

Woven Legacies

Basketry of Native North America

From the Collections of the Phoebe A. Hearst Museum of Anthropology, University of California at Berkeley

April 2009–September 2009 at the San Francisco International Airport, International Terminal



Woven Legacies

Basketry of Native North America

Over thousands of years, the Native peoples of North America perfected the art of basket weaving. Weavers manipulated grasses, bark, roots, and other plant materials into baskets that served a variety of functions. People relied on baskets for gathering, storing, and preparing and cooking food. Women used basketry cradles to hold babies and they wove basketry caps for personal adornment. Baskets were also incorporated into ritual activities. Today, many Native North Americans uphold this cultural legacy. Although no longer a necessity, weavers continue to make baskets for sale, for personal use, to give as gifts, and for ceremonial use.

Basketry is one of the oldest Native North American crafts. Weavers pass down their skills and knowledge from one generation to the next. Methods of construction, designs, and materials vary from coast-to-coast. Native North Americans living close by to one another, who share access to the same natural resources, typically weave baskets with similar characteristics. Even so, because they are handmade, every weaver makes baskets with unique attributes.

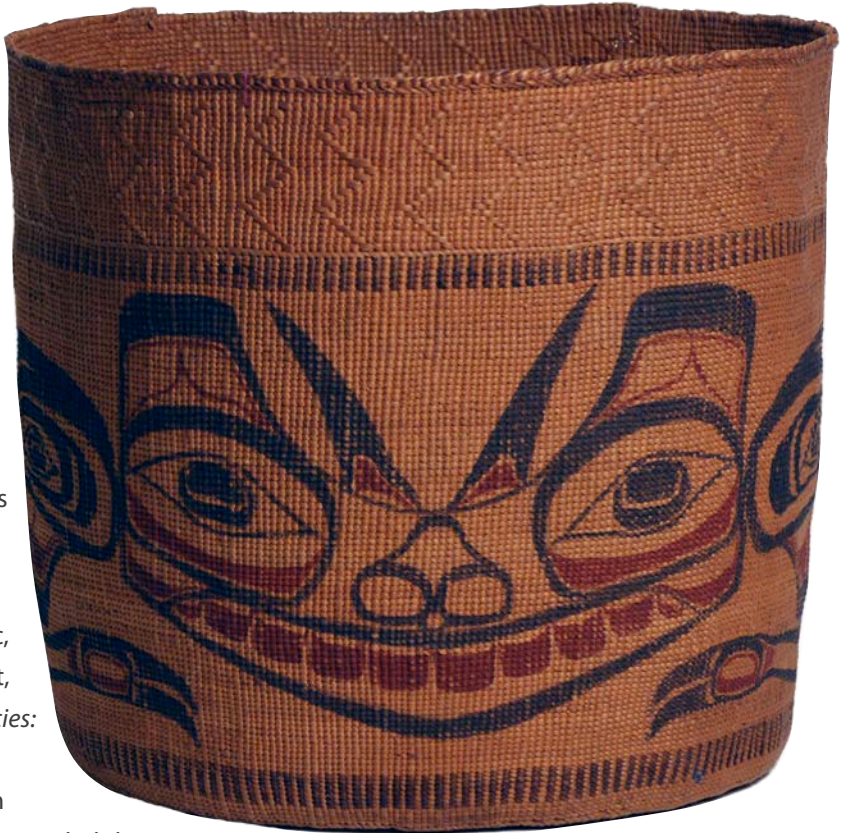
When Europeans colonized North America during the seventeenth to nineteenth centuries, many Native groups began to make baskets to sell or to trade. Weavers made baskets using the same materials and methods as their ancestors in addition to incorporating new components. Novel shapes, such as miniature baskets and basketry-covered bottles were made and sold.

This exhibition spans the North American continent and features basketry from the Arctic, Northwest Coast, Plateau, California, Southwest, Southeast, and Northeast regions. *Woven Legacies: Basketry of Native North America* explores the diversity and beauty of this ancient craft—from traditional plaques, bowls, and gambling trays to rattle-lid baskets, woven teakettles, and other whimsical items.

How to Use this Teacher's Guide

This guide was designed for K–12 teachers and students to familiarize themselves with the material on display prior to a field trip to the exhibition *Woven Legacies: Basketry of Native North America*. This educational packet may also be used by teachers and students who are unable to view the exhibition. This page provides instructors with general information about the history and manufacturing of basketry on the North American continent. A map is located on page 3. Pages 4–6 discuss the three main basket-making techniques. Specific cultural groups and objects in the exhibition are highlighted on pages 7–28. Pages 29–35 include discussion topics and review questions in addition to a glossary and suggestions for supplemental activities. Tribal summaries are located on pages 36–39, and a bibliography can be found on pages 40–41. Field trip information is also included.

All objects are from the collections of the Phoebe A. Hearst Museum of Anthropology, University of California at Berkeley.



Basket, Haida, Queen Charlotte Islands, British Columbia, Canada, late 19th–early 20th century, 2–14273

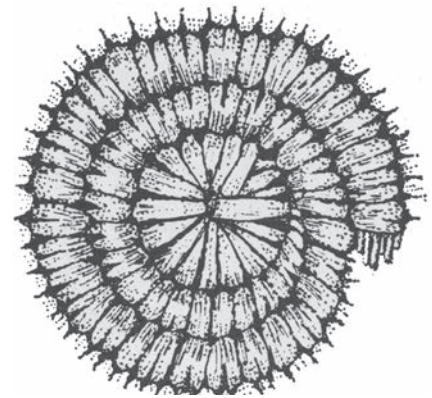
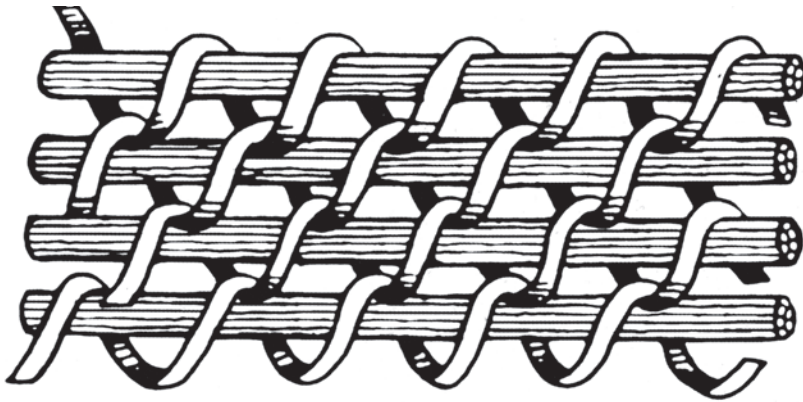


Basketry Techniques

Baskets are either sewn or woven. Coiling, plaiting, and twining are the three basic techniques employed. Countless variations exist within the three techniques.

Coiling

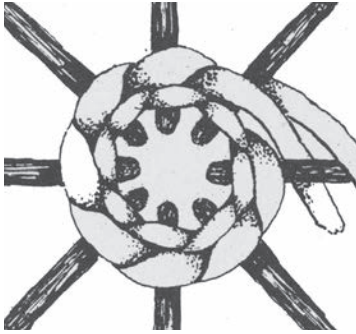
Coiling involves sewing plant fibers around a foundation material; each row is stitched onto the one below it.



Coiled basket start



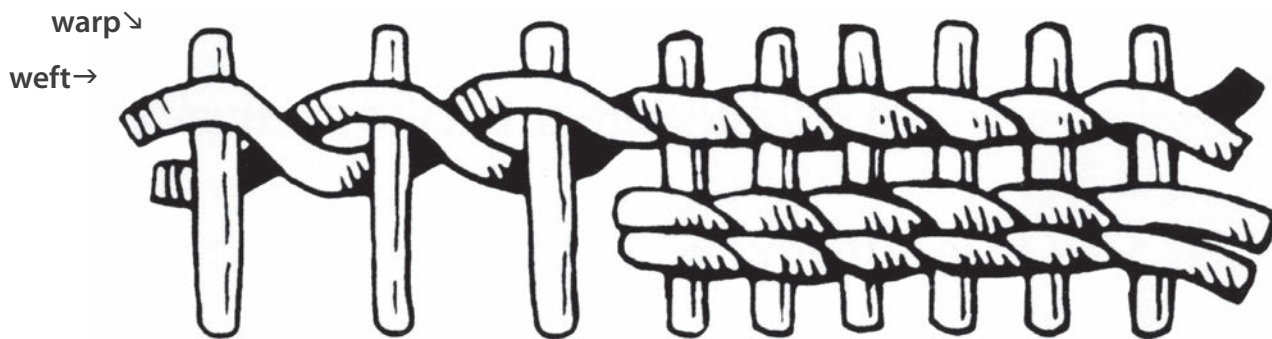
Basket, made by Guadalupe Arearas, Cahuilla, Southern California, before 1923, 1-70083



Twined basket start

Twining

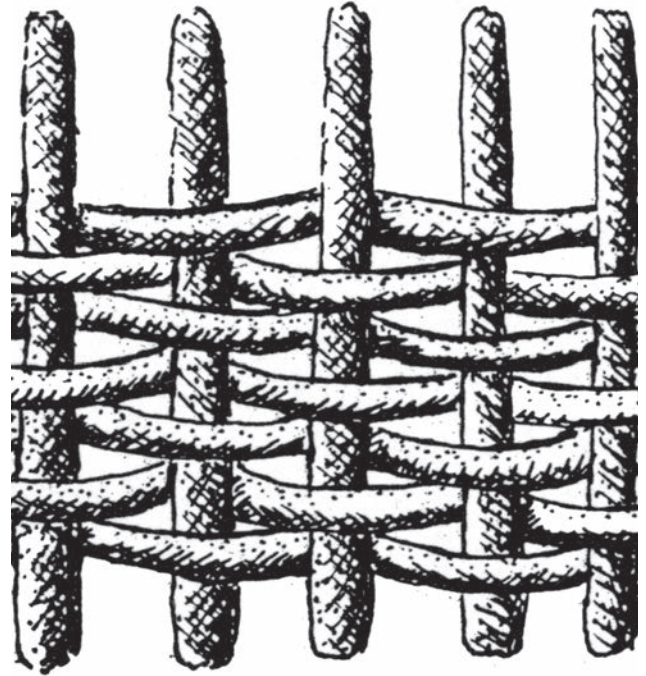
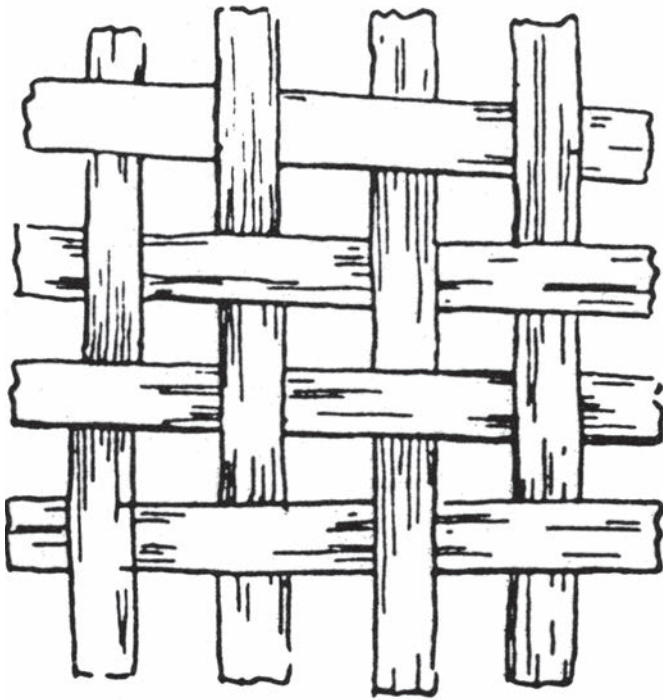
Twining entails wrapping and twisting two or more horizontal strands (wefts) between vertical strands (warps).



Lidded basket (detail), Nuu-chah-nulth, Vancouver Island, Canada, 20th century, 2-33869a,b

Plaiting

In plaiting, two elements are woven over and under each other.



Basket (detail), Great Lakes Tribes, Tacomesh, Michigan, c. 1900, 2-10336a,b

Aleutian Basketry



Basket, Aleut, Atka Island, Alaska, late 19th–early 20th century, 2–33829

The Yup'ik of Southwest Alaska and Natives of the Aleutian Islands used dried wild rye grass to weave a variety of twined and coiled items such as bags, baskets, socks, and matting. Early travelers to the Aleutian Islands praised the inhabitants' richly colored and exquisitely woven baskets. Captain Cook commented on "the strong and beautiful" grass baskets of the Aleutian islanders during his visit in 1778. Variations in basket weaving techniques and designs occurred on each island. The basket makers on the western islands garnered the most attention, particularly in the remote village of Attu.

Traditionally, weavers split blades of grass with their fingernails. In 1791, a Russian traveler recounted how a woman let her index fingernail grow "to a great length, until it [was] as sharp as a lancet" in order to split grass for baskets. Some Aleutian baskets were so finely woven that there were over fifty stitches per inch. Weavers sewed

design motifs on baskets with embroidery floss, wool yarn, or colored grass.

The peak of Aleutian basket production occurred from the 1880s through the 1930s, when steamers and other ships frequently stopped at Unalaska and other Aleutian Island ports. During this time, women sold baskets to collectors and tourists. Popular forms included lidded baskets, purses, cigar cases, miniature baskets, and napkin rings with bright embroidery patterns.



Trinket basket, Aleut, Aleutian Islands, Alaska, late 19th–early 20th century, 2–14250a,b

Yup'ik Basketry



Basket, probably Yup'ik, Southwest Alaska, c. 1868–1898, 2–4667

The Yup'ik were known for their coiled baskets, which were widely sold before and after the gold rush on the Seward Peninsula (1897–1915). Coiled baskets were made from

indigenous grasses. Weavers also incorporated tufts of yarn, beads, sinew, seal skin, and other natural materials such as birds' feet into their baskets.

Tlingit Basketry



Tlingit women weaving baskets, Alaska, c. 1910; NA 4154. University of Washington Libraries, Special Collections

The Tlingit of southeastern Alaska created remarkable twined baskets with spruce roots. False embroidery, a decorative overlay, supplied the eye-catching designs on the surface of the baskets. The stems of a variety of grasses were used for false embroidery. Weavers harvested grasses in the summertime when the stalks were thin and tender. They were bleached in boiling water until the bright green faded to a yellowish color and then left to dry for several days. Grasses were then dyed with natural, and later, commercial dyes.

Rattle-lid baskets, or "something inside baskets," came equipped with lids filled with seeds, pebbles, or lead shot, which caused a rattling sound when the baskets were shaken.



Rattle lid basket, Tlingit, Southeastern Alaska, 2-32a,b



*Basket-shaped teakettle,
Tlingit, Port Etches Sound,
Alaska, before 1898,
2-6514a,b*

*Basket, Tlingit,
Southeastern Alaska, late
19th–early 20th century,
2-10289*

*Basketry-covered bottle,
Tlingit, Southeastern
Alaska, late 19th–early
20th century, 2-15969*

Glass bottles and other ordinary objects were woven over and transformed into eccentric basketry items, which the Tlingit sold as souvenirs. Weavers also received inspiration for new basketry shapes from common household articles such as teakettles.



Haida Basketry Hats



Hat , before 1920, Made by Isabella Edenshaw (1866–1926) and painted by her husband Charles Edenshaw (c. 1839–1920), Haida, Queen Charlotte Islands, British Columbia, Canada , 2–14271

The Haida of the Northwest Coast made decorative hats from Sitka spruce roots. Occasionally the rim was adorned with a multi-strand braid, and a headband was woven inside the hat. A person of rank usually owned a hat painted with crest designs. Prior to commercial paints, hats were colored with charcoal and other natural pigments. During celebrations, the wealthiest members of the community wore more finely woven hats with wider brims and complex designs. During rainy weather and on canoe trips, men wore more coarsely woven hats, which were waterproofed with a thin coat of paint. The Haida produced many other outstanding basketry items from Sitka spruce roots. The long, straight roots were ideal for splitting and twining into a variety of basketry forms. The process of root digging and preparation was labor-intensive. Weavers used a digging

tool to uplift roots located just below the surface of the soil. Roots were then coiled and stored for the trip home. Before the roots dried, weavers placed them on the hot coals of a fire. The roots were then carefully turned with a long stick until the bark peeled and the sap boiled away. The cooked bark was removed by pulling the root through a split stake. As the weaver pulled the root through the narrow opening, the bark was stripped away. The white inner roots were then split once and coiled and stored or split additional times into strands for twining. The Sitka spruce continues to grow along the Northwest Coast, and basketry materials are still gathered and prepared in this manner today.

Basketry of the Nuu-chah-nulth and Makah



Hat, Nuu-chah-nulth, Vancouver Island, British Columbia, Canada, late 19th–early 20th century, 2-33826

For centuries along the Northwest Coast, the Nuu-chah-nulth and Makah used both twining and plaiting techniques to make baskets, nets, and other accessories. Basketry was used in shellfish and root gathering trips as well as whaling activities. Aside from early whaling hats, however, few examples of decorative basketry have survived prior to the advent of the souvenir basket.

In the late 1900s, both the Nuu-chah-nulth and Makah began to produce a variety of twined, lidded baskets for the tourist trade from cedar bark and beargrass. Tourists used these baskets to hold coins, jewelry, or other trinkets. Weavers wove both traditional and contemporary designs into baskets. Nuu-chah-nulth and Makah baskets reflected

their whaling culture. Weavers incorporated whaling scenes onto lively souvenir items including mats, bags, basketry-covered abalone shells, and bottles. To more readily appeal to tourists, weavers also wove baskets with American and Canadian motifs such as the United States flag (see page 5).

Introduced to the region in the nineteenth century, beargrass, or *tlii-sikum* in Nuu-chah-nulth, literally translates to the “white grass of Washington.” The Nuu-chah-nulth preferred to use this grass to weave baskets because of the hard, bright, shiny surface of the material. Beargrass came from Washington and was traded to weavers on Vancouver Island. Migrant workers employed in orchards and hop fields in Washington also brought back the material to sell.



Basketry-covered inkwell, Nuu-chah-nulth, Vancouver Island, British Columbia, Canada, 20th century, 2-44860a,b

Basketry-covered bottle, Nuu-chah-nulth, Vancouver Island, British Columbia, Canada, before 1963, 2-38360a,b



Basketry-covered mussel shell rattle, Nuu-chah-nulth or Makah, Vancouver Island British Columbia, Canada or Northwest Washington, 20th century, 2-14252a,b

Basketry-covered abalone shell, Nuu-chah-nulth or Makah, Vancouver Island British Columbia, Canada or Northwest Washington, 20th century, 2-44862

Basketry-covered abalone shell, Made by Lucy Bill, Nuu-chah-nulth, Vancouver Island, British Columbia, Canada, 1973, 2-57883

Klikitat Coiled Cedar Root Baskets



Pail-shaped basket, Klikitat, Washington, late 19th–early 20th century, 2–18241

Coiled baskets were constructed throughout the Plateau region. As young as six years old, girls learned how to weave baskets from their mothers and other female relatives. Klikitat weavers embellished their baskets to reflect their surroundings with motifs such as mountains, stars, animals, and human figures. Some of the most common designs were referred to as salmon gill, geese in flight, mountain butte, and sturgeon. Weavers required children to know the names of these designs when they learned to make baskets. Usually a young girl gave the first basket she made to a skilled basket weaver with the belief that the woman's skills would be passed on to the girl.

Plateau peoples traditionally made baskets for utilitarian purposes as well as to trade. Berry and root gathering baskets, storage, and cooking baskets were all common

forms. Ferns or other stems tied across the top of the baskets formed "ears" and made baskets spill proof. Large baskets could hold two to five gallons of berries.

The roots of the western red cedar tree provided most of the material needed to construct the overall basket. Families searched for good locations in the foothills to dig cedar roots. Beargrass, cherry bark, horsetail, and other grasses formed the designs on baskets.

In the past, weavers used natural dyes to obtain hues of black, yellow, and red. Red dye came from ground alder bark mixed with boiling water. Most weavers currently use commercial dyes; however, the techniques and materials used to make coiled baskets remains relatively the same today.

Coiled Baskets of the Lillooet and Nlaka'pamux



*Coffin-shaped cradleboard, probably Lillooet or Nlaka'pamux;
British Columbia, Canada, before 1915, 2–20099*

The Lillooet and Nlaka'pamux of British Columbia generated a variety of coiled baskets made from peeled, split, red cedar root. Woodsplints or flat strips of wood were used for the foundation. A deer bone awl helped weavers pass the cedar root stitches through the thick coils, and each row was sewn tightly to the next.

Weavers used beargrass and cherry bark to form the imbrications or decorative elements. In imbrication, the decorative material was folded under each sewing stitch on the outer surface of the basket. This method was unique to the Plateau and Lower Pacific Northwest region. Geometric designs included horizontal, vertical, and diagonal bands; figurative designs were uncommon. Lillooet basket makers commonly wove designs into the upper half of baskets, while Nlaka'pamux designs occurred in vertical bands and usually ran the full height of the basket.

Coiled baskets were sewn tightly so that they could hold water. The water-absorbent roots swelled with the addition of liquid, sealing them completely watertight. These baskets were ideal for cooking and berry picking, an

important summertime activity. "Coffin" style cradleboards and basketry trunks or hampers were common forms. Mothers carried infants in cradle baskets on their backs or placed cradle baskets in slings, which were then suspended from a tree or roof support. Women also used large baskets to wash infants.



*Cross-shaped basketry trunk, probably Lillooet or
Nlaka'pamux, British Columbia, Canada, 1920, 2–10773a,b*

Flat-Twined Bags of the Nez Perce



Bag (front and back view), Nez Perce, Columbia River Plateau, late 19th–early 20th century, 2–59514

Colorful, flat, twined bags were one of the most popular basketry forms in the Plateau region and remain unique to the area. Historically, the Nez Perce and other Plateau tribes used bags to store and transport food and belongings. Women wove bags by hand without the use of looms or additional tools.

The bodies of flat, twined bags were made from Indian hemp. The plant was gathered and dried; the stalks were then split down the middle, and the fibrous material inside was rolled and twisted into fine cordage. Weavers used indigenous grasses for the decorative overlay, which was referred to as false embroidery. Geometric designs differed on each side of the bags.

Once Euro-American settlers and missionaries brought corn to the area, Plateau women incorporated cornhusks

for the false embroidery material. Cornhusks were used in their natural tan color and dyed with plant materials or commercial dyes as they became available. Later, weavers incorporated wool yarn into the false embroidery with an overlay of cornhusk. Around the same time, Indian hemp was gradually replaced with cotton cordage.

The size and use of bags also drastically changed after contact with Euro-American settlers. The Nez Perce began to weave smaller bags with handles, which they used to carry and store personal items. Bags were often finished with undecorated bands at the top and bottom. Weavers also crafted flat wallets and fold-over pouches. Designs became more elaborate and richly colored due to the use of multiple-colored yarns. Human figures, flowers, animals, plants, and other nontraditional design motifs appeared on bags.

Yurok Basketry Caps



Basketry caps, Yurok, Northwestern California, c. 1890s–1920s, 1–164418, 1–70955

Woven Legacies

Basketry of Native North America

Over thousands of years, the Native peoples of North America perfected the art of basket weaving. Weavers manipulated grasses, bark, roots, and other plant materials into baskets that served a variety of functions. People relied on baskets for gathering, storing, and preparing and cooking food. Women used basketry cradles to hold babies and they wove basketry caps for personal adornment. Baskets were also incorporated into ritual activities. Today,

many Native North Americans uphold this cultural legacy. Although no longer a necessity, weavers continue to make baskets for sale, for personal use, to give as gifts, and for ceremonial use.

Basketry is one of the oldest Native North American crafts. Weavers pass down their skills and knowledge from one generation to the next. Methods of construction, designs, and materials vary from coast-to-coast. Native North Americans living close by to one another, who share access to the same natural resources, typically weave baskets with similar characteristics. Even so, because they

Pomo Basketry



Basket, Pomo, Northern California, 1900, 1-235177

Basket, Pomo, Geyserville, California, early 20th century, 1-469

The Pomo of Northern California produced some of the most exquisite twined and coiled baskets in the world. Pomo weavers have long been known for their gift or “jewel” baskets, which they embellished with feathers, beads, abalone shell pendants, and clamshell beads. Weavers usually used willow or hazel for the foundation and sedge root for the stitching and coiling. Bowl- and canoe-shaped baskets, and miniature baskets, which demonstrated the weaver’s skill, were common forms. Pomo weavers mastered the technique of attaching bird feather quills under a coiling stitch in order to feather the surface of their basketry.

The Pomo have so far perfected this form of decoration that they are able to cover their baskets completely with feathers, and good basket makers can so place them that the surface of the basket has almost the smoothness of the breast of a bird itself.

Samuel A. Barrett, Pomo Indian Basketry, 1908

Red feathers came from woodpecker crests, black feathers came from quails, and mallard ducks supplied green feathers. Yellow feathers from the meadowlark also ornamented baskets. Blue, orange, and brown feathers from other local birds occasionally supplied additional color enhancements.

While some baskets were entirely covered with feathers, weavers also wove bold geometric designs into baskets and used feathers and beads to accent their designs. Shell and magnesite beads, disk-beads of the clamshell, and abalone shell beads served as borders on the opening of baskets. When small, white-glass trade beads became available to the Pomo in the nineteenth century, weavers sewed them onto dark design areas with cotton thread.

Women wove most fine baskets, but men made openwork bird and fish traps. Gift baskets were a collaborative effort, as men obtained the feathers and made the clamshell disc beads. Feather baskets served as symbols of wealth, were given as gifts, and used for ceremonial occasions.

Yokuts Basketry Tray



Tray, Yokuts, South Central California, early 20th century, 1-28660

Elaborately woven, coiled gambling trays showcased the fine weaving skills of the Yokuts women. Designs ranged from simple geometric bands to complex motifs, which combined animal, human, and geometric forms. Weavers commonly used willow to make baskets in addition to a variety of other grasses. Designs were woven in red and black. Red came from the bark of the redbud shrub. The Yokuts boiled bracken fern in mud to obtain a rich, black color. Sometimes, it took weavers over a month to gather and prepare all of the materials needed to make baskets, because it was often necessary to travel to different areas to collect materials.

Gambling games were—and continue to be—an important part of California Indian culture. Dice was a women's game, which they played at gatherings and feasts. The dice were made from hollowed-out walnut shells filled with pitch and small bits of abalone. They were also crafted from sticks, acorn caps, bone, and mussel shells. Players sat on the ground; if they played with partners, they sat side-by-side with their opponents opposite them. A player threw the dice onto the gambling tray, which was placed in front of them. If three dice landed pitch side up, the player received one counter stick. If the dice landed six up or six down the player received two counter sticks. Each time a player scored, she would toss the dice again. The game was won when one player or team had all the counter sticks.

Cahuilla Basketry of Southern California



Bowl-shaped basket, Made by Guadelupe Arearas, Cahuilla, Southern California, before 1923, 1-70083

The Cahuilla produced some of the most attractive baskets in Southern California. Before the 1870s, Cahuilla women wove coiled baskets for use in domestic life. The size and shapes of the baskets were dictated by their function. By the 1880s, the number of Euro-American settlers to the area increased, and the Cahuilla continued to make baskets for personal use as well as for sale. Cahuilla baskets were most actively collected between 1890 and 1920. California anthropologists were more interested in traditional designs and forms, while collectors preferred innovative shapes, colors, and designs. The basketry the Cahuilla produced during this period reflects all of these influences.

Weavers used juncus, sumac, willow, and other plant materials to make coiled baskets. Women boiled elderberry stems and sea blite stems or used hot mud to make black dye. After contact with Euro-American settlers, the Cahuilla gained access to commercial dyes and indigo. Weavers also began to use coffee grounds and walnut shells to produce black dye.

Before the turn of the twentieth century, weavers preferred simple, geometric designs. New designs included lizards, eagles, snakes, insects, flowers, stars, and mission bells. Weavers also began to make baskets in novel shapes, some of which may have been inspired by metal and porcelain containers. Additionally, women created ollas or vase-shaped baskets that resembled traditional Cahuilla pottery forms.

Papago Coiled Basketry



Bowl-shaped basket, Papago, Arizona, 20th century, 2-51763

Unlike their close relatives the Pima, the Papago inhabited the drier, central area of the Sonoran Desert in Arizona where willow and cattail were scarce. Older Papago baskets were made with a foundation of beargrass or yucca, while willow made up the walls of the basket. The Papago traded with the Pima to the north for the willow material. Weavers used devil's claw to form the dark design elements on baskets, which they gathered in the desert or cultivated in the summertime.

It remains difficult to distinguish between older Pima and Papago baskets because of the proximity of the tribes, intermarriage, and trading of materials. While there were differences in the plants used by the Pima and the Papago, the manufacture of the basket "start" was very similar. Both groups employed a four-square or plaited knot. The plant bundles were then wrapped around this start and stitched together with various fibers. Weavers of both tribes wove

firm, watertight baskets. Women pounded the walls of baskets with stones or hammers to flatten and smooth the surface.

In the mid-1880s, when railroads were established and tourists began to travel to the Southwest, a cash market for Papago basketry developed. By the early 1900s, Papago weavers replaced willow with yucca, which was more readily available and easier to work with. New designs, forms, and open-stitch techniques were developed for the tourist trade. Nontraditional shapes included wall plaques, lidded baskets, and wastepaper baskets. Weavers also made baskets with figurative designs or words spelled out in English. The Papago continue to produce more baskets than most Native American tribes.

Western Apache Olla



Olla, Apache (probably Western), Arizona, late 19th–early 20th century, 2-18363

The Western Apache have long been known throughout the Southwest for their impressive coiled and twined basketry. They made little pottery historically; instead, they relied on basketry containers. The Western Apache even stored water in twined, pitched jars. Beginning at five or six years old, young girls learned how to weave from their grandmothers or mothers, and practiced weaving with yucca leaves.

Weavers made coiled baskets with strong foundations of willow or cottonwood that they sewed together with willow or yucca. Mature devil's claw seedpods were collected and split, and then used to create black basketry designs. An awl made of bone, steel, or iron was the only tool used during the weaving process, aside from a steel

knife, which was used to prepare materials, split sewing splints, and trim loose ends.

By the 1880s, weavers made most of their baskets for sale to collectors. The Western Apache made coiled ollas as well as large shallow baskets with intricate designs. Ollas ranged from miniatures to forms as large as forty inches in height. It took weavers several months to make the over-sized forms. Only the most ambitious and skilled weavers could accurately weave complex designs into such large, symmetrical baskets. In 1905, an anthropologist recounted the notable prices that some of them garnered, "one, thirty eight inches in height and very well made, was sold by the woman who made it, for fifty dollars." During the 1920s, women began to weave smaller ollas, which were more popular and took less time to make.

Papago Coiled Basketry



Olla, Pima, Arizona, late 19th–20th century, 2–18574

Unlike their close relatives the Pima, the Papago inhabited the drier, central area of the Sonoran Desert in Arizona where willow and cattail were scarce. Older Papago baskets were made with a foundation of beargrass or yucca, while willow made up the walls of the basket. The Papago traded with the Pima to the north for the willow material. Weavers used devil's claw to form the dark design elements on baskets, which they gathered in the desert or cultivated in the summertime.

It remains difficult to distinguish between older Pima and Papago baskets because of the proximity of the tribes, intermarriage, and trading of materials. While there were differences in the plants used by the Pima and the Papago, the manufacture of the basket "start" was very similar. Both groups employed a four-square or plaited knot. The plant

bundles were then wrapped around this start and stitched together with various fibers. Weavers of both tribes wove firm, watertight baskets. Women pounded the walls of baskets with stones or hammers to flatten and smooth the surface.

In the mid-1880s, when railroads were established and tourists began to travel to the Southwest, a cash market for Papago basketry developed. By the early 1900s, Papago weavers replaced willow with yucca, which was more readily available and easier to work with. New designs, forms, and open-stitch techniques were developed for the tourist trade. Nontraditional shapes included wall plaques, lidded baskets, wastepaper baskets, and baskets with figurative designs. The Papago continue to produce more baskets than most Native American tribes.

Hopi Plaques



Plaque, Hopi, Arizona, before 1966, 2-34340; Plaque, Hopi, Arizona, late 19th–20th century, 2-18608

The Hopi of northeastern Arizona continue to weave some of the finest basketry in the Southwest. Round basketry trays referred to as plaques are the most frequently produced form. On the Second Mesa, weavers create coiled plaques made from yucca splints and galletta grass. On the Third Mesa, plaques are wicker-plaited from rabbit brush and dunebroom (or *siwi* in Hopi) in bold patterns and bright colors.

Plaques are used to repay favors, and they are also given as awards to winners in footraces. The Hopi incorporate plaques in various ceremonies and women's dances, and special plaques are made for newborns, toddlers, and young girls. Weavers also make plaques for use in "paybacks" for a Hopi bride's wedding robes.

The wedding payback is the most important use for Hopi plaques. The groom's family weaves the bride's wedding robes. In return for the wedding ensemble, the bride's family reciprocates with a generous repayment of plaques

and foodstuffs. Although she receives assistance from her female relatives, it often takes many years for a bride to weave all of the plaques, which can range from twenty to over one hundred. Once complete, the bride displays the plaques on a wall at her mother's house for the groom's family to admire while the two families enjoy a meal together. The following day, the plaques are delivered to the male relatives who supplied the bride's wedding robes.

The bride always weaves three special plaques as part of the gift. The wedding plaque, the largest, is heaped high with white cornmeal and is delivered to the groom. Second-Mesa wedding plaques contain a star or flower design in white, green, and black, while wicker plaques contain a variety of brightly colored geometric patterns. A smaller, sweet cornmeal plaque is packed with yellow cornmeal. The third plaque, a simple *piiki* tray, is delivered with *piiki*, a wafer-thin corn bread. Additional plaques vary in size and design.

Chitimacha Cane Basketry



Basket with lid and fanner basket, Chitimacha, Louisiana, late 19th–early 20th century, 2-14328a,b, 2-10334

The Chitimacha of Louisiana have long been credited as some of the finest southeastern basket weavers. They wove baskets for personal use and traded baskets with their nearby neighbors beginning in the eighteenth century. The Chitimacha also traveled to urban centers such as New Orleans to sell their baskets.

Currently, four active Chitimacha weavers produce baskets in Louisiana. Once solely a women's occupation, two of the present-day weavers are male. John Darden and his wife, Scarlett, along with John's sister, Melissa Darden, and their friend Raymond Thomas, all specialize in distinctive Chitimacha designs and forms.

As youths, the Dardens observed their grandmothers and mothers gathering materials and making baskets. When these older weavers died, the Dardens realized that Chitimacha basketry was nearing extinction. In response, each of them began to recall what they had learned as children; they also studied old patterns and techniques. Through trial and error, each of them mastered the art of Chitimacha basket weaving.

Swamp cane, the local name for river cane in the lowland South, is gathered locally. Weavers use only their hands, teeth, and a knife to split and peel the cane. The Chitimacha continue to make single- and double-weave baskets in many shapes and sizes. Double-weave baskets are usually made with a lid and are woven inside and out with a diagonal stitch. Single-weave shapes include heart-, elbow-, and bowl-shaped baskets as well as fanner and sifter baskets.

Yellow, red, and black are the customary colors used in Chitimacha baskets. Black dye comes from black walnut, red from the dock plant, and yellow from a lime solution, although weavers also employ commercial dyes. Special names describe various design patterns, such as alligator entrails, blackbird's eyes, and worm track. In addition to traditional basketry, weavers currently make a variety of contemporary forms, which include cigarette and eyeglass cases, as well as clutch purses.

Coushatta Pine Straw Basketry



Sewing basket, Made by Doris Celestine, Coushatta, Livingston Indian Reservation, Texas, 1947, 2-30966a,b

Basket with lid, Coushatta, Kinder, Louisiana, c. 1930s, 2-68531a,b

Plaited river cane basketry is the oldest tradition among the Coushatta who inhabit the Southeast. Cane, a plentiful material across eastern Texas and the Gulf Coastal Plain, is used to weave traditional forms such as wall hanging baskets, elbow baskets, and various containers.

Historically, the Coushatta wove cane baskets for everyday use. Throughout the nineteenth century, women also made baskets to supplement their incomes. French Louisianans purchased fanners, sifters, and storage baskets from the Coushatta. Large storage baskets were particularly popular sellers in the 1800s when many Euro-American houses lacked built-in closets.

Since the early 1900s, the Coushatta have made pine straw baskets. Basket makers gather twelve- to fifteen-inch-long needles from longleaf pine trees, which are plentiful in the Southeast. Weavers use bunches of longleaf pine needles for the coils and wiregrass or raffia for the stitching. Coushatta weavers now produce more pine straw basketry than cane basketry. Pine straw basketry is somewhat less difficult to learn how to weave and tends to be more animated than cane basketry. Forms include trinket and sewing baskets, as well as a variety of animal figures.

Passamaquoddy, Maliseet, and Micmac Fancy Baskets



"Pineapple" basket, Micmac, Meramechi, North Cumberland County, New Brunswick, Canada, 20th century, 2-13587a,b
Basket, Made by Lillian Stevens, Passamaquoddy, Indian Township Reservation, Maine, 1973, 2-61990a,b
Basket, Made by Mrs. Sam Goose, Maliseet, Tobique, New Brunswick, Canada, before 1978, 2-61993

Native people of the Northeast have constructed baskets for centuries from a variety of local materials. In the seventeenth century, northeastern tribes began to trade basketry items to European settlers and explorers. Plaited woodsplint baskets, referred to as "fancy" baskets because of their highly decorative forms, were sold door-to-door and at markets beginning in the mid-eighteenth century. Similar baskets were made by various tribes throughout the Northeast from New England, to New York, parts of the Midwest, and Canada.

By the mid-1800s, Native groups frequently relocated to tourist spots and resorts during the summer months to sell baskets and other crafts. At the same time, Native northeastern basketry reached new artistic heights. Weavers crafted brightly-colored baskets with commercial dyes and complicated weaves. Wefts of different widths or colors formed patterns, or wefts were twisted to produce curls, and sweet grass was also incorporated into baskets. Common forms included trinket and sewing baskets, watchcases, wall pockets, pincushions, and miniature baskets.

Basketry of the Northeastern Woodlands, Great Lakes Tribes



Basket, Great Lakes Tribes, Northeast Woodlands, Great Lakes Region, 20th century, 2-36582

Basket, Great Lakes Tribes, Tacomesch, Michigan, c. 1900, 2-10339

Northeastern Woodland tribes have made plaited woodsplint baskets for hundreds of years, but there has been debate surrounding the origins of these baskets. Some scholars speculate that Swedish colonists who settled in the mid-Atlantic region in the first decade of the eighteenth century introduced the technique, which then spread to areas throughout the Northeast. Other scholars believe that archaeological evidence suggests that northeastern tribes made some form of woodsplint baskets independent of outside influences. Regardless of their origins, woodsplint basketry was largely made from the mid-eighteenth century onward.

Weavers made baskets from the splints of black or brown ash, white oak, and other hardwoods. The men gathered the materials and prepared the splints, while the women and children wove the baskets. Ash logs were frequently pounded into splints using an axe or mallet and then trimmed with a knife. When molds and gauges

were introduced in the late nineteenth century, basketry production increased. Gauges contained numerous blades, which enabled basket makers to produce several evenly cut, narrow splints at a time. Molds made it more convenient for weavers to create unusual shapes. They also allowed weavers to manufacture numerous baskets in the same shape and size.

In the nineteenth century, many weavers began to make coiled sweet grass baskets to appeal to Victorian buyers. They represent the only coiled technique of basket construction practiced in the Northeast. Native northeasterners have used birch bark for centuries. Once the material was soaked in water, it became flexible and was easy to cut, shape, fold, and stitch. Weavers regularly finished sweet grass baskets with dyed birch bark designs. They also incorporated porcupine quills or moose hair, which were inserted directly into the bark.

Glossary

1. **awl**: a pointed tool used to make coiled baskets
2. **ceremony**: a ritual or customary practice or tradition such as a wedding
3. **crest**: an emblem or symbol related to an individual family or clan; crests designs are commonly found on crafts of the Northwest coast peoples
4. **cultivate**: to grow, produce
5. **false embroidery**: a technique used to decorate twined baskets in which a third, colored weft element is incorporated onto the outer wefts; these designs are not visible on the inside of the basket
6. **gauge**: an instrument used for measuring
7. **imbrication**: a technique used to decorate coiled baskets in which the decorative material is folded under each sewing stitch on the outer surface of the basket; imbrication folds resemble rows of corn kernels; the designs are not visible on the inside of the basket.
8. **overlay**: a technique used to decorate twined baskets in which additional, colored wefts are incorporated onto the other wefts
9. **proximity**: close by, nearby
10. **utilitarian**: made for everyday use

Review Questions

1. What are the three basic basket-making techniques?
2. Can you guess which baskets are twined, coiled, or plaited on page 31?
3. List three Native North American groups that make plaited baskets.
4. List three Native North American groups that make coiled baskets.
5. List three Native North American groups that make twined baskets.
6. List three or more materials that Native North American baskets are made from.
7. List three or more materials that Native North American baskets are decorated with.
8. Describe some of the designs you saw on the baskets on these pages.
What are some of your favorites?
9. What were some unusual basketry forms that Native North Americans created as souvenirs for sale to tourists?
10. What three groups made the hats that are displayed on these pages. How do the hats differ?



3. Basket (detail), Tlingit, Southeastern Alaska



2. Plaque (detail), Hopi, Arizona



1. Tray (detail), Yokuts, California



4. Fancy basket (detail), Passamaquoddy, Maine



5. Basket (detail), Klikitat, Washington



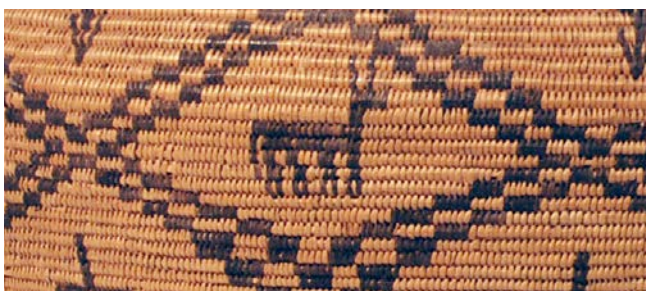
6. Hat (detail), Nuu-chah-nulth, Vancouver Island, Canada



7. Basket (detail), Aleut, Atka Island, Alaska



8. Lidded basket (detail), Chitimacha, Louisiana



9. Olla, (detail), Western Apache, Arizona



10. Basket (detail), Maliseet, New Brunswick, Canada

Make your own Hopi Plaque

Discuss what the Hopi use plaques for.

Make your own Hopi plaque using paper plates. Draw your designs using paint, crayons, or markers.

Glue a u-shaped piece of yarn to the back of your plaque so that you can hang on a wall.



Hopi plaques, 2-18600, 2-48342, 2-18631, 2-34340

Make your own Basket

Materials

Paper cups, paper bowls, or cardstock cut round (which will make a platter-like basket).

Yarn, raffia, colored paper cut into 1/2" strips, or twine for weaving.

Preparation

Cut cup, bowl (or cardstock cut round) into 1/2" or 3/4" wide spokes, cutting as close to the bottom as possible.

Measure first if needed, and make an uneven number of spokes for a standard, simple-woven basket. To create a more difficult, twined basket, cut an even number of spokes.

Instructions

Tie or tape the yarn or weaving material to a spoke and start to weave.

For the simple basket method, weave over and under until finished. When changing colors, the old end of yarn and the new color yarn are tied together and trimmed later. You can also glue or tape the ends inside the basket.

For the more complex, twined basket, use an extra long piece of doubled yarn (evenly folded in half), slipped around your first weaver. Twining means twisting the doubled weaver both behind and in front of each spoke before moving on to the next spoke. When changing colors, you can tuck the ends of yarn inside your basket and weave the next row over them, or tape or glue them inside the basket.

As you weave, shape the basket with the yarn's tension; pulling gently will bring the sides up a bit.

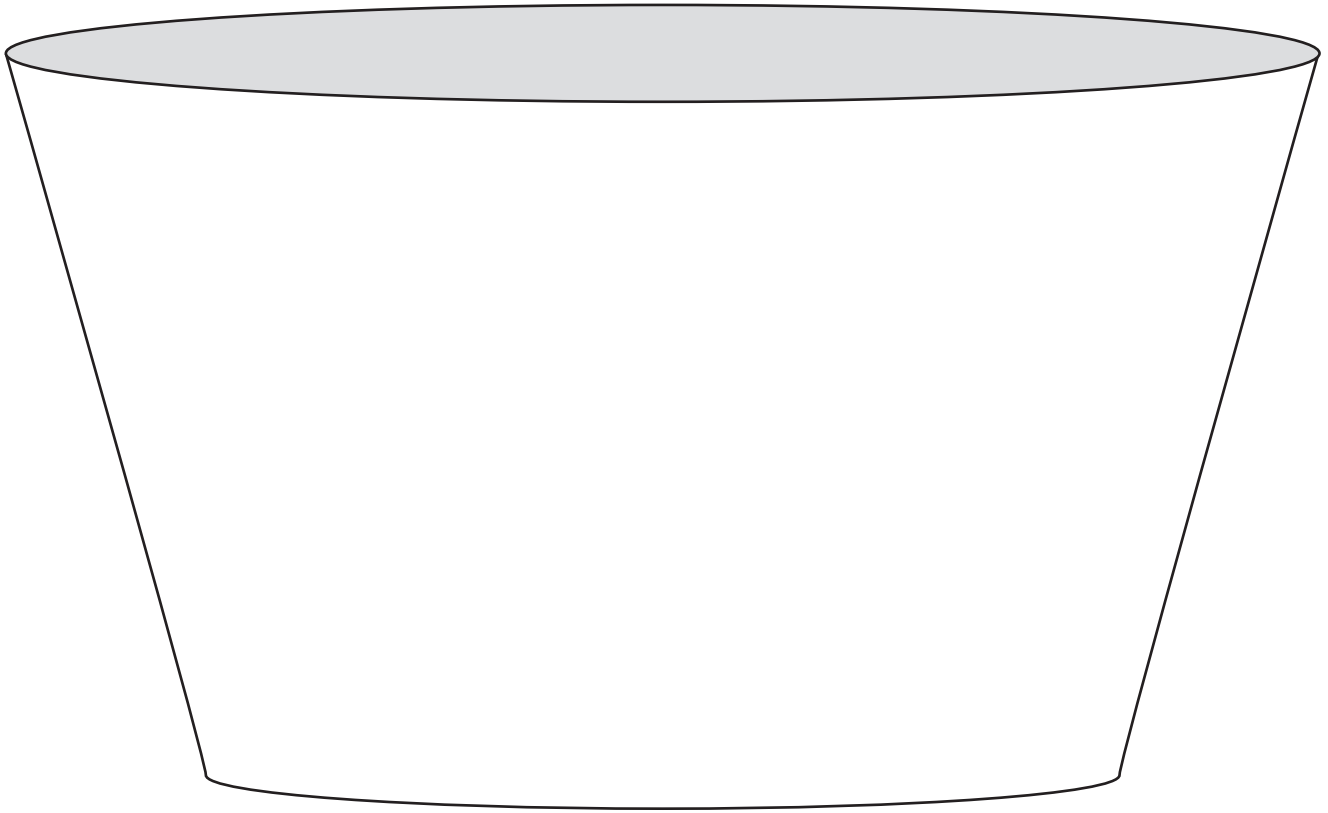
As you reach the top, rolling the top edge over the last row of weaving and gluing it down will prevent unraveling.

Activity courtesy of the Museum of Craft and Folk Art, San Francisco; <http://www.mocfa.org/>.

The Museum of Craft and Folk Art offers in-class paper-twine basketweaving workshops.

DESIGN YOUR OWN BASKET!

Look at the designs on the cover page. Imagine what you would want your basket to look like. Draw your design here.



WORD SEARCH

W A N H J N E B P M S Z G G S
 B I B W S O L O Y L H O N O T
 K N X W O R D V A O L I I M A
 P R V H K T A I Q S L U V Q H
 X O E S G H R G N I T I A L P
 H F S N P E C S O G N T E M G
 T I S O T A G C R O I P W X W
 G L P A U S O R R E C S M D A
 P A M C G T P T A S H O E J G
 L C S O U T H W E S T T L D V
 A S E A I W Q E W E S O A O T
 T H D K E L S D A E B E O E R
 E A H S K C T E K S A B S R F
 A P T W I N I N G D T D Q P I
 U E P F B R R W N A R C T I C

ARCTIC	MATERIALS
BASKET	NORTHEAST
BEADS	NORTHWEST
CALIFORNIA	PLAITING
COILING	PLATEAU
COLOR	ROOTS
CRADLE	SHAPE
DESIGN	SOUTHEAST
FEATHERS	SOUTHWEST
GRASSES	TWINING
HATS	WEAVING

Hat (detail), Haida, 2-10294

Answer Sheet

1. What are the three basic basket-making techniques?

coiling, plaiting, and twining

2. Can you guess which baskets are twined, coiled, or plaited on page 31?

1. coiled, 2. plaited, 3. twined, 4. plaited, 5. twined, 6. twined, 7. twined, 8. plaited, 9. coiled, 10. plaited

3. List three Native North Americans groups that make plaited baskets.

Chitimacha, Coushatta, Micmac, Maliseet, Passamaquoddy, Hopi, Great Lakes Tribes

4. List three Native North American groups that make coiled baskets.

Pomo, Pima, Papago, Yup'ik, Yokuts, Hopi, Klikitat, Lillooet, Nlaka'pamux

5. List three Native North American groups that make twined baskets.

Aleut, Nu-chah-nulth, Tlingit, Haida, Makah, Nez Perce, Yurok

6. List three or more materials that Native North American baskets are made from.

woodsplints, devil's claw, river cane, willow, yucca, beargrass, cattail, galletta grass, red cedar roots, beargrass, spruce roots. An alternative answer would be grasses, bark, roots, and other plant materials.

7. List three or more materials that Native North American baskets are decorated with.

feathers, beads, clamshells, birds' feet, porcupine quills, paint

8. Describe some of the designs you saw on the baskets on these pages.

What are some of your favorites?

snakes, birds, whales, deer, people, flowers, faces, geometric patterns

9. What were some unusual basketry forms that Native North Americans created as souvenirs for sale to tourists?

basketry-covered shells, basketry covered bottles, teakettles, ollas

10. What three groups made the hats that are displayed on these pages? How do the hats differ; how are they similar?

Tlingit, Haida, Yurok; the Haida and Tlingit hats are painted with crest designs that are worn by men.

The Yurok hats are smaller caps that are worn by women. All of the hats are twined.

*Arctic***Aleutians and Yup'ik**

The Aleutians and Yup'ik were closely related. The Yup'ik were historically referred to as Alaskan Eskimos. Southwestern Yup'ik territory spanned as far north as the Yukon River and included Nunivak Island. The Aleutians inhabited the Aleutian Archipelago, a thirteen hundred mile-long chain of volcanic islands extending from the western Alaska Peninsula.

Although conditions were not as extreme as the High Arctic, where nourishment from plants was minimal, Arctic tribes consumed more meat than most Native North American peoples. Fishing was the most important subsistence activity for Aleutians and the Yup'ik, who lived along the coast. Sea mammals not only provided food, but also skins for clothing. In the springtime, the Yup'ik who lived further inland trapped a variety of fur-bearing animals such as muskrat, mink, otter, and squirrels; they also hunted caribou.

*Northwest Coast***Haida**

The Haida occupied the Queen Charlotte Islands, also referred to as the Haida Gwaii, in British Columbia and a portion of the Alexander Archipelago in southeastern Alaska. The Queen Charlotte Islands consist of two large islands and around one hundred and fifty smaller islands off the coast of northern British Columbia. Cedar was an important natural resource for the Haida who used the wood to make canoes, houses, utensils, masks, storage boxes, and elaborately carved totem poles.

Numerous trading ships visited Queen Charlotte and southwestern Alaskan waters in the late eighteenth and early nineteenth century. The Haida were skilled traders and exchanged otter pelts for iron, which they made into adz blades. The Haida also obtained chisels, knives, sheet copper, muskets, tin, and kettles from visiting ships. Traders later introduced potatoes to the Haida. By 1825, the Haida grew large quantities of potatoes, which they consumed and traded.

*Northwest Coast***Tlingit**

The Tlingit inhabited southeastern Alaska. They comprised four groups: Southern, Northern, Gulf Coast, and Inland Tlingit. Each of these groups shared similar customs and spoke a common language. Salmon was the staple food for the Tlingit along the coast, but they consumed many other marine animals, shellfish, and seaweed. In the spring and summer months, the Tlingit supplemented their diet with

waterfowl, roots, and berries. They also hunted and trapped bears, marten, mink, and beavers.

Social rank and chiefdom were important to the Tlingit. Potlatches, common among most Northwest Coast tribes, gave chiefs the opportunity to display their wealth and reaffirm their social status. Potlatches were similar to feasts; however, at potlatches guests were not only invited to share food, but they also received gifts or payments. The Tlingit typically held potlatches in order to mark a significant family event, such as the birth of a child or a marriage.

*Northwest Coast***Nuu-cha-nulth and Makah**

The Nuu-cha-nulth, historically referred to as the Nootka, and the neighboring Makah were closely related, and both belonged to the Wakashan language family. The Nuu-cha-nulth inhabited Vancouver Island, off the coast of British Columbia, Canada. The Makah lived in the area around Cape Flattery at the northwestern tip of the Olympic Peninsula.

The Nuu-cha-nulth and the Makah were renowned whalers. Whales were an important food source for both tribes. Even if only a few whales were captured annually, they provided a substantial amount of oil for the diet. Whaling took place from March through the summer months. It was the most prestigious profession, and the whaling "captain" was always a chief. A whaling expedition consisted of the chief and his crews; the main crew consisted of six paddlers and a steersman. Whaling took great skill and patience and it was extremely dangerous. The chief engaged in ritual preparations for many months prior to an expedition.

*Plateau***Nez Perce**

For thousands of years, the Nez Perce or Nimi'ipuu lived spread throughout Washington, Oregon, and Idaho between the Cascade Mountains and the Rocky Mountains. They constructed semi-permanent villages along the Snake, Clearwater, and Salmon Rivers. Their staple foods included roots, berries, salmon, elk, and deer.

The Nez Perce were expert hunters, fishermen, and horsemen. Horses were extremely important to the Nez Perce culture. After they obtained the animals in the 1700s, which were first introduced to North America by the Spanish in the 1500s, they traveled to Montana to hunt bison and antelope. Some wealthy families owned large herds numbering in the hundreds or even thousands. Horses were bred for strength and endurance and were exchanged as gifts, sold, and also acquired during raids.

Plateau

Klikitat

The Klikitat settled in the Cascade Mountains of Washington state. After horses were introduced to the Plateau region in the eighteenth century, the Klikitat traveled throughout the region on trading trips. Popular trade items included furs, animal skins, baskets, beads, canoes, horses, and dried salmon. Dentalium shells, which were gathered off the west coast of Vancouver Island, also served as a medium of exchange. In addition to trading, the Klikitat traveled to meet with neighboring groups to participate in horse races, gambling games, and other social activities.

Salmon was an important staple for the Klikitat. The first salmon arrived in late February or March. A large salmon feast was typically held in mid-spring before the close of the first salmon run. To supplement their diets, families also dug roots and hunted deer and elk in the mountains.

Eagles were captured for their feathers but never killed because they were thought to have special powers. After a hunter plucked the desired feathers from the eagle, the bird was freed. Feathers were used for personal adornment such as headdresses.

Plateau

Lillooet and Nlaka'pamux

The Lillooet and Nlaka'pamux or Thompson River Tribes lived in villages of up to several hundred people along streams and rivers in southwestern British Columbia. Rivers abounded with salmon, trout, eels, and sturgeon. The Lillooet often wind-dried salmon by hanging filets on shaded racks along riverbanks. After nearly a week, winds dried out the fish. The cured salmon was eaten plain, boiled, and roasted. Salmon eggs were also sun-dried, smoke-dried, or fermented in baskets underground for several months. Following fermentation, the eggs were boiled and eaten with roots.

The Nlaka'pamux were renown for their elaborately painted deerskin clothing, which included shirts, leggings, and robes. They made moccasins from buckskin and socks from sagebrush. Hats and headdresses were also common. Materials and decoration ranged from simple winter fur hats to highly ornamental headdresses, which were decorated with feathers and beads and worn during ceremonial occasions.

California

Yurok

California is one of the most geographically diverse areas in the United States. An abundance of natural resources from

the coasts, mountains, deserts, and woodlands allowed Native Californians to flourish.

The Yurok lived in Northern California along the lower Klamath River and the adjacent areas of the Pacific Coast around its mouth. Fish and acorns supplied the bulk of their diet. The Yurok took advantage of the dense redwood forests surrounding them. They used redwood to construct houses, utensils, stools, storage boxes, and dugout canoes, which served as their major form of transport.

The Yurok placed a great deal of emphasis on social status and wealth. Elite members of Yurok society hosted ceremonial gatherings. They wore distinct clothing and owned multiple sets of dance regalia. The vocabulary of the Yurok elite also differed from that of the general Yurok society.

California

Pomo

The Pomo lived north of San Francisco in Sonoma, Mendocino, and Lake counties. Though commonly referred to as one tribe, the Pomo spoke seven distinct languages. Because their languages shared similar traits, scholars grouped them together as one tribe. The seven groups include the Southwestern (or Kashaya) Pomo, Southern Pomo, Central Pomo, Northern Pomo, Northeastern Pomo, Eastern Pomo, and Southeastern Pomo. The Kashaya, Southern, and Central Pomo were the most closely related of the seven languages, about as similar as the Western Romance languages: Italian, French, and Spanish.

The Pomo, like many other California Indian tribes, used shell beads as a form of currency and as a means to showcase wealth. Clamshells were either gathered or obtained through trade. The shells were broken into pieces and drilled with holes. They were then rubbed back and forth on a flat stone to make them smooth and then strung on fiber cordage.

California

Yokuts

Scholars estimate that two hundred to three hundred thousand Natives once populated California. The Yokuts inhabited the San Joaquin Valley in central California. Approximately forty groups of California Indians, who were members of the same language family, were classified by this name. Anthropologists divided the Yokuts further into three cultural-geographic groups: Northern Valley, Southern Valley, and Foothill Yokuts.

Fish made up a large part of the Southern Valley Yokuts' diet. Men caught fish with nets, spears, traps, and even their bare hands. A local plant, turkey mullein, was crushed and sprinkled onto quiet waters. Fish consumed the toxic plant and were temporarily stunned. Fishermen could then easily gather the fish in nets. Fish were cooked over hot coals and dried in the sun. Mussels were also popular; they were gathered in large quantities and steamed. Waterfowl and a variety of wild seeds and roots supplemented the Yokuts' diet.

California

Cahuilla

The Cahuilla inhabited a complex geographic area that included mountains, foothills, canyons, valleys, and deserts in Southern California. Villages were situated in canyons or near water sources. Cahuilla houses were domed or rectangular with thatched roofs. A communal men's sweathouse and several granaries were located within villages. Networks of trails used for hunting, trading, and social visiting interconnected villages.

In addition to basketry, the Cahuilla made painted and incised pottery in the forms of jars, cooking pots, bowls, dishes, and pipes. Staple foods included acorns, mesquite and screw beans, piñon nuts, and the bulbs of various cacti. The Cahuilla also planted beans, squashes, and melons. Sun drying allowed for the preservation of various foods.

Southwest

Western Apache

Western Apache territory spanned parts of northwestern Arizona. The Western Apache were not organized into a single tribe, but consisted of five separate and independent sub-tribes, which included the San Carlos, White Mountain, Cibecue, and Northern and Southern Tonto. Each group belonged to the Athabaskan language family and spoke similar dialects.

Traditionally, hunting and gathering provided the bulk of the Western Apache's diet, which was supplemented by agriculture. In the spring, the Western Apache moved to river valleys and planted crops. In the summer, they gathered the fruit of the saguaro and prickly pear cacti as well as mesquite beans, yucca fruit, and acorns. In the fall, the Western Apache harvested corn and other crops. In addition to hunting, men participated in raiding trips. The raiding of livestock was an important part of food gathering, particularly in the wintertime when meat supplies were scarce.

Southwest

Hopi

The Hopi built settlements in northern Arizona in a region referred to as the Black Mesa. This area was further subdivided into three Mesas from east to west: the First Mesa, Second Mesa, and Third Mesa. Pueblos or villages were built along the mesa tops.

By the middle of the thirteenth century, Hopi village populations began to grow at considerable rates. Hopi territory became one of the three major centers of Pueblo life during fourteenth, fifteenth, and sixteenth centuries. During this era, the Hopi mined and used coal for heating, cooking, and firing pottery. They also developed complex agricultural systems. Communities practiced two forms of floodwater farming and irrigation farming. Farmers grew beans, corn, squash, gourds, and cotton; they later grew apricots and peaches. In the early seventeenth century, the Hopi obtained livestock from the Spanish.

Southwest

Pima

The territory occupied by the Pima included the western two-thirds of southern Arizona in the Sonoran Desert along the Gila and Salt Rivers. Floods and drought commonly occurred in this region, and the Pima had to constantly adapt to this changing environment. They lived in small village clusters and banded together during warfare. The Pima received their name from the Spanish in the late seventeenth century, and they were also referred to as Akimel O'odham, or "river people."

The Pima raised corn, beans, squash, and pumpkins. Agriculture supplied more than half of their food. They later grew wheat, which was introduced by the Spanish, and it became the most important trade crop. Wheat was parched in hot coals and then ground. The Pima often traded their cultivated crops for the wild foods gathered by their close relatives, the Papago.

Southwest

Papago

The Papago referred to themselves as Tóhono O'odham, or "desert people." They created settlements in southern Arizona and northern Sonora, Mexico. The Papago relied on wild foods for the bulk of their diet, although they participated in some small-scale farming. They grew crops along the lower edges of slopes where runoff water concentrated. The Papago gathered a variety of wild beans, roots, seeds, and fruits. During dry periods, when they

had little wild plant foods to trade, the Papago worked as migrant farm laborers for the Pima. In exchange for work completed, they earned a share of the crop.

Fruit from the saguaro cactus, was one of the most important foods that the Papago gathered, which they ate raw or dried. Saguaro fruit was also made into syrup or jam. The crushed fruit was boiled, and then the liquid was strained through a basketry sieve. Some of the syrup was also fermented into wine and stored in pottery jars.

Southeast

Coushatta

In the 1500s, the Coushatta were recorded as living on an island in the Tennessee River. By the late seventeenth century, the Coushatta had migrated to central Alabama. Some members moved further south to Florida. Other Coushatta peoples relocated to French Louisiana where they built villages during colonial expansion in the second half of the eighteenth century. Around the same time, some of the Coushatta moved further west into eastern Texas.

The South's temperate climate, long-growing season, fertile soil, and abundant natural resources provided an ideal setting for the Coushatta to thrive as agriculturalists and hunter-gatherers. They grew corn, beans, squash, and pumpkins and hunted a variety of game and fowl.

Southeast

Chitimacha

The Chitimacha created permanent villages in southern Louisiana. The mild temperatures and heavy rainfall in the South allowed the Chitimacha to excel as farmers. Men cleared fields while women were responsible for planting and harvesting crops. Like most southeastern Native Americans, corn was the staple food for the Chitimacha, and they planted at least four varieties. Many of the foods thought of today as traditionally Southern, such as grits, have Native origins. The Chitimacha parched ears of corn in hot ashes; the corn was then pounded into meal, mixed with water, and eaten.

A variety of wild game supplemented the diet, which included deer, bears, and alligators. In addition to bows and arrows, the Chitimacha made blowguns to hunt small animals and birds. Blowguns were made by hollowing out river cane stalks. Darts were made from split cane or slivers of hardwood.

Northeast

Passamaquoddy, Maliseet, and Micmac

The Passamaquoddy, Micmac, and Maliseet belonged to the Algonquian language family. The densely forested areas that they occupied furnished bountiful supplies of wild game and Native plants. Tribes were exposed to European influences at different stages, beginning in the late fifteenth century.

The Maliseet and the Passamaquoddy spoke related dialects. Their environment and how they adapted to it was really the only difference between these two closely related peoples. The Maliseet were inland hunters along the Saint John River in New Brunswick and Maine. The Passamaquoddy hunted sea mammals and lived along the coasts of New Brunswick and Maine.

The Micmac culture was very similar to the Passamaquoddy and Maliseet. The Micmac occupied parts of southeastern Canada and Maine. They were hunters and fishermen who also cultivated tobacco. However, the Micmac lived in an area with severe winters and a short growing season, which made it difficult for them to cultivate many crops.

Northeast

Algonquian-Speakers of the Great Lakes Region

The term Algonquian is used to describe a Native North American language family. Related Algonquian languages were spoken throughout the Northeastern Woodlands, which ranged from New Brunswick Canada, south to New England and Virginia, and as far west as the Great Lakes and Wisconsin. The original Algonquian-speaking inhabitants of Michigan included the Fox, Sauk, Kickapoo, Menominee, Ojibwe, Miami, and Potawatomi tribes. Many of the baskets on display here are attributed to Algonquian speakers of Michigan and Canada although their tribal affiliation is unknown.

Like Native peoples in the North and Southeast, Northeastern Woodland tribes of the Great Lakes region came into contact with European settlers as early as the sixteenth century. In many parts of the Great Lakes region, Indian people relied on wild rice as a staple. Where sugar maples grew, Great Lakes tribes established sugar-making camps in early spring and made sugar from the sap as part of their seasonal round. Lumbering, maple sugaring, and harvesting wild rice remained important ways to make a living after European settlement.

Bibliography

- Barrett, Samuel A. *Pomo Indian Basketry*. Berkeley, CA: Phoebe A. Hearst Museum of Anthropology, 1996. First published in 1908 as the author's thesis, University of California, Berkeley. Bibby, Brian. "The Fine Art of California Indian Basketry." Sacramento, CA: Crocker Art Museum, 1996.
- Bowker Lee, Dayna, and H. F. Gregory, eds. *The Work of Tribal Hands: Southeastern Split Cane Basketry*. Natchitoches, LA: Northwestern State University Press, 2006.
- Busby, Sharon. *Spruce Root Basketry of the Haida and Tlingit*. Seattle: University of Washington Press, 2003.
- Cain, H. Thomas. *Pima Indian Basketry*. Phoenix: Heard Museum of Anthropology, 1967.
- Chancey, Jill R., Phillip Martin, and Stephen Cook. *By Native Hands: Woven Treasures from the Lauren Rogers Museum of Art*. Laurel MS: Lauren Rogers Museum of Art, 2005.
- Cheney Cowles Memorial Museum. *Cornhusk Bags of the Plateau Indians*. Chicago and London: University of Chicago Press, 1976.
- Collings, Jerold L. "The Yokuts Gambling Tray." *American Indian Art*, no. 1 (Autumn 1975): 10–15.
- Damas, David, ed. *Handbook of North American Indians, Volume 5: Arctic*. Washington, D.C.: Smithsonian Institution, 1984.
- Fogelson, Raymond D., ed. *Handbook of North American Indians, Volume 14: Southeast*. Washington, D.C.: Smithsonian Institution, 2001.
- Heizer, Robert T., ed. *Handbook of North American Indians, Volume 8: California*. Washington, D.C.: Smithsonian Institution, 1978.
- Hoover, Alan L., ed. *Nuu-chah-nulth Voices: Histories, Objects, and Journeys*. Victoria, British Columbia: Royal British Museum, 2000.
- Hrdlička, Aleš. "Notes on the San Carlos Apache" *American Anthropologist* 7, no. 3 (July–September 1905): 480–495.
- Jacknis, Ira, ed. *Food in California Indian Culture*. Berkeley, CA: Phoebe A. Hearst Museum of Anthropology, 2004.
- Kuneki, Nettie, Elsie Thomas, and Marie Slockish. *The Heritage of Klikitat Basketry Preserved*. Portland, OR: Oregon Historical Society, 1982.
- Latta, Frank F. *Handbook of Yokuts Indians*. Santa Cruz, CA: Bear State Books, 1977. First published in 1949 by Kern County Museum.
- Mason, Otis Tufton. *American Indian Basketry*. New York: Dover Publications, Inc., 1988. First published in 1904 by Doubleday, Page and Company.
- McGreevy, Susan Brown. *Indian Basketry Arts of the Southwest*. Santa Fe: School of American Research Press, 2001.
- McMullen, Ann. "Native Basketry, Basketry Styles, and Changing Group Identity in Southern New England." *Algonkians of New England: Past and Present*. The Dublin Seminar for New England Folklife Annual Proceedings, Boston: Boston University, 1991.
- Ortiz, Alfonso, ed. *Handbook of North American Indians, Volume 9: Southwest*. Washington, D.C.: Smithsonian Institution, 1979.
- Ortiz, Alfonso, ed. *Handbook of North American Indians, Volume 10: Southwest*. Washington, D.C.: Smithsonian Institution, 1983.
- Porter, Frank W., ed. *The Art of Native American Basketry: A Living Legacy*. Westport, CT: Greenwood Press Inc., 1990.
- Ray, Dorothy Jean. *Aleut and Eskimo Art: Tradition and Innovation in South Alaska*. Seattle: University of Washington Press, 1981.
- Shawley, Stephen D. "Hemp and Cornhusk Bags of the Plateau Indians." *Indian America* 9 (Spring: 1975): 25–30.
- Suttles, Wayne, ed. *Handbook of North American Indians, Volume 7: Northwest Coast*. Washington, D.C.: Smithsonian Institution, 1990.
- Teiwes, Helga. *Hopi Basket Weaving: Artistry in Natural Fibers*. Tucson: The University of Arizona Press, 1996.
- Teit, James. *Traditions of the Thompson River Indians of British Columbia*. London: Houghton, Mifflin and Company, 1898.
- Trigger, Bruce G., ed. *Handbook of North American Indians, Volume 15: Northeast*. Washington, D.C.: Smithsonian Institution, 1978.

Turnbaugh, Sarah Peabody, and William A. Turnbaugh. *Indian Baskets*. West Chester, PA: Schiffer Publishing Ltd., 1986.

Walker, Jr., Deward E., ed. *Handbook of North American Indians, Volume 12: Plateau*. Washington, D.C.: Smithsonian Institution, 1998.

Whiteford, Andrew Hunter. *Southwestern Indian Basketry: Their History and Makers*. Santa Fe: School of American Research Press, 1988.

Wyckoff, Lydia L., ed. *Woven Worlds*. Tulsa, OK: The Philbrook Museum of Art, 2001.

.

Your Visit to San Francisco Airport Museums

SFO is a great destination for your class!

Museum and Library admission, educational programs, and tours are offered at no charge. Education programs and tours can be customized for higher grades, mixed-ages, and special needs-students.

You Can Extend Your Visit

- Bring lunch and sit in the public dining areas adjacent to the aviation museum or select from the many restaurants at SFO.
- Take a tour of the airport (by prior arrangement and availability), and ride the AirTrain.
- Meet the trained dogs of the SFPD Airport K-9 Unit and see them in action (by prior arrangement and availability).
- Visit other museum exhibitions in the International Terminal. Fall/Winter 2008/09 exhibitions include: Igbo Masks of Nigeria and Southwestern Pueblo Pottery (schedules are subject to change, please check www.sfoarts.org for updated information).

Public Transportation

- Take BART directly into SFO International Terminal, where the aviation museum and library are located.
- Take SamTrans Routes KX and 292 directly to SFO.
- Take Caltrain to BART for service to SFO.

By School Bus/Charter Bus

- Parking for buses is available at no charge by prior arrangement only.

By Car

- Groups booked for educational programs can park in Airport garages, and Airport parking tickets can be validated at the Aviation Museum at no charge.

For more information on transportation to SFO, visit www.fllysfo.com

Since 1980, the San Francisco Airport Museums has featured exhibitions throughout the Airport terminals, which display a rotating schedule of art, history, science, and cultural material. Exhibitions change throughout the year in an effort to provide an educational and cultural experience for the nearly thirty million passengers who use the Airport annually. Most exhibitions are located pre-security and admission is free.

The San Francisco Airport Commission Aviation Library and Louis A. Turpen Aviation Museum features a permanent collection dedicated to the history of commercial aviation.



photo: Gabriel Branbury

Sunday through Friday; closed Saturdays and holidays. The Museum is located pre-security and admission is free.

The Aviation Museum and Library is housed within an architectural adaptation of San Francisco's original 1937 airport passenger lobby. Public educational programs are held in this unique facility, which is also available for private events. Open hours are 10:00 am to 4:30 pm

To schedule educational programs and tours please contact:

Gabriel Phung
(650) 821-9911
education@fllysfo.com

For information on future programs, visit www.sfoarts.org/education

For the location of the aviation museum and library, visit www.sfoarts.org/about/directions.html

Woven Legacies Basketry of Native North America

This is a free, hands-on educational program designed for elementary school students, which focuses on the current exhibition *Woven Legacies*. This program includes directed looking, exploring Native North American basketry techniques, materials, and regional variations. Educational programs and tours can be customized for higher grade levels, mixed-ages, and special-needs students.

The program is guided by experienced museum and library staff. The tour runs 35 minutes. Tours of *Woven Legacies* can accommodate approximately 30 students at a time. Special arrangements can be made for groups larger than 30.

Program Plan

- Students arrive at the Aviation Museum and Library to deposit jackets and bags
- Staff introduction, welcoming remarks, and description of the program
- Students are divided into two groups
- Each group participates in the FIND IT! ACTIVITY through an exploration of the *Woven Legacies* exhibition
- Allow 20 minutes for the activity
- Conclusion and wrap-up

Suggestion: Break for lunch and then participate in a hands-on tour of the current exhibition in the Aviation Museum and Library.

Woven Legacies is on view from April 2008–October 2009 in the International Terminal in gallery G2.

International Terminal

