail holder
Multi-colored beads, black safety pins; 6¾" × 1"
Suzanne Fox, Pennacook, 1977
INM 77–56

Ponytail holder
Beaded border on shaped cowhide, wooden dowel; 5" × 2¼"
Mona Sockabasin,
Passamaquoddy, 1977
INM 77–126

All the objects described in this catalog, together with other objects from the Indian Northeast, may be seen in Study Storage, located next to the "We're Still Here" exhibit at the Children's Museum. In this specially-designed storage area, most objects have been placed in a protective package or on a handling base. Visitors have real access to the objects without damaging them. They may also study the catalog cards, books, artists' interviews, photographs and other resources that provide information about the objects.

For details about open hours or to make an appointment with the curator, please call Joan Lester, 617-426-6500, ext. 261.

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Len Bayrd 44

The Children's Museum 9, 10, 28, 43, 49, 67

Rob Cooper 4, 5, 6, 7, 8, 11, 12, 13, 15, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 29, 31, 32, 34, 35, 36, 38, 45, 46, 47, 48, 52, 53, 54, 55, 56, 57, 58, 59, 61, 64, 65, 66, 68, 69, 70, 73, 74, 75, 76, 77, 78, 79, 80, 81, 84, 86, 87, 88, 89, 91, 92, 93, 94, 95, 96

Dukes County Historical Society, Edgartown, MA 63

Fruitlands Museum, Harvard, MA 1 (FM-I-01)

Signe Hanson 14, 33, 37, 40, 41, 42, 50, 51, 60, 82, 83

Museum of Art, Rhode Island School of Design, Gift of Mr. Robert Winthrop 85

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Plimoth Plantation 71, 72

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