American Indian Art

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Lesson Plans for Educators

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   WC8708857

Splendid Heritage: American Indian Art

Written by Bernadette Brown

EASTERN WOODLANDS

The term, Eastern Woodlands, refers to those American Indian cultures found in the portion of the United States east of the Mississippi River from the Canadian border to Florida. American Indians of the Eastern Woodlands were village dwellers. They were farmers who raised crops. Hunting game animals, especially deer, provided not only meat but skins for clothing and bone and antlers for tools and sinew for thread.

The native peoples of the northeast and southeast were horticulturalists, raising maize, beans, squash, tobacco and sunflowers (for oil). The gathering of wild plant foods (nuts, berries, edible roots and fruits) by the women and game hunting (moose, elk, deer) by the men added variety to their diet. In the northeast spring was the time to harvest the sap from the sugar maple. The sap was used to add sweetness and flavor to meat and fruit dishes. Crops were usually stored in woven bags of grass, bast or Indian hemp in grass or bark lined pits dug near the houses. Corn was ground into meal for ease of storage. Meat, fish and shellfish were sun or smoked dried before being store.

MAJOR GROUPS

Cayuga	Delaware	Ojibwa	Seminole
Cherokee	Fox	Oneida	Seneca
Chickasaw	Menominee	Onondaga	Tuscarora
Choctaw	Mohawk	Sauk	Winnebago

SOCIAL LIFE

Village living was common to all the groups in this area. A variety of different social organizations can be identified, ranging from strong clan (a group of related families) systems to those with an emphasis on the individual family unit.

The office of chief or "sachem" among the northeast groups was usually inherited but a council of village elders had to be consulted before decisions were made. War chiefs were elected by the warriors and elders. In sections of the southeast some groups, like the Natchez, had elaborate systems of ranks: slave, commoner, noble and ruler.

RELIGIOUS LIFE

In the northeast religion centered around deities called "manitous." Some "manitous" were classified as good, others as evil. "Manitous" were thought to be spirits of nature - sun, fire, wind, lightning and thunder. Thanksgiving

ceremonies were observed at different times of the year and included the Green Corn and Harvest festivals and offerings of the first fruits of hunt and harvest. The shaman was the religious specialist whose advice was sought when illness struck or an unusual situation arose.

TRANSPORTATION

The birch bark canoe was used by groups living in both the north and southeastern areas as well as the northwest. In the eastern area birch bark was preferred while white pine bark was favored in the northwest.

Most traveling was done on foot and among the Iroquois young boys would practice running far distances without stopping for food, water or rest. As grown men they were, thus, able to cover large distances and surprise their enemies. In the northern regions, snowshoes were used to make travel over snow easier.

COMMUNICATION

Among the Iroquois belts were made using wampum beads which recorded important events using a style of picture writing. The Chippewa or Ojibwa had a picture writing on bark which record important ceremonies; in particular their Mid Winter Ceremony. In historic times, Sequoia of the Cherokee developed an alphabet which allowed his people to keep written records.

CLOTHING

In the northern part of the area, groups like the Iroquois, Micmac and Algonquin, wore clothing made of animal skins, chiefly deer. Men wore a breechcloth, leggings and a tunic-like shirt to which sleeves were added for winter wear. A kilt or short skirt-like garment and moccasins completed the costume. A small, round, tightly fitting cap of deerskin, usually decorated with an eagle plume at the top was worn exclusively by men. Men wore their hair "roached", that is cut short on either side of the head but standing up erect in the center. Women wore a longer kilt, a tunic-like shirt with moccasins and leggings reaching to the knees. Robes made of fur (bear, wolf, panther, otter, marten or raccoon) were worn during the winter.

By the middle of the seventeenth century, woolen cloth and blankets began to replace native clothing which disappeared during the next 150 years.

In the more southern regions clothing was also made of lighter materials such as cotton or other plant fibers. With the introduction of the sewing machine in the late 19th century the Seminoles of Florida created a distinctive clothing style using patchwork techniques.

PLAINS

The Plains area stretches from Texas to Canada and from the Mississippi River to the base of the Rocky Mountains. It is a flat area with the High Plains between the prairies near the Mississippi Basin and the foothills of the Rockies. The environment is harsh with severe winters and hot summers.

The nomadic life of the Plains Indians was organized around hunting buffalo which provided for all of their needs.

MAJOR GROUPS

Arapaho	Comanche	Kiowa	Pawnee
Blackfoot	Cree	Mandan	Sioux
Cheyenne	Crow	Omaha	Shoshone
Chippewa	Gros Ventre	Osage	

SOCIAL LIFE

The nomadic Plains Indians were organized around the family and the band (related groups of families). Among sedentary Plains groups the household, occupying an earth lodge, was made up of several related families who worked together.

Both men and women belonged to associations that were elaborate and highly structured. Associations could be social and/or religious. All associations were organized by ages and membership in men's societies were often achieved through having a vision. Among the nomadic groups men's military societies were common and had important roles in warfare.

RELIGIOUS LIFE

Plains Indians traditionally believed in the spiritual powers of the sky, the waters and the land surrounding them. These powers were thought to be far stronger than the natural powers of people. Sun and thunder were sky spirits, beaver and great serpent-like monsters were underwater spirits. Birds, mammals, reptiles and amphibians also possessed spiritual powers that could be passed onto humans.

Vision Quest: All young men, after fasting, sought visions in an area far from their homes. Power would come through communication from the spirit world in the form of an animal, bird or some force of nature. This guardian spirit would show the vision seeker sacred objects and would tell him how they should be made, cared for and manipulated to bring him success and protect him. These objects, placed together in a bundle, served as a medium for contacting the spirit world and his spirit guardian. A bundle might contain such vision related objects as animal skins, sacred stones and feathers. Only its owner could fully understand its meanings.

TRANSPORTATION

Before the acquisition of the horse, travel was on foot with dogs used as pack animals and for pulling the travois. The horse, introduced by the Spaniards, made a great impact on the cultures of the Plains peoples. With a trained horse, a hunter could kill three or four buffalo, obtaining enough meat in a day to feed his family for weeks. The well trained, long winded "buffalo runner" became a most prized horse.

Canoes were not well developed by the Plains people and water transport was either by raft or bull boat - a round, bowl shape frame covered by hide.

COMMUNICATION

Since the Plains groups spoke so many different languages they developed a sign language which let them communicate with one another. Some of these symbols are now used in American Sign Language for the hearing impaired.

The peoples of the Plains developed other "sign languages" to communicate feelings and achievements. Among the Sioux the manner in which an eagle feather was decorated "told" about a man's exploits in battle. The Omaha would drape their blankets in different manners to indicate age and emotions like anger.

Storyrobes were painted by men as they grew older. Using a pictorial system of writing they show his life as a warrior, a hunter and a spiritual person.

CLOTHING

The basic material for clothing was animal hide - deer, moose, elk or buffalo. Buffalo fur robes added warmth in the winter. In the summer, men wore breechcloth with shirts and leggings were added in the winter. The hip length leggings were tied to the waist and looked like trousers. Shirts were made from two skins, sewn together with shoulder flaps serving as sleeves. Women wore a basic ankle length T-shaped dress made of two skins

sewn together at the shoulders and sides with separate sleeves added in cold weather. In the southern Plains, women wore a short buckskin wraparound skirt, knee length boots and, in winter, a short poncho. Both sexes wore moccasins; either soft soled which was made of a single piece of buckskin or hard soled with a buckskin upper sewn to a rawhide sole.

AMERICAN INDIAN CLOTHING

American Indian peoples made clothing that was attractive, durable and functional. Although styles changed throughout the North and South American continents all American Indians relied on their individual environments to provide the raw materials (plant fibers, animal hides, bird skins and feathers, fish skins, shells) which they used to produce clothing for everyday activities and ceremonial use.

MATERIALS

BUCKSKIN: The skin of deer, moose, elk, caribou or buffalo which has been processed. Usually the hide was boiled in water with the brains and liver of the animal added. After soaking for several days in this solution the hide was pounded, kneaded and stretched. this treatment made the skin soft and white. However, at this stage the skin became stiff when wet so that it was usually smoked tanned to keep it soft.

RAWHIDE: The skin of deer, moose, elk, caribou or buffalo which has been scraped clean but not tanned. It is hard and inflexible and used for moccasin soles or where a hard material is needed.

FUR: The furs of animals, like the buffalo, bearded seal, caribou, polar bear, bear or fox, was used for clothing and bedding. In milder climates the fur was processed into robes and worn over clothes during the winter. In the colder northern climates the Eskimos tailored the furs into garments.

WOOL: After their introduction into the Southwest by the Spaniards, sheep provided wool for clothing. In South America the domesticated llama and its wild cousins, the vicuna and alpaca, provided the wool that was spun and woven into fabric.

COTTON: In Mexico, Central and South America and the warmer climates of the southern United States cotton was grown, spun into thread and woven into cloth from which clothing was made. Cotton can be grown in a number of natural shades (white, tan, dark brown and light grey) which are combined to form other colors.

DECORATIONS

PORCUPINE QUILLS: Quills were used to decorate clothing throughout the Plains, Plateau and Eastern Woodlands areas. The quills were dyed and used to create floral and geometric designs for applique onto shirts, pants and dresses. The traditional method of softening quills was for the artist to put them in her mouth. Natural dyes were used to stain the quills with long lasting and brilliant colors. Reds could be obtained from sassafras, buffalo berry, chokecherry or the barks of red cedar and alder. Yellows were derived from lichen, the roots of Oregon grape or the petals of sunflower. Blacks came from walnut hulls and brown from rushes. Elderberries or blackberries produced purple. Moosewood or the inner bark of evergreens provided green while beechbark or larkspur flowers gave blue.

BEADS: Before the arrival of white traders beads were made from shells and stone. The process was a long and hard one. the most common method was to cut discs from the shell, to pierce a hole in the disc and to string them. After the establishment of the fur trade glass beads from Venice, China and Czechoslovakia became a popular trade item and supplanted other materials for decorating clothing.

DENTALIUM SHELL: Although dentalium shells were available in several areas of the United States the most prized were the fine two inch shells found off Vancouver Island.

In addition to these more common decorations bird claws, foreign coins and paint were used to decorate clothing.

TOOLS

AWL: The most important tool in a woman's sewing kit was her awl. This sharp, pointed implement allowed her to pierce a hole in the tough animal skin so that her needle could penetrate it. the oldest awls found are of bone or ivory but later iron was used for the point. In the Plains and Plateau areas women made beautifully beaded cases for their awls. Women hung the cases from their belts so that their awls were always handy.

SCRAPER: Scrapers were used for removing the flesh and hair from animal hides and for smoothing the hide to prepare it for processing and tanning. Scrapers were made from ivory or bone. Later, metal blades replaced the ivory or bone.

LOOMS: Looms were used to weave cotton and wool into textiles for clothing. Navajo weavers still use an upright loom as did their ancestors. The back strap loom was, and is, common throughout Mexico, Central and South America.

THREAD: The most common thread used for sewing leather was sinew - the tendons of animals. It was very strong. Cotton or wool thread was used for sewing fabrics.

Shirt — *Sioux - Northern Teton*

Shirt, ca. 1860
Plains, Sioux
Tanned deerskin; natural and dyed porcupine quills; glass seed beads; human hair; sinew; mineral pigments (blue)
From the private collection of John and Marva Warnock
WC8803013

By Dr. Ted J. Brasser, 2006

During the 19th century, this was the classic type of Indian shirt worn on the central Plains. With minimal tailoring, the pattern was largely determined by the natural shape of the hides. The decorative details of this shirt identify it as originating from the Teton-Sioux. Long and wide strips of quillwork, placed in slanted position on front and back, became fashionable in the 1860s, and also the use of seed beads indicates that period. Long pendants at the bottom of the shirt, once a conventional expression of respect for the game spirits, disappeared in the 1870s.

Prior to the 1850s, shirts of this type were the exclusive regalia of the Wicasa Yatapika, the four highest ranking Teton chiefs. These men were expected to exemplify the virtues of compassion, generosity, courage and wisdom. In those days the tassels of human hair referred to brave deeds in battle, but as whole, the hair fringe also represented all the people for whom the shirt owner was responsible. Although referred to as 'scalp locks' these tassels were given by friends and relatives. The blue and yellow painting were said to symbolize Sky and Rock, two of the major supernatural powers in the Sioux cosmos. However, this coloring had a dual meaning. With dark blue and black used interchangeably, the dark upper half of the shirt duplicated the black body paint of warriors returning from a successful raid. After the 1850s, these shirts lost much of their political significance. "War shirts," their decoration still having prestigious connotations, identified their owners as war veterans and respected people.

Bands of porcupine quillwork cross the shoulders and run down the sleeves. Their application on separate strips of hide allowed their transfer from a worn-out shirt to a new one. The quillwork decoration on this shirt tells us something more of its owner. The bear paws pictured on the yellow background almost certainly indicates that this man had been blessed in his dreams by a bear spirit. Reckless courage in warfare and the power to cure the wounds of warfare were the usual blessings of this spirit. The yellow quillwork refers to the yellow

Shirt (Detail), ca. 1860
Plains, Sioux
Tanned deerskin; natural and dyed porcupine quills; glass seed beads; human hair; sinew; mineral pigments (blue)
From the private collection of John and Marva Warnock
WC8803013

face paint used by bear dreamers. In battle, their weapons were "bear knives" and "bear spears"; as doctors, they were herbal specialists. However, there was Faust-like quality to "bear power," it was believed to bring bad luck in the end.

Literature:

Ewers, J.C., The Bear Cult Among the Assiniboins and Their Neighbors; in
Ewers, J.C., edit., Indian Life On the Upper Missouri, University of Oklahoma
Press, 1968.

Lessard, F.D., A Wicases Shirt in the Derby Collection; in D. Wooley, edit., Eye
of the Angel, Northampton, Mass., 1990.

Shirt (Back), ca. 1860
Plains, Sioux
Tanned deerskin; natural and dyed porcupine quills; glass seed beads; human hair; sinew; mineral pigments (blue)
From the private collection of John and Marva Warnock
WC8803013

Teton-Sioux Shirt

written by Lola Beatlebrox

Objective:
Students will:

- Identify & Experience: define the term "textiles," describe how to tan a hide
- Explore & Contextualize: discover the symbolic meaning in American Indian dress; discover the role of animals in American Indian culture
- Build Skills & Practice: create an individual costume inspired by an American Indian costume
- Analyze & Integrate: compare the use of colors in American Indian culture with colors that have symbolic meaning in today's culture
- Research and Create: study the art and method of tanning and porcupine quill embroidery
- Refine & Contribute: give opinions about the importance of protecting the arts and crafts of indigenous peoples

State Core Links
Visual arts – K-6 Standard 3 – Students will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings and purpose
Visual arts – K-6 Standard 4 – Interpret and apply visual arts in relation to cultures, history and all learning

Time:
30-60 minutes

Materials:
Background material on Sioux Shirt
Media of choice

Suggested Learning Experiences:

Identify & Experience: Describe the Sioux shirt or have students read the background information. Emphasize the following learning points:

- The Sioux shirt is made of strips of tanned deer hide and decorated with strips of porcupine quillwork and seed beads.
- The fringe is made of human hair.
- Symbolism is an important element of the shift: the blue and yellow colors were said to symbolize Sky and Rock, two of the major supernatural powers in the Sioux cosmos
- Dark blue and black colors were used to symbolize black warrior paint.
- The bear paws pictured in the yellow background of the porcupine quill embroidery shows that the wearer had been blessed in his dreams by a bear spirit.
- Yellow quillwork referred to the yellow face paint used by bear dreamers.
- Warriors used bear knives and bear spears in battle – but bear power was also believed to bring bad luck.

Explore & Contextualize; Research and Create, Natural Science Integration

- Research the porcupine and learn about porcupine quills; then have students study the art of quill embroidery at websites such as www.nativetech.org/quill/tech.html
- Study bears of the Western plains states; Speculate: Why was the bear considered both beneficial and detrimental to a warrior?
- Research hide tanning. A good resource on tanning is Pettit, Jan. *Utes: The Mountain People*. Johnson Books, Boulder, Co. p. 56-57. Discuss how individual strips of deer hide could be replaced to make a deer hide garment last longer. How do we recycle like this today in order to save materials? (Example: carpet squares).
- Speculate: Why were animals so important in American Indian culture?

Analyze & Integrate

What colors are symbolic in our culture? Are there costumes or textiles that we as Americans revere in our culture today? Examples:

- Green beret
- American flag – Do the stripes mean separation of church and state? Do the white stars in a blue background stand for a constellation of separate states?
- The color green – means environmental stewardship or means GO!
- The color red – means Stop! or warning

Art History Integration

Have students look up and study the artistic representations of warriors in the work of 19th century Western American artists such as Frederic Remington and George Catlin.

Build Skills & Practice

Have students create a personal costume inspired by American Indian costumes. Which animals or patterns would mean something to them? What would the colors and materials used express their own ideas and feelings? Younger children can use paper grocery bags; older students can sew velour or jersey material and decorate with paint, beads, features or pre-embroidered textiles.

Refine & Contribute

Ask students: Why should we study and preserve art from indigenous peoples?

Dance Stick — Sioux - Teton, Hunkpapa

Dance Stick, ca. 1885
Plains, Sioux
Wood; commercial tanned leather; iron; pewter; red and blue paint
From the private collection of John and Marva Warnock
WC8805005

From: Splendid Heritage catalogue. Commentary by Arthur Amiotte, John C. Ewers and Richard A. Pohrt. Compiled and Edited by Jonathan Batkin.

An old label that accompanies this piece reads, "Made and used in dances by No Two Horn, Hunkpapa Sioux. It means that his horse was wounded five times in battle, suffered greatly, and the enemy's scalp was tied to the bridle. In a dance, the token is carried and signifies the accomplishments of the owner in war."

In an article by David L. Wooley and Joseph D. Horse Capture, horse effigies of this type by No Two Horns were analyzed in detail. According to Wooley and Horse Capture, the horse depicted in all of the effigies is blue in color, suggesting that the horse was blue roan; other details vary, but there seems to be no doubt that the effigies memorialize a horse that belong to No Two Horns. The effigies, usually ending in a single hoof, are conceptually marvelous objects. Although this example has documentation suggesting that it was used by No Two Horns, his granddaughter, Lillian Iron Bull Martinez, has told David Wooley that her grandfather made some objects for sale to outsiders, specifically to A. B. Welch, former Superintendent at Standing Rock. Ten were known to exist when Wooley's and Horse Capture's article was published, and Wooley reports that another three have since been located.

Amiotte: There are descriptions of warriors who took a Sun Dance vow before they went into battle, and who were wounded in battle, but who came out of battle with their horses, which were also wounded. After they and their horses recovered from their wounds, they went to the Sun Dance, and they actually took their horses in to the Sun Dance shade and danced with them. Sometimes one would actually pierce his back and attach it to the horse, because the horse had assisted him through the battle and saved his life, and so forth. A man referred to his favorite horse as "grandchild." He had an intimate relationship with that animal, so celebrating the horse when he reenacted his accomplishments in war dances, he brought honor to his horse as well.

Ewers: The finest of these are associated with No Two Horns, but the general concept is wider than that. Walter McClintock took a picture of a Sun Dance of the Blackfeet, in which a couple of men were reenacting their coups. They had wooden horses like this between their legs and they were pretending to ride around.

Amiotte: Another extension of this horse business is typical of Standing Rock, and some Pine Ridge families also do it. It occurs during one of their annual doings. If it's a child that they are honoring. the child will carry sticks with little cutout rawhide horses on them in the honoring dance. It means they are going to give away that many horses. They don't actually have the horses there. Each person called to receive a horse is given one of the sticks with the rawhide cutouts, which means that later that horse can be claimed at that ranch.

In the earlier reservation period they would tie the rawhide cutouts on the community Christmas tree. The Catholics would get together-they didn't celebrate Christmas in individual families, it was a community affair- and they would spend all year collecting money. And some of the older families that had horses and wished to give another child in the community a horse, would tie rawhide horses on the Christmas tree. When they called the children up to receive their presents, they might call one of them up and give him one of those rawhide horses and he could claim that horse the next day, or later. So the horse effigy is part of a wide complex of issues.

Ewers: No Two Horns lived until the 1940's, so he was doing this over a long period of time. I would not doubt that he had some of these horse effigies for sale.

Amiotte: There was also a warrior's society called the Owners of White Horses, and it might even be- once again, speculation- that if there was a good carver who made horses, that when remnants of that warrior's society performed in public, they may have all carried a stick carved like a horse, and because No Two Horns was the most prominent maker, maybe they commissioned him to make horse sticks.

Sioux Dance Stick
Lesson Plan

written by Tracey Matthews

This lesson is designed to introduce students to American Indian culture by learning about the introduction of the horse and its significance in American Indian culture. The horse dance stick is a traditional art of American Indian tribes from the Plains region.

Intended Outcomes:
Students will compare local American Indians communities with other American Indian communities in the United States.
Students will analyze the impact of the horse on American Indian culture.
Students will analyze the horse dance stick in relation to its cultural significance.

Core Connections:
Third Grade Social Studies
Standard 1-Students show how environments and communities change over time through the influence of people/Objective 2- Trace how indigenous cultures change over time/A. describe early people of the local area.
Standard 3-Students trace the development and emergence of culture in indigenous communities/Objective 1- Describe the various factors that draw communities together/A. Identify the elements of culture/D. Identify the aesthetic expressions of the community.

Third Grade Visual Arts
Standard 4- The student will interpret and apply art visual arts in relation to cultures, history and all learning/ Objective 2- Connect various kinds of art with specific cultures, times or places.

Materials Needed:
Cardstock (print out pattern on cardstock)
Additional cardstock or cardboard paper tubes
Scissors
Tape
Glue
Hole Punches
Decorating materials such as markers, feathers, raffia, yarn, beads

Useful Terms:
American Indian- A term used to describe native people in America.
Native American- A term used to refer to all indigenous peoples of the United States including American Indians, Alaska natives, Eskimos, and native Hawaiians.
Tribe- A tribe is a group of people who share a common land, government and culture and considered its own nation.

Setting the Stage:
Read "The Gift of the Sacred Dog" and "The Girl Who Loved Wild Horses" by Paul Globe and "Gift Horse" by S.D. Nelson.

Introduction:

"The Spanish were the first Europeans to have a significant impact on the tribes of Utah. Their physical presence was limited to an occasional entrada of exploration from their centers to the south, the expeditions of Juan Maria Antonio Rivera (1765) and Fray Francisco Atanasio Dominguez and Fray Silvestre Velez de Escalante (1776) being the most notable. From these expeditions came the first known written descriptions of Native American groups living within the future state. To historians, these accounts are invaluable. But the Spaniards' most important contribution to the Indian people came in the form of the horse. The dispersion of these animals began in the early 1600s, spreading out from New Mexico to the north and east in an arc that first introduced them onto the Great Plains and then into the Great Basin. By the early 1700s, all of the tribes in Utah had some access to the horse, some adopting it as a means of transportation, others accepting it as a source of food. In some cases, the horse became a dividing force between various groups that had heretofore shared the same language, culture, and values. Take, for instance, the Southern Paiute and the Southern Ute or the Goshute and the Shoshone. Both pairs of Native American Tribes were closely related linguistically and shared a comparable technology. The big difference between the peoples was in where they lived and what that environment could support. To the Paiute and Goshute, who hunted and gathered over a more austere territory, the horse appeared as a tasty addition in the food quest. Indeed, in some instances the horse competed for the same plant foods utilized by these people, and so they would want to eliminate the competitor. Also, Paiute and Goshute lands in southwestern and west-central Utah did not provide sufficient grass to sustain large horse herds, while the kinds of animals that were hunted generally did not lend themselves to a chase on horseback. Compare this to the situation of the Utes and Northern Shoshone, who hunted herds of buffalo and deer and so could draw upon the richer resources of the mountains and valleys of eastern and northern Utah and the southern portion of Idaho. They were able to adopt a lifestyle more like that of Plains Indians- a tepee living, buffalo-hunting, horse-wealthy warrior society."

Excerpt taken from, *A History of Utah's American Indians*, Edited by Forrest S. Cuch, chapter by Robert S. McPherson, 2000, Utah State Division of Indian Affairs, Utah State Division of History, ISBN 0-913738-48-4

After reviewing the introduction have students list the reasons why the horse became important for tribal life in the plains region. Have students discuss the impact the horse had on:
1. Transportation 2. Trade 3. Hunting 4. Communication

Show students the image of the Horse Dance Stick. The horse dance stick is made to honor a horse. The horse dance stick is carved and decorated to look like the horse it is honoring. Often the horse's real hair is used to make the mane and tail on the horse dance stick. The blue paint on the horse dance stick shows the individualism of that horse and the red paint represents the injuries from battle. Usually the horse dance stick is made to honor a horse that has died and is used in a special ceremony. There are specific dances to honor the horse or ask for its assistance or blessing, the horse dance is one example.

Nakota man (right) carrying horse effigy, Fort Belknap Reservation, 1905

Procedure:

1. Review American Indian Horses (See attached images):
Have students choose a specific horse as inspiration. They should make their horse dance stick in the likeness of that horse.

2. Decorate:
If possible have student's research American Indian designs in resource books or design books. A few examples of designs books are *North American Indian Design Coloring Book* by Paul Kennedy, *North American Indian Motifs* by Maggie Kate, or *North American Indian Beadwork Patterns* by Pamela Stanley-Millner. Have students cut out the Horse Dance Stick Pattern printed on cardstock (cutting all solid lines). Direct students to add patterns or designs onto the horse head with markers and encourage them to also incorporate symbols. A few important symbols include:


Sun an important symbol to wish for good weather during a hunt.


Circles are painted around the horse's eye to give keen sight to see far away.


A fence symbol is painted on the jaw of the horse to keep in good luck.


The buffalo symbol showed how thankful the hunter was for his past success.


An arrow for swiftness is painted to the horse's legs to give the horse speed.


Buffalo tracks painted on the horse's hips represent good hunts in the past.

Have students decorate an additional piece of cardstock or cardboard tube for the body.

3. Assemble:
Have students attach ears into the cuts at the top of the head. Next have students fold the edges of the horse head around creating a circle and attach. To finish the head attach the long nose strip and fold over creating a circle in the front of the face. Attach horse head to a cardboard paper tube (or roll paper into a tube). Once the horse head is assembled continue to decorate by adding raffia or yarn for a mane or horse tail and add beads or feathers.

Variations on Lesson:

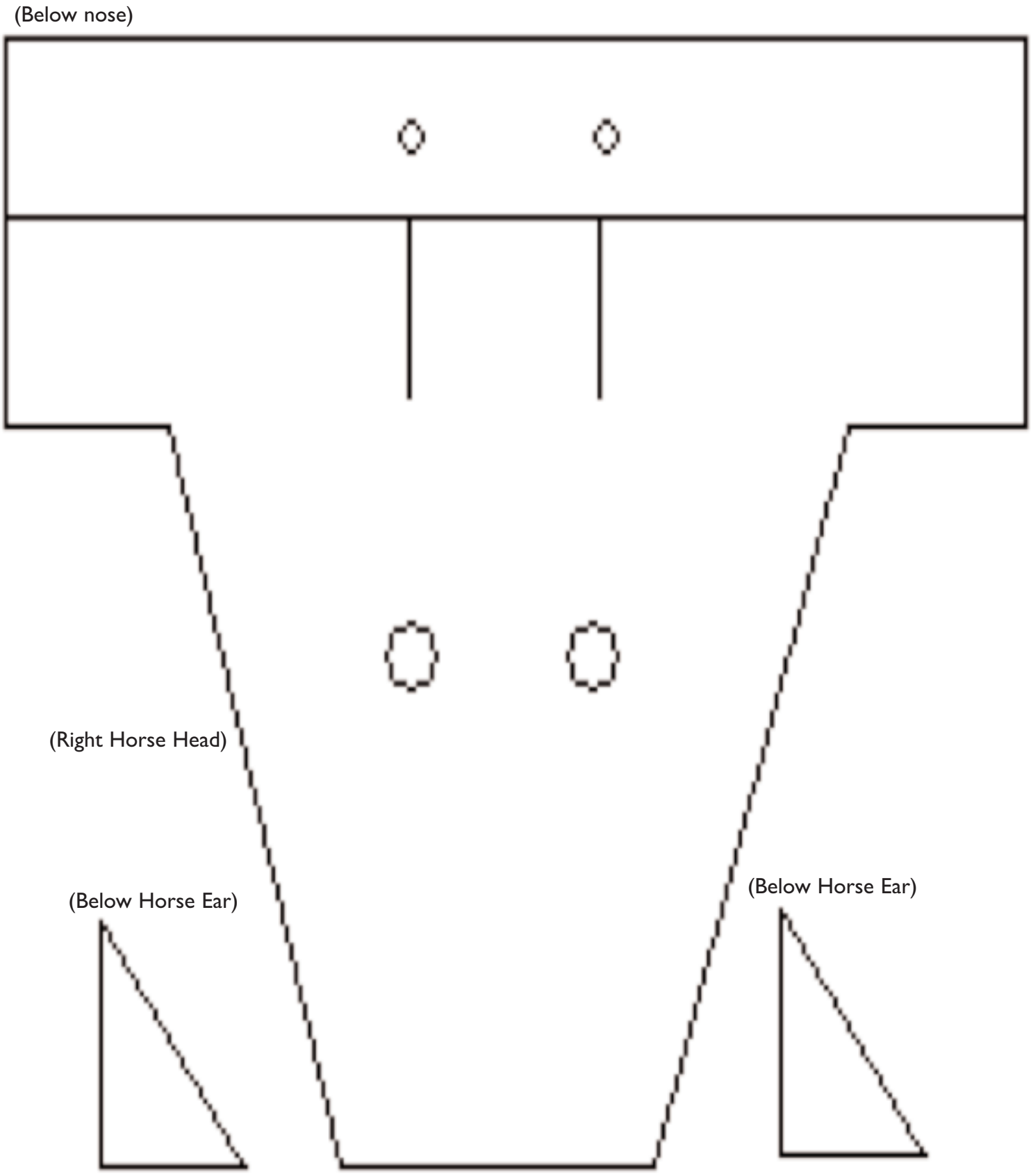
-Have students compare cultures that heavily relied on horses to those that didn't.
-Have students research designs and their meanings for each tribe: Ute, Shoshone, Bannock, Arapaho, Blackfoot, Sioux, Cheyenne, Cherokee, Kiowa, and Lakota.
-Have students map where each traditional tribal homeland is located.
-Have students watch "The World of American Indian Dance" directed by Dan Jones and Randy Martin.

Useful Websites:

http://www.utetribe.com/ (Ute Tribe Official Website)
http://www.utahpaiutes.org/ (Paiute Tribe Official Website)
http://www.goshutetribe.com/ (Goshute Tribe Official Website)
http://www.navajo.org/ (Navajo Tribe Official Website)
http://www.nwbshoshone-nsn.gov/ (Northwestern band of the Shoshone Nation)
http://www.oyate.org/ Oyate is a Native organization working to see that our lives and histories are portrayed honestly. This is a good resource for children's books.

American Indian Horses

Horse Dance Stick Head Pattern



Cradle — Kiowa

Cradle (Right Side), ca. 1860
Plains, Kiowa
Rawhide; tanned deerskin; cotton cloth; multicolored glass pony beads; wood (backboards)
From the private collection of John and Marva Warnock
WC8401019

From: Splendid Heritage catalogue. Commentary by Arthur Amiotte, John C. Ewers and Richard A. Pohrt. Compiled and Edited by Jonathan Batkin.

Barbara Hail provided the following information on this cradle: "Highly decorated lattice cradles, both functional and handsome, are masterpieces of design. More than that, they represent the deep bond of affection uniting Kiowa families. The cradle was usually made by an aunt or other female relative for the infants. Her fit signified the joy and solidarity of related kin at the coming of new life. Reciprocity through such gift-giving strengthened family ties and enabled a woman's knowledge of beadwork design and techniques to be passed on in her family.

Lattice cradles were made and used by many people of the central and southern Plains, though their origin is not clear. In the southern Plains, they co-existed with and eventually supplanted a simple rawhide tubular cradle, and they may have been valued mostly as prestige items. The lattice slats, pointed at one end, served as a support from which the cradle could be suspended from a saddle, secured to a travois, or carried on a mothers back. The rigid hide bag, attached with thongs to the frame, was deep and strong enough to prevent injury in case of a fall. The rounded head opening was large, so that the child could look around easily, while the projecting rim protected its head from sun and insects. Bright metal ornaments, bead chains, charms, and other attachments frequently hung from the upper sides of the cradles, adding beauty and protection for the child within. On this cradle an arrow form has been painted and pierced through the tops of the lattices, possible as protection or as a prediction of the infant's future skills.

This cradle is unusual, and possibly unique, in that it represents a late use of 'pony' beads, which were no longer popular when most Kiowa lattice cradles were made. These ornate cradles did not become common until after 1868, during the reservation period, when smaller 'seed' beads were plentiful and women could take time to decorate particularly favored objects. In fact, most Kiowa beaded lattice cradles in museums bear dates from 1890 to 1910.

The Kiowa are known to favor bilateral asymmetry, often using different colors, as here, or different designs on each side of an object. The designs here are simple diamonds and ovals. Late 19th - century cradles are often beaded with large and complex floral and geometric elements, and those of the early 20th century with representational designs such as flags, game animals, horses, stars, and oak or maple leaves. Common to all was the vivid and imaginative use of color. The narrow bib normally tacked to the lattices above the hood is lacking in this example.

Cradle (Left Side), ca. 1860
Plains, Kiowa
Rawhide; tanned deerskin; cotton cloth; multicolored glass pony beads; wood (backboards)
From the private collection of John and Marva Warnock
WC8401019

Cradle Lesson Plan

written by Tracey Matthews

This lesson is designed to introduce students to American Indian culture and art by learning about the creation and use of cradleboards. The cultural significance of cradleboards will be explored by understanding how cradleboards are created, viewing cradleboards as works of art and comparing cradleboards from various tribes. Finally students will create their own miniature cradleboards inspired by Kiowa cradleboards and Navajo cradleboards.

Core Connections:
Fourth Grade Social Studies: Standard 2: Students trace the emergence and development of culture in Utah. Objective 2: Trace the development of Utah's culture. C. Experience the aesthetic expressions of Utah; e.g., music, art, architecture, dance, drama.

Fourth Grade Visual Arts: Standard 4 (Contextualizing): The student will interpret and apply visual arts in relation to cultures, history, and all learning. Objective 1: Compare the arts of different cultures to explore their similarities and diversities. A. Explain how much of Utah's history is revealed by visual arts, crafts, and folk arts. B. Create works of art that connect to the early art and cultures of the state using similar designs or motifs. Objective 3: Recognize the connections of visual arts to all learning. A. Create art that expresses your connections to the early Utah art.

Materials:
Kiowa Cradleboard- Craft foam (or hard felt), craft sticks (cut picket fence style available at Michael's)
Decoration- 3D craft paint in various colors, markers, rubber cement, glass beads, shell beads, wood beads,
Navajo Cradleboard- Craft foam, white material, leather string, craft sticks (cut picket fence style), rubber cement.
Decoration- Fabric markers in various colors, permanent markers in various colors, turquoise beads, white shell beads,

If you want to enlarge the patterns for larger cradleboards you can order larger picket fence craft wood from orientaltradingcompany.com (IN-65/90157, Chipboard Picket Fence) or use book board and cut accordingly.

Setting the Stage:
Begin by showing the image of the cradleboard and reading the poem below. Ask students to imagine what is happening in the poem.

The Pahdopony Cradleboard
By artist and poet Junita Pahdopony-Mithlo

The prayer for all creation
began our spiritual journey,
"the gathering of the medicine"
needed to create the "Gifts of Pride and Love."

The gathering of the important materials:

the stiff rawhide, cedar support points, beads,
harness leather, buckskin, canvas,
colorful linking material, sinew,
metal tacks, and mescal beans;
the selection of the colors of beads,
and the comparison of the colors and patterns,
and how they looked next to each other;
the rich designs so familiar to the family,
and supported with the knowledge
so easily available to anyone who wished to honor
a soon-to-be-born child and others…

Introduction:

In order to better understand the use of the cradleboard in daily life and its cultural significance review the information below with your students.

Cradleboards are made to honor and celebrate the birth of a baby. Fully beaded cradleboards take a great deal of time, patience, and love to create, showing the cultural belief that children are the most valuable resource. In some tribes, the cradleboard represents the family and are handed down through generations. Always before making a cradle there were prayers of thanks for the new baby and for the material, its gathering and use. Great care and love goes into the making of every cradleboard. The cradleboard in the picture was likely made by a grandmother, an aunt, or another trusted person. Sometimes cradles are passed down through a family, but it is not uncommon to make a new cradle for each child. Cradleboards are cherished family heirlooms and works of art.

Females play a major role in the daily functions of the tribe. In traditional tribal life women are the keeper of the tepee and so women decided what was in it and who would live in it. The mother was the child's caregiver, cook, keeper of the tepee, tailor, wife of a warrior, and educator of the children. The cradleboard can be propped up or hung from something, while the mother is working, keeping the baby inside safe. The cradle contributed to the success of motherhood and so it is seen as an integral aspect of tribal life.

Infants are placed in the cradleboard early in the first month after birth and are used throughout the first year. The upright position of the cradleboard helps the baby to see eye-level with adults when carried or watch the world around them rather than if the baby lied on its back. The continual contact with a flat surface helped the baby develop an erect posture and strengthen neck and back muscles. Other styles of cradleboards were the sitting-style, boat basket, and hoop basket. Some cradleboards are unadorned, but most are decorated with beads, quills, weaving, woodwork, cloth, or other items. Most cradleboards take 6-9 months to complete. The decorations vary from tribe to tribe and also from family to family. The decorations usually have a special meaning for the family. Sometimes the beadwork or quillwork told stories of the parents' dreams for the child.

Kiowa Cradle Procedure:

1. Cut out pattern in craft foam or hard felt. Fold according to dotted lines starting at the bottom of the pattern. Fold bottom section of pattern over the middle section of pattern and staple the winged sides together. Fold the top section of the pattern to create a curved overhang and staple in place.

2. Use a hole punch to create holes along both sides of the center cut of the cradle. Use leather string to lace up the center cut.

3. Sketch a pattern or design on paper before decorating. Create a design that reflects your wishes for the baby or follow Kiowa designs.

4. Decorate with 3D paint, making small dots to look like beadwork. Practice on paper first. If desired outline your designs in marker first. Decorate the entire cradle form with the 3D paint. After the paint has dried use rubber cement to attach real beads.

5. Attach to craft wood (picket fence style) with rubber cement.

Navajo Cradle Procedure:

1. Cut out the pattern in craft foam. Cut an additional long strip of craftfoam for head guard. Shape the long strip into a circle for the head guard. Glue the head guard to the craft sticks. Glue the craft foam cradle back to the two craft wood picket fence so the head guard attached to the craft sticks is under the cradle board. (Do not attach foot board)

2. Cut white material into 6" by 6" square. Plan design by sketching on paper. Decorate with fabric markers following a Navajo rug design.

3. Wrap crumpled paper in decorated material and place on cradleboard. Wrap with leather string to board.

4. If for a boy glue with rubber cement a turquoise bead to the top right corner of the board. If for a girl glue with rubber cement a turquoise bead to the top left corner of the board.

Cradles from left to right: Ute, Kiowa, Navajo

5. Decorate the back of the cradleboard with markers. Glue the foot board to the bottom of the cradleboard.

Other Resources:

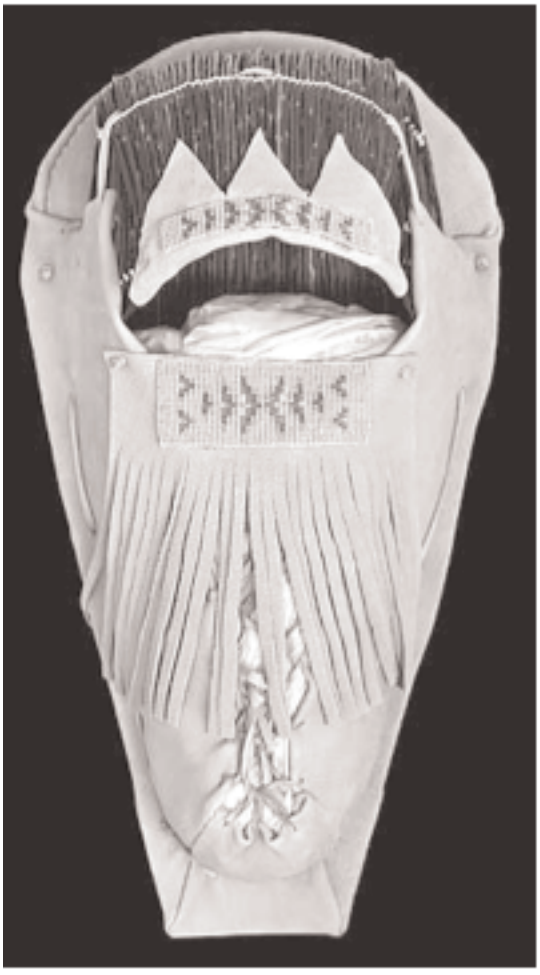
Video-

Kiowa Cradleboard Maker: The Art and Tradition of Vanessa Jennings
Written Heritage Inc., Folsom, LA, Phone: 985-796-5433, Toll Free Phone: 800-301-8009, Email: whiswind@i-55.com, Website: www.writtenheritage.com

Book-

Precious Cargo: Cradleboards Then and Now, A look at the history of cradleboards among American Indians and profiles on six artisans who fashion them today. Vanessa Paukeigope Jennings (Kiowa/Gila River Pima), Gary Wayne Johnson (Métis), Charlotte Alley (Eastern Shoshone), Seth Jones (Western Shoshone), Donald "Babe" Hemlock (Mohawk) and Tom Haukaas (Lakota Sioux). By Richard Janulewicz.

Cradleboards

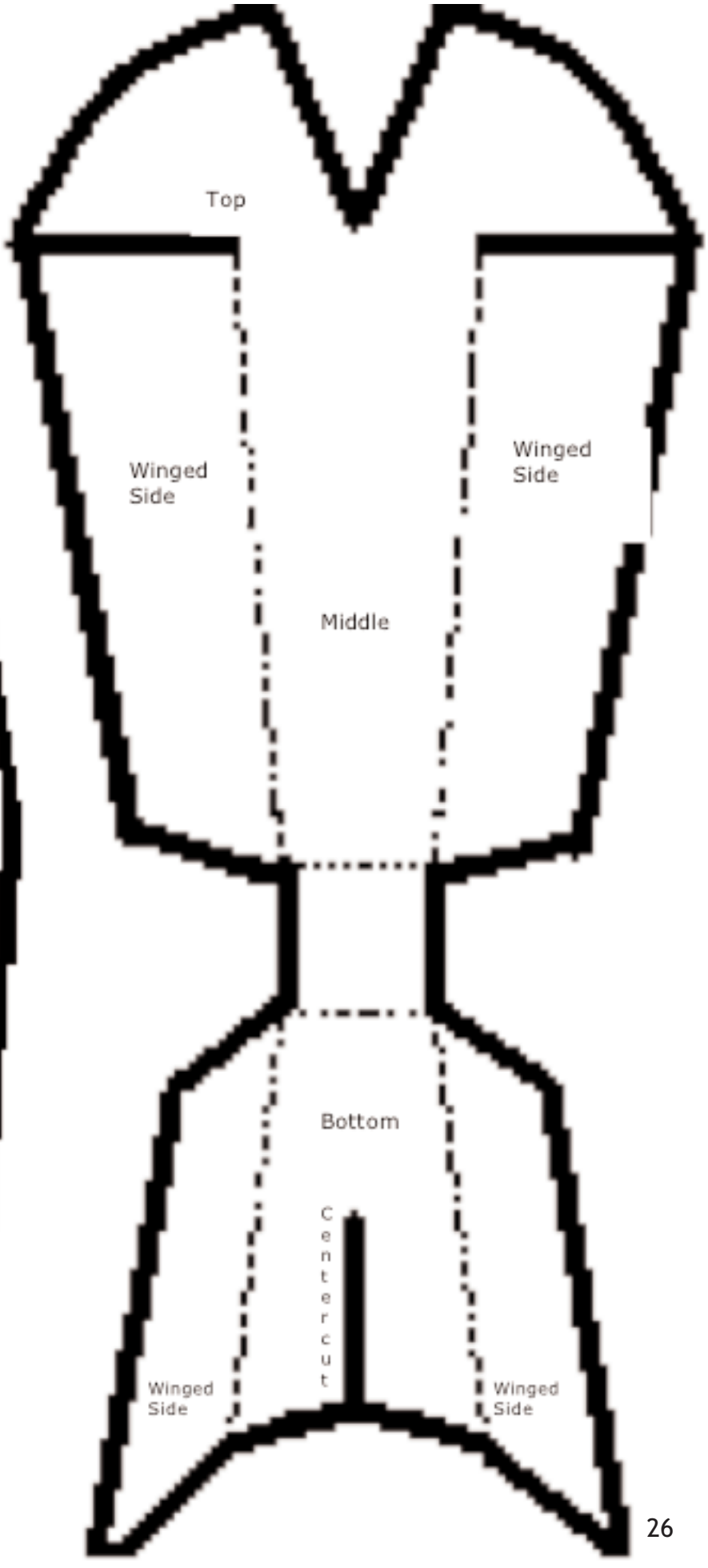


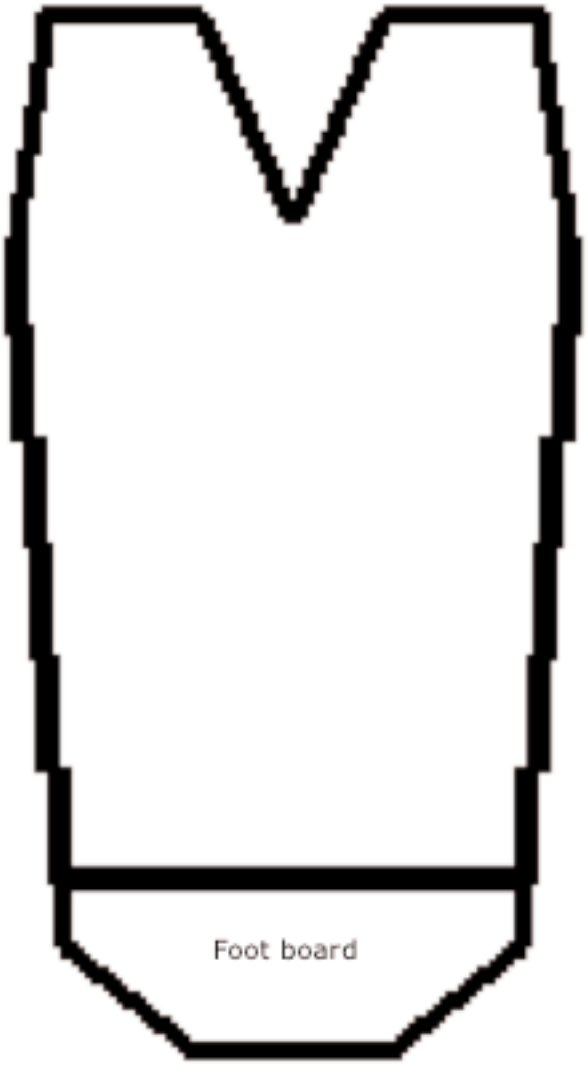
Shoshone, 2008

Cradleboard Patterns

Right- Kiowa Pattern
Cut all solid lines for cradleboard. Fold dotted lines.

Below- Navajo Pattern
Cut out cradleboard back.





American Indian Art

Utah Museum of Fine Arts • www.umfa.utah.edu

Lesson Plans for Educators

March 4, 2009

Doll — Seneca

Doll, ca. 1860
Northeast, Seneca
Multicolored glass seed beads; sequins, cotton cloth; wool cloth; silk; corn-husk; tanned deerskin
From the private collection of John and Marva Warnock
WC8712066

The Seneca are one of the six tribes of the Iroquois Confederacy. The name Seneca means "people of the big hill." The Seneca and other Iroquois people are originally from the area that is now upstate New York. Iroquois people lived as groups, with many related families sharing one longhouse. This helped them tend to their crops and do other work more easily. Iroquois people used to rely on hunting and agriculture to get food and materials for clothing, moccasins, houses, and other needs. Iroquois people call corn, beans, and squash the "Three Sisters." These were once their main food supply. Because they are so important to Iroquois life and culture, they are still planted together today. Corn is especially important because it can be used for a variety of purposes including making ropes, baskets, mats, decorations, and dolls.

Dolls play a very important role in the culture of the American Indian people. Just about every tribe from every region of the world has created their own dolls, and each are made with different materials, and all have their own special meanings. All of the materials used to make American Indian dolls speak volumes about where the various tribes resided. For example, Seneca dolls were made with corn husks, indicating the plentiful corn that grew where they lived.

Women from the Seneca tribe even made little baby dolls, and attached them to a small board (usually made of bark or thinly stripped wood), and then mounted them on the female doll's back. This indicates that their culture carried their children on boards, and is a great insight into their lives. Many, if not all American Indian dolls were made with indigenous materials and all natural items. Corn husks, pine needles, large leaves, wood, rock, and fur were very common materials.

References: http://www.nmai.si.edu/education/files/SiYC_Dolls.pdf
http://www.pbs.org/wgbh/roadshow/tips/corncollectibles.html
http://www.indians.org/articles/native-american-dolls.html

Seneca Doll
Wrapper Doll Lesson Plan

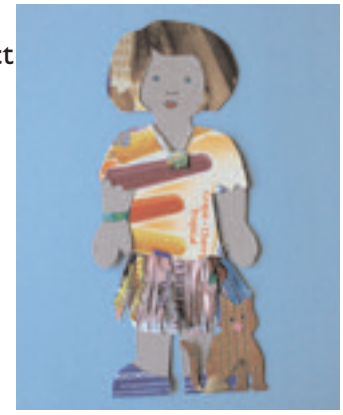
written by Tiya Karaus

Objective:
Students will create a 2-dimensional doll from found materials (food wrappers) that represents themselves.

Core Curriculum:
Standard 4
The student will interpret and apply visual arts in relation to cultures, history, and all learning.
Objective 1
Compare the arts of different cultures to explore their similarities and diversities.
Create works of art that connect to the early art and cultures of the state using similar designs or motifs.
Objective 2
Connect various kinds of art with particular cultures, times, or places.
Find stylistic similarities between local and international works of art.
Describe the effects that location and the availability of materials have had on buildings, folk arts, and crafts of the state's cultures; e.g., wool for weaving, clay for pottery, wood for furniture making, large amounts of lumber for home building.

Grade level: 4th-12th

Materials:
Collection of food packaging and wrappers
*** Have students collect wrappers for several days before beginning this project
Doll template
Scissors
Glue (Aleene's Original Tacky Glue works especially well for gluing wrappers onto cardboard)
Pencils
Markers or pens



Activity:

Introduction:
Display the image of the Seneca doll. Ask students to describe what they see. What materials appear to have been used in the doll's construction? Ask students what they think the doll was used for. These questions may be discussed as a group or as an individual journaling exercise.

(Refer to the information sheet about the doll for information on this piece. The Seneca were one of the founding tribes of the Iroquois Nation. Refer to the "Sources" section for more resources on Iroquois culture.)

Project:

1. The Seneca used left over scraps to construct their beautiful and useful dolls. Today you will use the leftovers from some of your meals to construct your own doll.

2. In constructing their own dolls, students may trace the template onto thin cardboard (such as a cereal box) and then cut it out or the templates may be photocopied (one per student) onto a heavier weight paper and cut out.

3. Now students should express their creativity by creating a doll that uniquely represents who they are. Encourage students to add details and accessories (i.e. musical instruments, sports equipment, a favorite pet, etc.) to their dolls to reflect who they are. It is helpful to trace around the template when constructing clothing, shoes, hair, etc. to get a more accurate fit.

Closure:

Display completed "wrapper dolls" before the class (propped on a chalkboard or against a wall.) Ask the students to look at the dolls, not as their own creations, but with the eyes of an anthropologist. As a scientist studying other cultures, what conjectures might one make about the makers of these dolls? What do they value? Do they have advanced technology, how can you tell? Is the clothing similar? What is the function of the clothing they wear (everyday, ceremonial, profession or trade uniform, etc…)?

Assessment:

See attached rubric

Sources:

Books:

Eastern woodlands Indians by Mir Tamim Ansary. Chicago, Ill. : Heinemann Library, 2000.
Introduces the history, dwellings, artwork, religious beliefs, clothing, food, and other elements of life of the Native American peoples of the eastern woodlands of North America.

If you lived with the Iroquois by Ellen Levine ; illustrated by Shelly Hehenberger.
New York : Scholastic, 1998.

The Iroquois by Raymond Bial. New York : Benchmark Books, 1999
Describes the history, social structure, and customs of the People of the Longhouse.

The Iroquois by Craig A. Doherty and Katherine M. Doherty. New York : F. Watts, 1989.
Examines the history, social and political organization, religion, customs, traditional lifestyle, and current situation of the Iroquois Indians.

The Iroquois by Barbara A. McCall. Vero Beach, FL : Rourke Publications, 1989
Examines the history, traditional lifestyle, and current situation of the Iroquois Indians.

The Iroquois by Virginia Driving Hawk Sneve ; illustrated by Ronald Himler. New York : Holiday House, 1995.

The Iroquois by Liz Sonneborn. New York : Franklin Watts, 2002.

The Iroquois by Richard M. Gaines. Edina, Minn. : ABDO Pub., 2000.
Presents a brief introduction to the Iroquois Indians including information on their society, homes, food, clothing, crafts, and life today.

The Iroquois by Stefanie Takacs. New York : Children's Press, 2003.

Iroquois by Kenneth McIntosh and Marsha McIntosh. Philadelphia : Mason Crest Publishers, 2004.
Discusses the history, government, social customs, religion, and contributions of the Iroquois Indians.

The Iroquois Indians by Victoria Sherrow. New York : Chelsea House, 1992.
Examines the history, culture, and future prospects of the Iroquois people.

The Iroquois : people of the Northeast by Evelyn Wolfson. Brookfield, Conn. : Millbrook Press, 1992.
Presents the history and culture of the Iroquois, from their earliest years on the North American continent to the present day.

The Iroquois : the Six Nations Confederacy by Mary Englar. Mankato, Minn. : Bridgestone Books, 2003
Looks at the customs, family life, history, government, culture, and daily life of the Iroquois nations of New York and Ontario.

Internet:
Educator's resources may be requested by following the "Education and Outreach" link from the Seneca-Iroquois National Museum website at www.senecanation.com/sinm/

www.bigorrin.org/seneca_kids.htm Brief answers to questions about Seneca lifestyle and culture with links to additional topics.

Variations:

This lesson plan may easily be adapted to challenge older students by making a 3-dimension doll. The doll template can be traced on two pieces of felt, stuffed with batting and sewn together or students can recycle a manufactured doll (Barbie, etc.) from a thrift store. Students must then use food wrappers to create clothing that reflects their culture and the times they live in.

Extensions:

After researching the Seneca compare their life and culture to either tribes of the Plains Culture (Ute Tribe and the Paiute Tribe) or tribes of the Desert Culture (Goshute Tribe, Dine' Navajo Tribe and the Shoshoni Tribe) from Utah. Have small groups of students create Venn diagrams with words and pictures to illustrate the similarities and differences of housing, food, clothing, etc. Stories and legends of the tribes can also be compared and contrasted.

Illustrate a Seneca or Iroquois story. Two wonderful collections by Joseph Bruchac are *Turtle's Race with Beaver: a Traditional Seneca Story* as told be Joseph Bruchac & James Bruchac; Dial Books for Young Readers, 2003 and *The Boy Who Lived With The Bears and other Iroquois stories* as told by Joseph Bruchac & illustrated by Murv Jacob; HarperCollins Publishers, 1995.

Rubric

Complete

4 points	3 points	2 points	1 point	0 points
The doll is a finished piece of artwork		The doll is half finished		The doll is unfinished

Craftsmanship

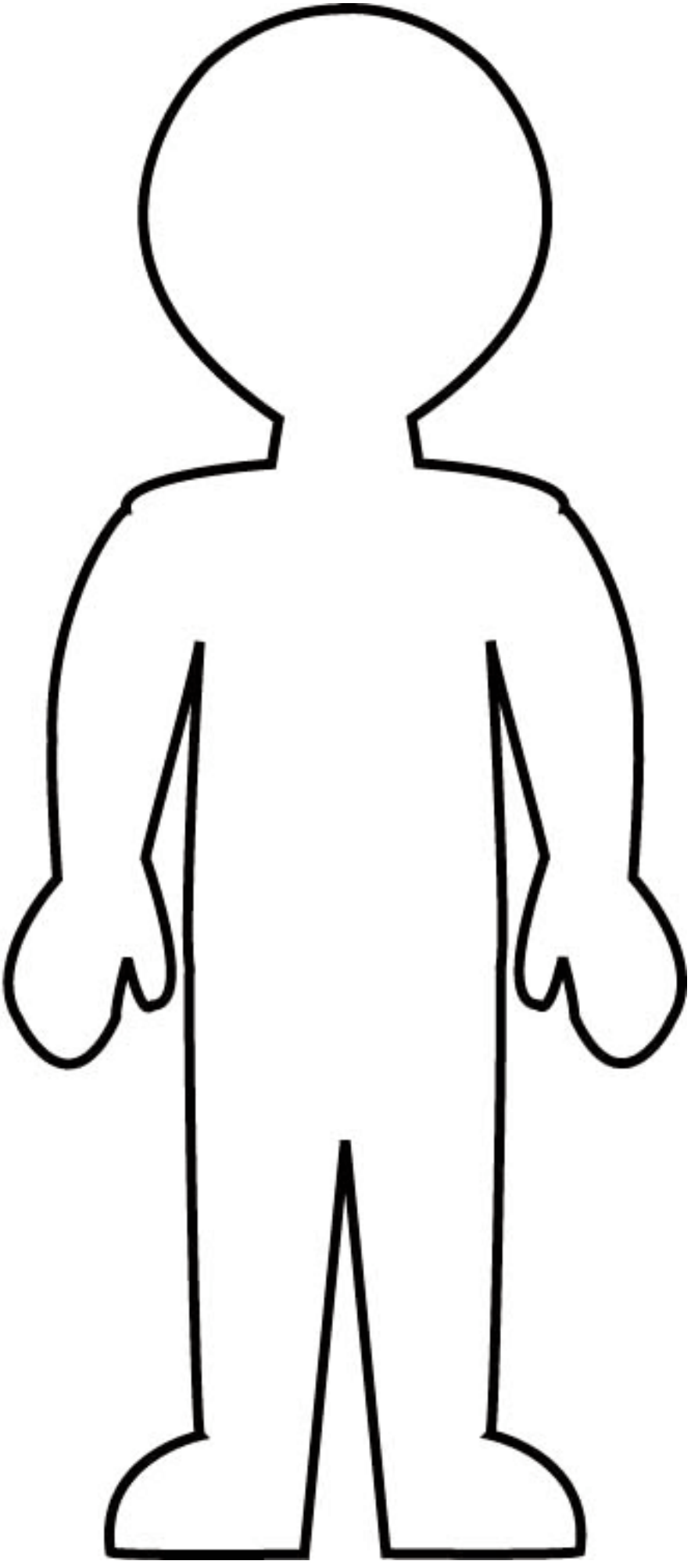
4 points	3 points	2 points	1 point	0 points
Orderly use of material and care was taken in preparing the doll.		Somewhat orderly use of material and care was taken in preparing the doll.		Little orderly use of material and care was taken in preparing the doll.

Originality: You can tell this doll is me because it has_____ &_____.

4 points	3 points	2 points	1 point	0 points
There are at least two elements that expresses individuality.		There is one element that expresses individuality.		There are no elements that express individuality.

Comments:

doll template



Moccasins — Huron

Moccasins, ca. 1835
Northeast, Huron
Black-dyed hide; dyed moosehair; silk ribbon
From the private collection of John and Marva Warnock
WC9605008

From: Splendid Heritage catalogue. Commentary by Arthur Amiotte, John C. Ewers and Richard A. Pohrt. Compiled and Edited by Jonathan Batkin.

According to Ruth Phillips, Ursuline nuns, and nuns of other orders in Quebec City, taught techniques of European embroidery to the Huron-Wendat of Lorette during the 17th and 18th centuries, while themselves learning the uses of moosehair and birchbark from native peoples. The Hurons of Lorette were early converts to Christianity, and after their defeat at the hands of the Iroquois in the 17th century they had sought refuge among the French of Quebec City. The finest Huron moosehair embroidery, of which this is an example, is characterized by dense and visually dramatic stylized floral patterns. The cut of this type of moccasin was adopted by the Hurons from the eastern Cree of the Quebec region after they had settled there. By the late 18th century the Hurons of Lorette had begun staging dances for tourists, and they continued this practice for a century. On those occasions they sold and traded artifacts to the visitors; they also took their work to Quebec City to trade it.

Moccasin (Detail)s, ca. 1835
Northeast, Huron
Black-dyed hide; dyed moosehair; silk ribbon
From the private collection of John and Marva Warnock
WC9605008

Huron Moccasins
Paper Moccasins

written by Tiya Karaus

Objective:
Students will create a paper moccasin and decorate it with a symmetrical pattern.

Core Curriculum:
Standard 2: The student will analyze, reflect on, and apply the structures of art.
Objective 2: Create works of art using the elements and principles.
Create a work of art with symmetry.
Create the illusion of common patterns and textures by the repetition of dots, lines, shapes, tones, colors, and value contrasts.

Grade level: 4th-6th

Materials:
Moccasin pattern
Moccasin Instruction sheet
Scissors
Pencil
Crayons and/or Markers
Tape or glue

Activity:
Introduction: Display picture of the Huron moccasin. Talk to students about the history of the Huron. Refer to the Moccasin information sheet, as well as the Wendat (Huron) Information Sheet at the end of this lesson plan.

Project:
See attached directions on "Moccasin Instruction" sheet

Closure:
Class discussion: The Wendat (Huron) culture changed dramatically through contact with Europeans. Why is this a bad thing? Why is this a good thing? Can you think of an example of how you have adopted something from another culture? (Example could include foods or sports: soccer or karate)

Assessment:
See attached rubric

Sources:
Books on the Huron can be searched on the Salt Lake City Public Library as "Wyandot Indians"
Huron by Autumn Libal. Philadelphia : Mason Crest Publishers, 2004
The Huron by Nancy Bonvillain ; Frank W. Porter III, general editor. New York : Chelsea House, 1989.
The Huron by Craig A. Doherty, Katherine M. Doherty. Vero Beach, FL : Rourke Publications, 1994.

Websites:

The Kids' Site of Canadian Settlement, Wendat (Huron) http://www.collectionscanada.gc.ca/premierescommunautes/jeunesse/021013-2111-e.html
Canadian government run site with information on history, daily life and culture, as well as educational resources and activities

The Huronia Museum http://www.huroniamuseum.com/Public/
History of the Huron & Onendat (Wendat) people, pictures of long houses and maps

Official website of the Hurrone-Wendat Nation http://www.wendake.ca/nation/eng/nation_eng.htm

Extensions:

Explore symmetry:
Keep a symmetry journal. Record items in the home or in nature that are symmetrical.

Write the letters of the alphabet in capitals on graph paper. Then draw the lines of symmetry (some letters are symmetrical horizontally). Record how many letters are symmetrical and how many are asymmetrical.

Rubric

Complete

4 points	3 points	2 points	1 point	0 points
The moccasin is a finished work of art		The moccasin is mostly finished		The moccasin is unfinished

Craftsmanship

4 points	3 points	2 points	1 point	0 points
The moccasin is neatly folded and decorated		The moccasin is either neatly folded or neatly decorated		The moccasin is neither neatly folded nor decorated

Symmetry

4 points	3 points	2 points	1 point	0 points
The pattern is symmetrical (same on the right & left side of the moccasin)		The pattern is mostly symmetrical		The pattern is not symmetrical

Comments:

Wendat (Huron) Information Sheet

The Huron were a group of five tribes (each with distinct language and culture) living on Lake Huron. They were of the Iroquoian culture, meaning that they lived in long houses, used canoes for travel and trade, and their language was developed from the Iroquois base. Despite a shared common culture the Huron and the Iroquois often had conflicts. Before the arrival of Europeans it is estimated that there were between 20,000-30,000 Huron living in 25 villages.

When French explorers arrived in the area they gave the name "Huron" to this group of Indians. Huron in French can mean "boar", "ruffian", or "savage" and is thus considered a derogatory term. These people called themselves the Wendat (pronounced one-dot) which means "island dweller."

Contact with Europeans rapidly changed life for the Wendat (Huron). As trade in fur with the French increased, less time was spent on agriculture in the villages. This made the Wendat less self-sufficient and more reliant on trade. Diseases carried by the French and other Europeans devastated the Wendat and other Indian populations. In addition, the Iroquois (who had been given weapons by the Dutch) began attacking the Wendat. Weakened and worried of their survival, many of the Wendat decided to join the Onondaga and Seneca Tribes of the Iroquois Confederacy.

After many devastating attacks by the Iroquois the remaining Wendat split into two groups. One of the groups became the Wyandots. They move frequently around the American frontier before settling in Oklahoma. The other group converted to Christianity and moved to the Quebec region of Canada. They later moved to Lorette, outside Quebec City. In 1968, the Wendat were given a reserve, called Wendake, by the Canadian government. As the Wendat assimilated with Canadian society, many of their customs, as well as their language, were lost. Other traditions have been blended with European/Canadian culture. The moccasins are a strikingly dramatic example of traditional Wendat-Huron materials (moosehair) and techniques blended with an embroidered European floral motif.

Information compiled from *The Huron* by Craig Doherty and Katherine Doherty; Rourke Publications, Inc., 1994 and Huron by Autumn Libal; Mason Crest Publishers Inc., 2004

Moccasin Instructions

Cut all solid lines
Fold all dashed lines
Light gray tabs should all be concealed and secured with glue or tape

1. Cut out the pattern along all solid lines, including v-shaped top of moccasin.

2. Design a symmetrical (a mirror image on left and right sides) pattern on both of the small outter sections.

3. Flip the moccasin pattern to the back and decorate the area that will become the top of the moccasin.

4. Flip the moccasin to the front, fold out and under each of the small decorated outter flaps.

5. Fold sides in on either side of the footbed (large oval shape). Then fold in all the small gray tabs.

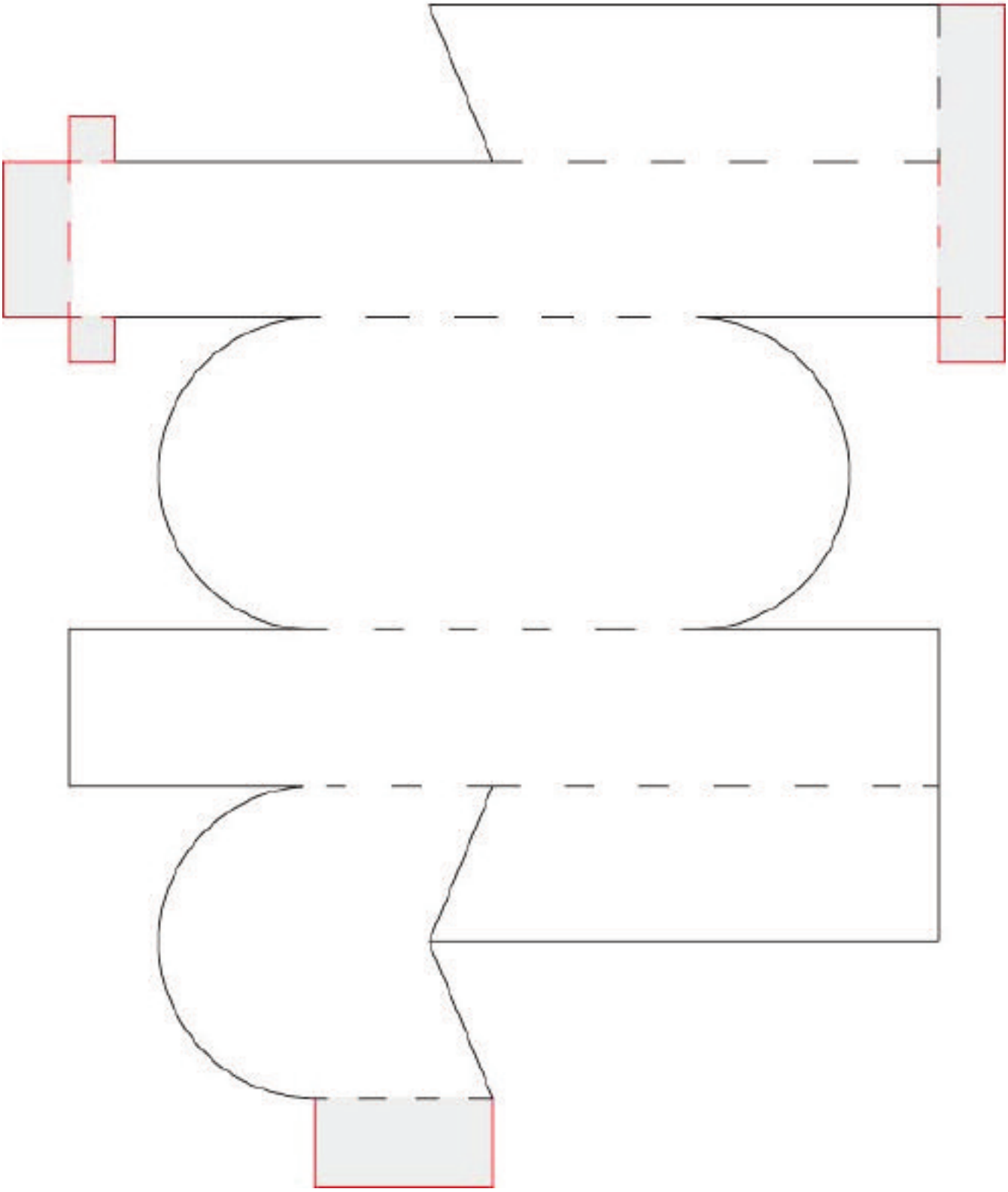
6. Overlap the two front flaps and secure with either glue or tape.

7. Overlap the back flaps (concealing the gray part) and secure with glue or tape.

8. Fold under the gray tab along the top of the moccasin and secure with glue or tape to the side of the shoe.

9. Viola! Your moccasin is complete!

Moccasin Template



Bandolier Bag — Sauk

Bandolier Bag, ca. 1870
Northeast, Sauk
Multicolored glass seed beads; navy blue wool cloth; wool yarn; red cotton braid; cotton print cloth
From the private collection of John and Marva Warnock
WC8708857

By Dr. T. J. Brasser

By 1800, the Indians in the eastern part of the country had been engaged in trade with Europeans for over two hundred years. Wool and cotton fabrics had to a large extent replaced deerskin for garments. Beads, silk ribbons, and the acquaintance with colonial folk art were stimulating new ideas and new techniques of ornamentation, and were to have a profound effect on the arts of the native people.

In their adjustment to the fur trade, and as long as the French, British and Americans were occupied with their territorial wars, the Indian tribes had maintained a measure of social and political independence. This came to an end in the War of 1812. In the subsequent subjection of the native peoples, and despite the white man's refusal to recognize the basic rights of the Indians, much of the artistic creativity of the native women was motivated by their efforts to maintain and revitalize their Indian identity. Starting in the 1820s, elaborately bead-worked shoulder bags became popular Indian apparel in the Southeastern parts of the country, followed in the 1830s by the Delaware in Kansas, and by the Ojibwa and other tribes of the Upper Great Lakes region in c. 1850. In each of these regions these so-called 'bandoleer bags' were the more elaborate versions of earlier hunter bags, presumably influenced in their shape by the shoulder bags of the colonial military.

Widespread was the halfway change in the beadwork patterns on the shoulder straps; remarkable is the frequently dissimilar decoration of pouch and strap, treating them as totally separate objects of decoration. Much of the beadwork on the bandoleer bags was apparently inspired by designs observed in American folk art, on printed cotton, and on commercial ceramics. But the inspiration was channeled through dreams, as stated by several of the women artists. Dreams did not necessarily give the designs a symbolic meaning, but the creation of these new designs challenged the artist's imagination, thereby giving them an emotional value that went beyond a merely decorative quality. In contrast to their native proto-types, these spectacular bandoleer bags served no practical purpose. Primarily worn by the men on festive occasions, this apparel earned prestige for the women artists. Large numbers of these bags have survived, indicating their once great popularity. Unfortunately, only very few of these bags have any recorded history, making it difficult to identify tribal styles.

Sauk Bandolier Bag

written by Lola Beatlebrox

Objective:
Students will:

- Identify & Experience: define the term "textiles," name the four basic shapes
- Explore & Contextualize: discover the basic shapes in the American Indian decoration
- Build Skills & Practice: create patterns from geometric shapes
- Analyze & Integrate: compare the use of bags in American Indian culture and today's culture
- Research and Create: find resources and study American folk art decoration that may or may not have influenced geometric patterns on the Bandolier Bag; find dream interpretation resources and discuss how dreams can influence artists
- Refine & Contribute: give opinions about the importance of protecting the arts and crafts of indigenous peoples

State Core Links
Visual arts – K-6 Standard 3 – Students will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings and purpose
Visual arts – K-6 Standard 4 – Interpret and apply visual arts in relation to cultures, history and all learning.

Time:
30-60 minutes

Materials:
Background material on Bandolier Bag
Media of choice

Suggested Learning Experiences:

Identify & Experience: Describe the Bandolier Bag or have students read the background information. Emphasize the following learning points:

- The Bandolier Bag is made of multi-colored glass seed beads, navy blue wool cloth, wool yarn, red cotton braid, cotton print cloth. It is a textile.
- The bag dates from 1890 when these textiles – fabrics – had replaced deerskin for garments.
- It is thought that the beadwork was inspired by designs observed in American folk art, on printed cotton, and on commercial ceramics.
- The inspiration was channeled through dreams, as stated by women artists.
- American Indians had been living on the North American continent for centuries and had only been influenced by European colonists for 200 years.
- American Indian art in the form of clothing, crafts, and decoration on functional objects had been a part of their lives for centuries.

Explore & Contextualize
Have students analyze the patterns in the Bandolier Bag, looking for basic shapes:

- Triangles
- Circles

- Squares
- Rectangles

Point out that the combination of basic geometric shapes into more complex shapes and the repetition of the pattern make the decoration pleasing to the eye.

Build Skills & Practice

Have students create their own geometric patterns from basic shapes; media of your/their choice.

Analyze & Integrate

- Discuss the use of repetitive geometric patterns in many cultures. Show examples of American decorative folk patterns in quilts, tile work in the Alhambra in Spain, sand painting in the Potala Palace in Tibet, weaving in Bhutan. See photos.
- Compare the use of bags in American Indian culture and today's culture. While this Bandolier Bag is thought to have been purely decorative, American Indian tribes used bags routinely in their daily lives. For example, Ute women always carried a bag with a knife in it. Bags were also used to carry awls, needles, flint and steels, and paints. *

* Pettit, Jan. *Utes: The Mountain People*. Johnson Books, Boulder, Co. p. 52

Research and Create

- Have students research American folk art to find examples of geometric patterns that are similar to the decoration on the Bandolier Bag.
- Have students research the interpretation of dreams. Discuss how dreams can influence artistic creation. Discuss why the American Indian artists suggested that dreams influenced them.
- Have students find examples of American Indian art objects of the tribes who lived in their particular section of Utah.

Refine & Contribute

Ask students: Why should we study and preserve art from indigenous peoples?

Some Art Forms to discuss:

Bhutanese Weaving

Tibetan Sand Painting