A Final Report

P.R.I.M.E. Project
The Eiteljorg Museum of American Indians and Western Art

Kathryn C. Chattin

MSTD-A508
Dr. Liz Kryder-Reid
Summer II 2010

Museum Studies Masters Degree
Indiana University-Purdue University of Indianapolis
Project Abstract

During the 2010 Summer II semester I completed 150 hours of work (3 internship credit hours) in the Education Department of The Eiteljorg Museum of American Indians and Western Art. During this internship, my museum mentor, Education Media Coordinator Diane Ehmke Badgley, and I worked to fulfill requirements involving the P.R.I.M.E. project for several grants (including the Nina Mason Pulliam Charitable Trust, N.E.A., and The Ford Foundation).

During the months of May, June, July and August, Ms. Badgley and I completed a number of media packets documenting the work of Artists in Residence that visited the museum in 2008. These packets utilize videography and photography to highlight the time each of the artists spent at the museum. The resulting web presentations include biographical and historical information, process demonstrations and “Try It Yourself” activities, all of which can be used in the classroom by teachers, or at home by virtual museum visitors.
Museum Studies Internship Proposal

Internship Description

In order to receive 3 credit hours towards my internship requirement of 6 credit hours in the Museum Studies MA program, I plan to complete 150 hours of internship work within the Education Department of the Eiteljorg Museum of Native Americans and Western Art during the 2010 Summer II semester. During this internship, I will work directly with my museum mentor, Education Media Coordinator Diane Ehmke Badgley, as she fulfills requirements involving the P.R.I.M.E. project for several grants (including the Nina Mason Pulliam Charitable Trust, N.E.A., and the Ford Foundation).

According to the NMPCT grant, “P.R.I.M.E. (Primary Resources Inspire Multicultural Education) is a multimedia packet featuring the Artists in Residence as they perform, demonstrate, create, and talk.” Since 2008, The Eiteljorg Museum has welcomed an average of 15 artists a year that participate in week-long or month-long residencies at the museum. During their time at the museum, Ms. Badgley works to capture their experience through the utilization of photography and videography. She performs formal interviews with the artists as well as captures candid footage as they lead workshops or interact with the public. Once captured, in order to fulfill the grant requirements, this footage must be translated into a multi-media experience. With the help of available processing software (Photoshop, Adobe Bridge, Final Cut Pro, Flash), residency experiences are converted into a cohesive, educational, and interactive presentation that is then placed on the Eiteljorg website. From the website, these presentations can be utilized in the classroom or viewed by museum visitors.

I began working with Ms. Badgley as an intern for the P.R.I.M.E. project in the May of 2008. I have assisted her on a weekly basis as she works to capture the artists’ time at the museum and translate this into an educational online experience. The creation of these presentations is a very involved, time-consuming process. Because she is a half-time employee as well as the only employee working on the P.R.I.M.E. presentations, the demands of this project exceed the time Ms. Badgley has available. This situation has allowed me to have a very hands-on experience and contribute in an easily recognizable way to the museum.

My internship with the Eiteljorg Museum will begin in May of 2010 and conclude in August of 2010. Because no artists are scheduled to complete residencies during the summer of 2010, my primary internship responsibility will be to assist in the preparation of multi-media residency presentations for placement on the Eiteljorg website. I will utilize available software and my knowledge of these artists, as I work with Ms. Badgley to transform these residencies into online visitor experiences. Examples of these presentations can be found on the following two pages.
P.R.I.M.E. Artists-in-Residence Homepage

Work with Clay, Build a Wigwam, Plant a Seed... There are So Many Ways to Be Creative

We are excited to introduce you to the artists-in-residence that have been enlivening our museum over the last two years. Take some time to meet all of them but take special note of the links you'll find on certain artists that give you a chance to hear the artist and learn much more about who they are and what they do. Look for the stars below to help you find the in-depth material. We'll continue adding this type of extra material for all of our artists over the coming months. Also, we have more artists coming. So check back to this page often to find out what's new and who has been added.

For Your Information:
* Each star represents an in-depth link for that artist. You'll find the links on the artist's page.
* A brown star indicates a new item that has been posted in the last month.

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P.R.I.M.E Example Artist Page

Memories and Dreams - Innovations with Clay

As a ceramic artist, James Watkins incorporates many special techniques in order to create his clay "calendars." You can see one of his large beautiful clay pieces at the right. He is able to obtain the size and thickness he wants by creating a double-walled form, a technique he developed on his own to achieve this effect.

James also uses a number of interesting techniques for glazing and firing his pieces. In fact, he has co-written a book about this (see the Other Resources listings at the left). During his residency at the Eiteljorg Museum, James showed many of these techniques in demonstrations and workshops. And in conversations with us and our visitors, he shared about some of his inspirations and how he became an artist.

Creating a Double-walled Pot
Alternative Firing Techniques
Conversations on Life & Art

James Watkins’ residency was supported by grants from the Nina Mason Pulliam Charitable Trust and the National Endowment for the Arts.
P.R.I.M.E. Examples of educational information and video presentations

Creating a Double-Walled Pot: Inspirations

The inspirations for these large caldron-like pieces came to James in many forms. And there are many elements of the piece that reflect these inspirations.

The double-walled caldron at left, which is part of the Eiteljorg Museum’s collection is titled Ritual Display and was completed in 2003. In the video at right, you will hear James describe the inspirations that influenced him while creating this piece.

Press < 1 2 3 > Next

On page 1, hear James describe how he developed this procedure and watch as he creates a double-walled form on the potter’s wheel.

On page 2, hear James talk about some of the technical aspects of his process.

Copyright 2003, Eiteljorg Museum of American Indians and Western Art

Weaving on a Navajo Loom

TahNiba uses two tools while she is weaving. She uses a wooden bar called a batten to open up a space for her weft threads. And once she has pulled a weft thread through, she uses a wooden comb to press the weft thread firmly into place.

Watch the short video at right to see TahNiba weaving. Then continue on for further explanation of how weaving on this type of loom works.

batten

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Learning Objectives
To further enhance my experience at the Eiteljorg Museum, I have set learning objectives as well as considerations within those objectives based on the P.R.I.M.E. project description. These objectives and considerations are as follows:

Objective #1
Understand the role of education within a museum.

Considerations
- Inter-departmental collaboration
- Education as it relates to the mission of the museum
- The role of technology as it relates to education

Objective #2
Create cohesive, educational presentations of residencies.

Considerations
- Representation of the museum as well as the artist
- Mandatory grant requirements
- Statewide educational standards

Objective #3
Utilize technology to create new visitor experiences.

Considerations
- Public image of institution (web presence)
- Knowledge base of the online audience
- Current visitor experiences in the museum and online

Goal
By meeting the Learning Objectives listed, I hope to fulfill my internship goal:

Internship Goal
Enhance visitor experience through the creation of educational multi-media presentations of the PRIME artist residencies.
Benefits of the Internship

My work at the Eiteljorg museum will most certainly be mutually beneficial.

Personal Benefits

- I will better understand the inter-workings of a museum. Working within the Education Department, I will have the opportunity to collaborate with many other departments (curatorial, public programs) as I work with the Artist-in-Residence presentations. This experience will help me to both better understand the role of the Education Department within the museum, as well as how other departments relate to and work with the Education Department.
- I will enhance the visitor experience of the museum. Through the creation of the web-based artist presentations, I will go beyond label writing to bring museum education to visitors outside of the museum facility itself. I will utilize technology to bring a visitor experience into a classroom or a living room. This opportunity will allow me to reconsider the in-house museum experience as museums embrace the technological age.
- I will better understand the role of the artist within a museum. Though I will not be working with artists during their residencies at the museum, I will thoughtfully consider their portrayal as I create web-based presentations of their time spent at the Eiteljorg. I will communicate with them throughout the completion of their multi-media presentation as well as allow them to view the final product. This experience will allow me to better understand the roles an artist can play within a museum, outside of exhibiting artwork.

Museum Benefits

- The Eiteljorg will have assistance in fulfilling their grant requirements. According to the grant received from the Nina Mason Pulliam Charitable Trust, the Eiteljorg must create “a multimedia packet featuring the Artists in Residence (AIRs) as they perform, demonstrate, create, and talk.” By assisting with the creation of the P.R.I.M.E. presentations, I am contributing to the fulfillment of this grant for the museum.
- The Education Media Coordinator will maximize her time. As the Education Media Coordinator, Diane Ehmke Badgley is responsible for the creation of the PRIME multimedia materials. Through our collaboration, Ms. Badgley can maximize her time and benefit from my creativity, brain-storming and technical abilities throughout the design and development process.
- The PRIME project will benefit from outside ideas and creativity. The PRIME project is an important initiative of the Education department of the Eiteljorg Museum and will continue on beyond these particular grants. Because I am able to work in a very close and hands-on way on projects within this initiative, I am able to contribute creative ideas that benefit this project as a whole.
Project Timeline

As this is an ongoing project, there is no specific timeline for its completion. However, because the grant renewal process is underway, it is important that these presentations are completed in a timely manner. Per a discussion with Ms. Badgley, our goal for this internship will be to complete all P.R.I.M.E. presentations for artist who visited the museum in 2008.

Timeline

- **May**
  - Complete Internship Proposal
  - Begin work on P.R.I.M.E. presentations
    - Thursdays – 9a-5p
  - End of month meeting with Ms. Badgley
    - Feedback, Goal Evaluation
- **June**
  - Continue work on P.R.I.M.E. presentations
    - Thursdays – 9a-5p
    - Saturdays – as needed
  - End of month meeting with Ms. Badgley
    - Feedback, Goal Evaluation
- **July**
  - Continue work on P.R.I.M.E. presentations
    - Thursdays – 9a-5p
    - Saturdays – as needed
  - Begin evaluations and Final Report
  - Final meeting with Ms. Badgley
    - Discuss outcomes
- **August**
  - Internship hours complete
  - Present Final Report to Dr. Kryder-Reid
Products of the Internship

At the completion of this internship, all of my work will be displayed in the Education and Activities section of the Eiteljorg website under the Artists in Residence heading. To my internship advisor, I will provide a disk with all completed multi-media projects presented on the website as well as any individual DVD’s or resource center materials created as a result of the multi-media projects. My internship advisor will also receive a final report which will include a summary of the project, a record of tasks completed, a reflection of my experience as well as visuals relevant to the project. A copy of this final report will also be made available to my museum mentor.

Evaluation

At the end of my internship, I will be evaluated in three ways. I will complete and submit a self evaluation of my internship experience. I will utilize the form located on the Museum Studies website and consider my learning objectives and goals when completing it. Ms. Badgley will complete and submit the Mentor Evaluation of the IUPUI Museum Studies Internship form. She will utilize the form located on the Museum Studies website and consider my learning objectives and goals when completing it. Both of these documents will be included in my final report. Finally, my internship advisor will evaluate my internship project based on the information and reflection presented in my final report.

Internship Work Schedule

For the summer of 2010, May through August, I will intern in the Education Department with Diane Ehmke Badgley weekly. I will be in the office every Thursday from 9 am until 5pm. Occasionally, hours may be completed on Saturday depending on Ms. Badgley’s schedule. Absences due to vacations arranged prior to this proposal have been addressed.

Museum Mentor’s Involvement in the Internship

Ms. Badgley is a hands-on mentor who allows me to have a hand in all aspects of the work I do as her intern. She will involve me in all aspects of project completion from the initial design brainstorming to the final editing needed before it is placed on the website. She will grant me full access to all available materials and software needed to complete this project and assist me as needed. She will be working alongside of me in the same capacity, therefore creating a lead and learn atmosphere.

Faculty Advisor’s Involvement in the Internship

My faculty advisor for my internship at the Eiteljorg Museum will be Dr. Liz Kryder-Reid. I will be more than willing to meet with Dr. Kryder-Reid throughout my time at the Eiteljorg to discuss the progress of my internship. These meetings will be arranged based on Dr. Kryder-Reid’s schedule.
Kathryn C. Chattin will receive 3 credit hours towards the internship requirement of 6 credit hours in the Museum Studies MA program by completing 150 hours of internship work within the Education Department of the Eiteljorg Museum of Native Americans and Western Art. These credits will be received for the 2010 Summer II semester.

This internship has been outlined in an Internship Proposal submitted to both Museum Studies faculty as well as museum mentor Diane Ehmke Badgley. This proposal has been approved by appropriate Museum Studies faculty as well as appropriate staff at the Eiteljorg Museum.

_________________________   _____________________________ ____________________________
Kathryn Chattin (Student)    Diane Ehmke Badgley (Mentor)  Dr. Liz Kryder-Reid (Advisor)

_________________________   _____________________________ ____________________________
Date                      Date                             Date
# Internship Diary

<table>
<thead>
<tr>
<th>May</th>
<th>Time</th>
<th>Activities</th>
<th>Hours</th>
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<tbody>
<tr>
<td>Thursday, May 6</td>
<td>9am-5pm</td>
<td>• Finalized A1, A2, and B1 video for Jody Naranjo</td>
<td>8.00</td>
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<td></td>
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<td>• Finalized B1 and B2 video for Roger and Shawna Cain</td>
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<td></td>
<td></td>
<td>• Met with Cathy Burton</td>
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<td>• Began Flash presentation for Roger and Shawna Cain</td>
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<tr>
<td>Thursday, May 13</td>
<td>9am-5pm</td>
<td>• Interviewed and photographed artist in residence</td>
<td>8.00</td>
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<td></td>
<td>• Scanned TahNibba Naataanii Scrapbook documents for new exhibit kiosk</td>
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<tr>
<td>Thursday, May 20</td>
<td>9am-5pm</td>
<td>• Set final summer internship schedule</td>
<td>8.00</td>
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<td></td>
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<td>• Reviewed all work to date for 2008 artists</td>
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<tr>
<td>Thursday, May 27</td>
<td>9am-5pm</td>
<td>• Finalized A1 and A2 video for Julia Parker</td>
<td>8.00</td>
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<tr>
<td>June</td>
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<tr>
<td>Thursday, June 3</td>
<td>8am-5pm</td>
<td>• Finalized Julia Parker presentation (A,B) for review</td>
<td>9.00</td>
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<td></td>
<td>• Met with Cathy Burton to discuss upcoming presentations and reproduction rights</td>
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<td>• Researched objects in the gallery for reproduction rights</td>
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<td>• Discussed ADA requirements for presentations</td>
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<td>• Created web spaces for Cain presentation</td>
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<tr>
<td>Thursday, June 10</td>
<td>8am-5pm</td>
<td>• Created title slide for Jody Naranjo DVD</td>
<td>9.00</td>
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<td>• Met with Kelly Rushing in Collections for photo permissions</td>
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<td>• Updated password for server use</td>
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<td>• Continued work with Jason Wesaw presentation</td>
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<tr>
<td>Saturday, June 12</td>
<td>10am-3pm</td>
<td>• Finalized Julia Parker presentation C for review</td>
<td>5.00</td>
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<td></td>
<td>• Developed webpages for Parker and Wesaw</td>
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<td></td>
<td></td>
<td>• Continued work on Jason Wesaw</td>
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<tr>
<td>Date</td>
<td>Time</td>
<td>Tasks</td>
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<tr>
<td>Thursday, June 17</td>
<td>8am-5pm</td>
<td>• Roughed out Jody Naranjo website part B &lt;br&gt;• Followed up with Kelly for photo permissions &lt;br&gt;• Checked Indian Market list for Artists in Residence &lt;br&gt;• Released Cain presentations for viewing &lt;br&gt;• Met with Cathy Burton</td>
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<tr>
<td>Wednesday, June 23</td>
<td>2-3pm</td>
<td>• Transcribed James Watkins videos for hearing impaired</td>
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<tr>
<td>Thursday, June 24</td>
<td>8am-5pm</td>
<td>• Created DVD Menu for Jody Naranjo video &lt;br&gt;• Burnt 2 copies of Naranjo video for review &lt;br&gt;• Prepared equipment for Indian Market &lt;br&gt;• Assisted with park set up for Indian Market</td>
<td></td>
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<tr>
<td>Friday, June 25</td>
<td>8am-1pm</td>
<td>• Photographed set up, registration and drop off for Indian Market</td>
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<tr>
<td>Saturday, June 26</td>
<td>8am-6pm</td>
<td>• Worked the Education Tent at Indian Market and Festival &lt;br&gt;• Photographed artist tables and performances at Indian Market &lt;br&gt;• Caught up with all Artists in Residence in attendance</td>
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<tr>
<td>Tuesday, June 29</td>
<td>2pm-5pm</td>
<td>• Transcribed Watkins and Naataanii videos for hearing impaired</td>
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<tr>
<td>Wednesday, July 1</td>
<td>10:30am-12pm</td>
<td>• Transcribed Tippman videos for hearing impaired</td>
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<td>July</td>
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<tr>
<td>Thursday, July 1</td>
<td>8am-5pm</td>
<td>• Edited Naranjo Video &lt;br&gt;• Burned Naranjo Video for continued review &lt;br&gt;• Compiled and exported all video for Bridges</td>
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<tr>
<td>Saturday, July 3</td>
<td>10am-3pm</td>
<td>• Finalized presentation A for Bridges &lt;br&gt;• Finalized presentation B for Bridges &lt;br&gt;• Finalized presentation C for Bridges</td>
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<tr>
<td>Thursday, July 8</td>
<td>8am-5pm</td>
<td>• Finalized presentation D for Bridges &lt;br&gt;• Began copy for all Bridges presentations</td>
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<tr>
<td>Sunday, July 11</td>
<td>11:30am-12pm</td>
<td>• Transcribed Cain's B for Shawna Cain edit</td>
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<tr>
<td>Date</td>
<td>Time</td>
<td>Activities</td>
<td>Hours</td>
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<tr>
<td>Monday, July 12</td>
<td>12pm-5pm</td>
<td>• Transcribed Cain's A and C videos for hearing impaired</td>
<td>5.00</td>
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<td></td>
<td></td>
<td>• Transcribed Jason Wesaw videos for hearing impaired</td>
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<td></td>
<td></td>
<td>• Transcribed Julia Parker videos for hearing impaired</td>
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<tr>
<td>Thursday, July 15</td>
<td></td>
<td>*Katie on Vacation</td>
<td>0.00</td>
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<tr>
<td>Saturday, July 17</td>
<td>10am-3pm</td>
<td>• Captured Scott Shoemaker Video</td>
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<td></td>
<td>• Created web space for David Moses Bridges</td>
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<tr>
<td>Wednesday, July 21</td>
<td>10am-12pm</td>
<td>• Transcribed David Moses Bridges videos for hearing impaired</td>
<td>2.00</td>
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<tr>
<td>Thursday, July 22</td>
<td>8am-5pm</td>
<td>• Captured Catilina Delgado-Trunk Video</td>
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<td>• Checked in with Collections for Photo Permissions</td>
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<td></td>
<td></td>
<td>• Edited Throat Singers video part A</td>
<td>9.00</td>
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<tr>
<td>Thursday, July 29</td>
<td>8am-5pm</td>
<td>• Began Throat Singers Flash part A</td>
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<td></td>
<td></td>
<td>• Edited Throat Singers video part B</td>
<td>9.00</td>
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<tr>
<td>Saturday, July 31</td>
<td>10am-3pm</td>
<td>• Began Final Report Evaluations</td>
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<td>• Took screen shots for Final Report Visuals</td>
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<td>• Roughed out Parker TIY Flash presentation</td>
<td>5.00</td>
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<td>August</td>
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<tr>
<td>Thursday, August 5</td>
<td>8am-5pm</td>
<td>• Reviewed Final Report</td>
<td>9.00</td>
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<td>• Burnt CDs for Final Report</td>
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<td></td>
<td></td>
<td>• Finalized Throat Singers Flash Piece A</td>
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<td></td>
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<td>• Posted Parker, Wesaw and Cain to website</td>
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<tr>
<td>Monday, August 9</td>
<td></td>
<td>End Summer Session II</td>
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<td></td>
<td></td>
<td>Final report and evaluations due to Dr. Kryder-Reid</td>
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**Total Hours Worked**: 161.50
Internship Narrative

With a goal of fulfilling requirements involving the P.R.I.M.E. project for several grants by creating media packets for the 2008 Artists in Residence, my museum mentor and I hit the ground running. Having worked with Ms. Badgley since 2008 (completing over 300 internship hours total), many of these media packets were at various stages of production, having been started but abandoned when the next artist arrived. We greeted the summer of 2010 with open arms as no artists were scheduled to interrupt our progress. Beginning in May, we jumped right in working together one day a week, coming back to these projects, briefly brainstorming our direction, and wrapping them up. It was fun to revisit the videos and photos of these artists, two years later, with a fresh set of eyes.

For each artist, Ms. Badgley and I worked hard to portray them accurately, highlighting what, in the brief time we were with them, seemed to be their finest characteristic. For some artists this was their artistic process, others their heritage and many their appreciation for natural materials. Often, artists brought interesting ideas in more than one of these areas, leading to multiple presentations. Additionally, “Try-It-Yourself” activities are in the development stages for many of the artists.

Using the videos and photos captured during their residencies, we built a media packet for each artist with anywhere from two to five presentations. Often, the number of presentations depended on the length of their residency (one week or one month) and therefore the material available. Photos and videos were selected and edited with care and copy was written to accompany each presentation. Presentations were developed in Adobe Flash, adjusted for web viewing, and tested.

My mentor and I also worked to provide for American Disabilities Act compliance by created transcripts of each video. Additional resources were also compiled for use by visitors wishing to learn more. These additional aspects of this project are both important considerations that arise when working on education projects within a museum setting. These materials are awaiting decisions about how best to make them available to visitors.
At completion, each packet was made available to appropriate editors. Ms. Badgley and I selected editors based on cultural background and specialization, hoping to utilize the knowledge of other Eiteljorg Museum employees. Presentations were also made available to others in the Education Department. Of course, these other employees were busy with their own duties, and often this review process took a few days. Once reviews were complete, these packets were posted to the Eiteljorg Museum website for virtual visitors to enjoy.
Julie Parker is a Pomo basket weaver from northern California in the area of Yosemite National Park. She visited the Eiteljorg Museum in May of 2008 as an Artist in Residence for one week. Within Ms. Parker’s multimedia packet, visitors will find three presentations. The first presentation details Julia’s three stick basketry, the second includes a number of stories told by Julia as she worked, and the third will demonstrate to visitors how to create and play their own Miwok Dice Game. Julia, a Pomo elder, had many, many stories to share. She was a brilliant woman who talked of experiences many could only dream of. This was a characteristic that stood out to my mentor and I, leading us to create a presentation based on Julia’s tales. As she spoke, her beautifully weathered hands created ornate three stick baskets, an artistry worthy of a presentation as well. She told us of her family, her baskets, and her experiences as a child. We recorded as she spoke, learning many things along the way. From her tales, we are in the process of creating an interactive activity for today’s children to recreate her experience by playing the Miwok Dice Game. The three presentations include video clips and photos edited from footage taken during her residency at the museum.

Julia’s first two presentations are published to the Eiteljorg Museum website and were reviewed by White Wolf James; Assistant Curator of Native American Art, History and Culture and Cathy Burton; Beeler Family Director of Education. The third “Try It Yourself” presentation is in development and will be reviewed by the same museum employees.
Jason Wesaw is a Potawatomi ceramic artist from Dowagiac, Michigan. He visited the Eiteljorg Museum in May of 2008 as an Artist in Residence for one week. Within Mr. Wesaw’s multimedia packet, visitors will find two presentations. The first discusses Jason’s journey as he has worked to reclaim his Potawatomi heritage and the second details the steps Jason took as he learned about clay. Jason only visited the museum for a few days; however we quickly learned that Jason was very involved in his culture as he worked to make up for all of the native years he had missed. Jason has made great strides in helping with language revival and clay instruction as he learns more about his heritage. His proactive spirit was a nice backdrop for the presentations we created about his work in clay and his journey to rediscover his Potawatomi roots. The two presentations include video clips and photos edited from footage taken during his residency at the museum.

Jason’s presentations are published to the Eiteljorg Museum website and were reviewed by White Wolf James; Assistant Curator of Native American Art, History and Culture and Cathy Burton; Beeler Family Director of Education.
Jody Naranjo
Santa Clara Pueblo

Jody Naranjo is a Santa Clara Pueblo ceramic artist from Santa Clara, New Mexico. She visited the Eiteljorg Museum in June of 2008 as an Artist in Residence for one week. Because Jody is a long time friend of the museum, she was also selected as the subject of a half hour DVD program produced as part of the P.R.I.M.E. project. Within Ms. Naranjo’s multimedia packet, visitors will find three presentations. The first presentation details her ceramic process from the gathering of materials to the finished pot, the second tells the story of her design inspirations, and the third gives the visitor an opportunity to (virtually) create their own design. After meeting Jody and speaking with her at length, my mentor and I quickly realized that her process and her designs were very important to her as an artist. These two aspects lent themselves nicely to presentations. The “Try It Yourself” activity also was a logical fit as Jody speaks about finding inspiration in her every day life. The three presentations include video clips and photos edited from footage taken during her residency at the museum.

Jody’s first presentation is in draft form and available for review by White Wolf James; Assistant Curator of Native American Art, History and Culture and Cathy Burton; Beeler Family Director of Education. The second and third presentations are both in the development stages and will eventually be reviewed by the same museum employees.

The 30 minute DVD was also created from footage taken during her residency at the museum. The DVD is designed for use in the classroom and features a longer presentation of Jody Naranjo’s ceramic process. It begins with her collection of materials in the hills of New Mexico and concludes as she describes the inspirations for the designs etched on the outside of each piece. This video is currently in draft form and awaiting photo permissions for some footage of museum objects. Upon completion, this video will be available for purchase in the Eiteljorg Museum’s Resource Center.
Roger and Shawna Cain
Cherokee

Mask carver Roger Cain and basket weaver Shawna Cain are Cherokee artists from Stillwell, Oklahoma. They visited the Eiteljorg Museum in May of 2008 as Artists in Residence for one month. Within the Cain’s multimedia packet, visitors will find three presentations. The first presentation demonstrates the harvest and preparation of river cane (Roger), the second demonstrates the steps to weave a river cane basket (Shawna) and the third details the stories of the other worlds woven into a mat (Shawna). After spending a month with Roger and Shawna, we found they had a gift for teaching as well as a knack for story telling and sharing their culture. We recorded hours upon hours of footage as we listened to the many experiences of these artists. They had so many things to share; the tricks of their trade and the beauty of their craft. Roger spoke at length about river cane, the Cherokee people, and their homeland while Shawna chimed in from the background as she wove. The couple led a few workshops during their time at the museum, demonstrating weaving and teaching about the Cherokee nation. Their patience and compassion led to wonderful teaching videos based on river cane as a natural material as well as how to weave it into a basket, and the story of Shawna’s mat gives visitors an idea of what great tales they had to share.

Roger and Shawna’s presentations are all published to the Eiteljorg Museum website. This packet was reviewed by Ashley Holland; Assistant Curator of Contemporary Art (Cherokee) and White Wolf James; Assistant Curator of Native American Art, History and Culture.
David Moses Bridges is a Passamaquoddy birch-bark artist from Perry, Maine. He visited the Eiteljorg Museum in July of 2008 as an Artist in Residence for one month. Within Mr. Bridge’s multimedia packet, visitors will find five presentations. The first presentation details the steps of building a wigwam, the second teaches the visitor more about birch-bark as a material, the third showcases David’s beautiful hand-built canoe, the fourth shares stories from the Passamaquoddy language, and the fifth gives the visitor an opportunity to (virtually) create their own birch-bark etching. David came to the Eiteljorg with many ideas, experiences and stories to share, but it was clear that birch-bark was at the center of all of them. His month was rich with teaching moments and unusual opportunities. Capturing David as he built a wigwam on the Eiteljorg grounds and paddled his canoe through the downtown canal was very exciting. This wealth of information led to the creation of additional presentations, as we worked to present birch-bark as a beautiful natural material perfect for shelter, transportation or storage. These presentations showcase David’s material of choice, birch-bark, and its versatility within his culture, eventually allowing visitors to (virtually) etch their own birch-bark panel. David also gave many workshops during his time at the museum. During these sessions, he would tell stories using words from the Passamaquoddy language. The story of skunk lent itself to a presentation, complemented by video of David as he told us of the intricacies of this language.

Of the five presentations, the first two presentations are in draft form and ready for review by White Wolf James; Assistant Curator of Native American Art, History and Culture and Cathy Burton; Beeler Family Director of Education. The third, fourth and fifth presentations are in development form.
Kendra Tagoona and Charlotte Qamaniq are Inuit throat singers from Ottawa, Ontario, Canada. They visited the Eiteljorg Museum in November of 2008 as Artists in Residence for one week. Within Ms. Tagoona and Ms. Qamaniq’s multimedia packet, visitors will find two presentations. The first presentation details the art of throat singing, and the second discusses the many aspects of Inuit life such as living in an ice house, having no roads available for transportation and traditional clothing. Kendra and Charlotte were only with us a very brief time, but their talent was immediately fascinating. Throat singing is a unique talent that we were certain would lend itself to a presentation of its own. Because this is an art form that many have never heard, we focused on informing our visitors on this unusual way of singing, giving them many opportunities to hear the ladies perform. Kendra and Charlotte wore their traditional clothing for our video session and spoke at length about how functional these outfits were, even in today’s modern society, leading to another presentation. Finally, the ladies shared with us that they are often asked how Inuit people live today; do they live in ice houses? Kendra and Charlotte candidly answered these questions for us, explaining that while there are major differences, much of their daily life is very similar to ours in the United States. We felt this was important information and rounded out the girl’s presentations quite nicely.

Both of Kendra and Charlotte’s presentations are in development form. When completed the presentations will be reviewed by White Wolf James; Assistant Curator of Native American Art, History and Culture and Cathy Burton; Beeler Family Director of Education.
Internship Reflection

My internship with the P.R.I.M.E Project at the Eiteljorg Museum was thoroughly enjoyable and a true learning opportunity. The P.R.I.M.E. Project was a perfect fit for me, as I got to combine my love and knowledge of photography with my love and knowledge of museums.

It was great fun to meet and learn about the Artists in Residence, their cultures and their artistic talents. To capture them as they worked and told stories of their people was delightful, however editing the wealth of material that resulted from each residency down to a presentation appropriate for the internet was a challenge. In creating these short presentations I had to consider my role as an educator. Who is my audience? What knowledge do they bring to the subject? What do they hope to get out of this presentation? This pattern of thinking led me to consider the use of the presentations in the classroom by teachers or at home by families planning to visit the museum in person. I quickly realized I was working for a large audience with varying goals and a wide range of knowledge. I believe the final presentations are simple yet thought provoking. They are tools that would be welcomed in a history or art classroom, but also lovely introductions to the wide variety of experiences available at the Eiteljorg Museum.

Beyond the presentations, this project helped me to better understand the role of education in a museum. Museum education is a very collaborative process, especially at the Eiteljorg Museum. I saw this first hand with the reviews we requested for our presentations. It was challenging to translate our ideas to others and work their feedback into our already completed presentations. While this process could be frustrating, our work benefitted from the input others gave. Also, the audience the museum educators work with is large within the four walls of the museum. I believe technology is and should be growing in museums, and this leads to the consideration of virtual education making the education audience endless. The idea of virtual education is something I find extremely interesting and hope to explore further. Finally, museum education is rewarding. The P.R.I.M.E Project has allowed me to create meaningful, insightful presentations that will be available to anyone and everyone who chooses to view them. For me, the opportunity to reach such a large audience is one of the many wonderful things about Museum Education; however to be able to do so virtually, as I have, is extremely exciting.

My internship at the Eiteljorg Museum was a wonderful, eye-opening opportunity. I believe I fulfilled my proposed objectives and while we did not meet my goal of completing all of the 2008 presentations, great progress was made. I could not be more thankful to the Eiteljorg Museum and Ms. Badgley for this opportunity and consider myself quite fortunate to have worked within such a great institution.
**Bibliography**

**General**


**Julia Parker**


"Julia Parker Basket Weaver - from CaliforniaBaskets.Com - Indian BasketMarketplace."


<http://www.kqed.org/arts/people/profile.jsp?id=4515>.


<http://www.youtube.com/watch?v=ZyL6NZ8bZBE>.
Jason Wesaw


Pokagon Band of Potawatomi Indians - Boozhoo, Dabindegék Ode éshadéwad Mzenegen! ...


Jody Naranjo


Roger and Shawna Cain


David Moses Bridges


Each Artist in Residence has an introduction page accessible from the Education and Activities tab on the Eiteljorg Museum website. From this page, visitors select from a number of links and view the presentations created during this internship.

All published and fully developed presentations are previewed on the following pages. The Presentation disk included in this report allows for fully functional viewing of each presentation.
Roger and Shawana Cain
Cherokee

Presentation 1: Working With River Cane

All basketmaking requires the basketweaver to find or purchase the materials needed to weave. For their baskets, Roger and Shawana rely on natural plant materials that they harvest and process, especially river cane. The techniques that Roger and Shawna follow are traditional to Cherokee culture, and this is a major part of the work that goes into the baskets they make.

They brought stalks of river cane harvested at home in Oklahoma and showed us how to work with it. They also brought other plant materials that they harvest for dying the river cane different colors to enhance their basket designs.

To learn more about river cane and how Roger and Shawna process it for weaving, click on the start button below.

start

The process begins by harvesting the river cane. River cane is a type of bamboo, the only variety that is native to North America. It grows in large patches called cane breaks. The cane stalks you see in this picture are only a small portion of the stems in the cane break. Roger and Shawna only harvest as much as they can process.

Each cane, which can reach 20 or more feet tall, is cut down and the leaves are removed. The cane needs to be kept wet because it is easier to work with before it dries. So that explains the wading pool!

< 1 of 6 >

Do an Internet search on river cane (Arundinaria gigantea) to learn more. Also see our "Other Resources" list for some suggested web sites.
The strong heavy stems of the river cane have an outer layer made of silica that is durable, smooth and somewhat shiny. This makes it a perfect material for making baskets. Each cane is processed to create strips of this outer layer.

To accomplish this, the cane is split lengthwise a number of times to create strips that are 1/4 to 3/8 inches wide. Then the inner layers of the stem are peeled away from each piece to leave only the outer layer. Watch the video at right to see Roger demonstrate this process.

The river cane is very green when it is growing, but gradually the green fades and the strips become a light tan color. Though the strips are ready to weave at this point, most basketweavers like to incorporate colors into their designs. River cane can be dyed very well and this is the next step in the process.

Roger and Shawna dye their cane strips using other plant materials that they have gathered for this purpose. Again they are following traditional ways that they have learned from Cherokee elders. They collect the roots of the bloodroot plant to dye the strips an orange color. They use black walnuts to dye the strips a beautiful brown. And they use the roots of the butternut tree to dye the strips a very dark brown/black.
Roger and Shawna have had to learn where and when to collect the plant materials for dying the river cane. They have learned what times of the year each is available for gathering. They also have learned ways to do this that ensure the survival of these plants so that they will always have a source of these materials. In the pictures on this page, you can see black walnuts and bloodroot that they have gathered.

Once they have the plant materials needed, they create a dye bath in a large kettle and add a bundle of the river cane. This is heated over a fire to help the dye work into the river cane strips.

While they couldn't set up their kettle over a fire as they do at home, Roger and Shawna did demonstrate the dying process for us. They brought some plant materials with them and improvised a bit with a hot plate.

In the video at right, you will see Roger set up a dye bath using bloodroot and hear Roger and Shawna talk more about these ideas.

Bloodroot (Sanguineria canadensis) is a perennial that grows in woodlands areas. It blooms with a white flower in the spring. Do an Internet search to learn more and see our "Other Resources" list.
Presentation 2: A Mat Woven with Stories

Roger and Shawna worked on other projects using river cane while they were at the Eiteljorg Museum. Roger uses river cane to make blow guns in the traditional way, and he worked with a number of student groups to show how this is done and how these were used historically.

Shawna worked on weaving a mat of river cane. While the weaving is similar to her baskets, she was making a more elaborate design including aspects of Cherokee stories. She and Roger also talked about how river cane and these large mats were utilized by the Cherokee and other southeastern tribes in creating their homes.

To hear more about Shawna's mat and some of the other ways river cane was used, click on the 'Start' button below.
The versatility of river cane is evident as Roger and Shawna talk about how it was used historically by the Cherokee. Listen to the video at right to hear about some of the ways this formerly abundant material was utilized.

Shawna used a “Three Worlds” design for the mat she made while here at the museum. This reflects a worldview found in many Cherokee stories that there is a lower world, this world - “the one we live in” - and an upper world. Shawna explains more about this concept in the video at right.
Shawna was able to finish the weaving and you can see it at right. Can you identify the three main sections of the mat?

As the weaving progressed, Shawna had to stretch further to work on the piece. Imagine what it would be like to work on a much larger mat meant to cover the floor!

Go on to the next page to explore it in more detail.

Here you can see the mat in much greater detail. You can move the mat around with your mouse by clicking and dragging on the picture. Look again for the three main sections of the design.

What do you see in each section? Can you find the worm or snake that Shawna mentioned? To learn more about the design, continue on to the next page.
As Shawna described to us, the mat as a whole represents the Cherokee idea of the Three Worlds, a worldview and belief system in which all of life exists in three worlds - the upper world, this world, and the lower world. In talking about the Three Worlds, she said:

"None of the Three Worlds are interpreted as "bad" or "good" places, but instead are seen as a collective balance of life, reflecting a belief system that acknowledges a proper place for all beings to dwell and interact. The tan lines that divide each design are portals (Asdulsl) through which beings travel between the Three Worlds."

Presentation 3: Weaving a River Cane Basket

Once the materials are ready, it is time to start weaving! Shawna, who is an expert weaver, taught workshops and demonstrated basketweaving techniques during her month at the Etkajorg museum.

Listen to the video at right to hear Shawna talk about her background in basketry. Then you can follow her steps as Shawna weaves her baskets. Just click on the "Start" button below.

Shawna was named a national treasure by the Cherokee nation for her traditional basketry.
A good basket starts with a good base, and that is the first step. Baskets made with river cane have a square or rectangular bottom, so Shawna begins by weaving together strips of river cane in a flat mat.

Each piece of cane will be part of the sides of the basket as well, so Shawna works with strips of river cane that are long enough to create the bottom of the basket and also go up the sides. This means that before starting, she has to decide how big she wants the basket to be – the length, width and height.

Even while making the bottom of the basket, Shawna is thinking about her design. She may incorporate different colors at this point. This will make the bottom of the basket more interesting when you look at it from the inside and will add to the design of the sides of the basket.

She can also make the bottom solid or use more of an open weave. This choice will depend on how she wants to use the basket.
Once the bottom of the basket is done, Shawna is ready to start weaving the sides. To begin, she takes a long strip of river cane and weaves it in and out of the extra lengths of cane all the way around the four sides of the bottom of the basket. She works to make this first row fit very snugly against the bottom of the basket.

She will continue adding strips in this way, working up the sides of the basket.

On some baskets, Shawna adds two wider pieces of cane in a cross on the bottom. These will provide extra strength to the basket so it can hold more weight.

As Shawna weaves the first few rows of the basket sides, she works carefully to be sure that everything is held in place securely, especially the corners. As she works, she goes from the square shape of the bottom into the round shape of the basket. Her work in this step will have a big impact on the resulting basket.

You can see how the extra lengths of cane that stick out of each side of the bottom are brought up as the weaving continues. They form the frame for weaving the sides of the basket.
Students in Shawna’s workshops learned how difficult it can be to manage all the strips of river cane while weaving. There’s a LOT going on. Clothespins make a good tool for keeping the weaving together and marking the corners.

Keeping the splints moist is also important. It keeps them flexible so they do not split or break during the weaving process.

As she weaves the sides of each basket, Shawna will develop her design. Because each row of weaving is a separate piece of cane, Shawna can change colors on a row-by-row basis to make her design. She also changes the pattern of her weaving from row to row. When the strip she is weaving with is in front, that color will show on the outside of the basket. Otherwise, the color of the vertical strips will show.

These are just a few of the many possibilities for patterns that can be woven into a basket.
Once the work of weaving the sides is complete, Shawna must begin working to finish the top. She trims the ends of all of the cane strips to an even length. Then she turns each of these loose ends down and weaves them into the inside of the basket.

This creates an even top edge for the basket but it is not particularly smooth or sturdy, so Shawna needs to do one last step to complete each basket.

Again, it is important to keep the cane strips wet throughout this process so they will be pliable and not break.

To finish each basket, Shawna uses strips of one or more materials to strengthen the top of the basket and provide an attractive and durable finished edge. She can select from several materials - hickory bark or strips of white oak or strips of river cane. Again she will choose what material to use based on how she wants the basket to look and its function.

On this basket, she lashes one strip of river cane around the outside edge of the basket to add strength. Then she works along the top edge of the basket by weaving another strip of river cane into a tightly curled spiral. This provides a smooth and decorative finished edge for the basket.
Julia Parker
Kashaya Pomo

Presentation 1: Three Stick Basketry

During her week at the Eiteljorg Museum, Julia Parker demonstrated making a three-stick basket. This type of basket is made using one of several techniques employed by Northern California tribes. Three-stick, or three-rail, baskets are coiled baskets made by sewing wet material around a coil of three sticks that serve as the warp.

Born a Kashaya Pomo, Julia married into the Miwok tribe of Yosemite and has learned this weaving technique as an adult. Though she is considered an expert weaver of three-stick basketry, she acknowledges the people who taught her and she says that she still learns something new every day.

In the video at right, Julia demonstrates how she makes a three-stick basket. You will also learn how she prepares the sedge root fibers she uses.

As you watch the video, be sure to notice when she talks about earlier methods that basket weavers used before modern tools like her metal awl were available.

Julia talks about the use of other colors to weave a pattern in the basket. She does this by switching from the light sedge root to strips of redbud bark for reddish brown and other plant material for black.
Here is a close-up view of the piece that Julia is working on in the video. You can see the three sticks of willow that form the coil of the basket.

The willow sticks are wrapped with a stitching of sedge root. As Julia builds up the coil of the basket, she is wrapping the sedge root around the willow sticks and securing the outside edge of the coil to the previous edge of the spiral. Look at how tight her stitches are and how many stitches she has already done on this small section of the basket.

As you can see in this completed basket, the coils are pronounced similar to coiled pottery. These baskets are made in bowl shapes as well as open platters.

This Pomo basket is part of the Eiteljorg Museum’s collection. The person who made this basket is unknown.

As you can see, this weaving technique takes great patience and skill. The resulting basket has a very tight weave that makes it durable.

View the video at right to watch a closeup of Julia’s hands as she works on this basket. There is no dialogue so you can concentrate on watching her work.

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Presentation 2: Stories from a Long Life

As Julia worked along on her baskets and other projects, she told stories about her life and work. While she processed dogbane fibers for making woven bags, she talked about other types of baskets and games and amusements made from natural materials. She also shared some of her knowledge of the plants of her region.

Julia has lived a long life and she shared some of her experiences. She was sent to an Indian boarding school as a child, and she shared her perspective on this time in her life.

It was so interesting to hear her talk. Listen along in this section to hear a few of her stories.

Julia’s knowledge goes way beyond making three-stick baskets. She knows how to work with many types of plant materials and makes other types of baskets as well as bags and jewelry. She also knows a great deal about how to harvest plants for use in these ways.
In addition to the musical instrument known as a clapper stick made from an elderberry branch, Julie brought these games with her. In the picture at left, you can see a Miwok dice game that uses black walnut shells and counting sticks. She also had tops made from acorns. These and other amusements are made from natural materials easily found in the area of Yosemite National Park, the original homeland of the Miwok people.

Julie was born into the Kashaya Pomo tribe, but she lost the opportunity to grow up within and learn the traditions of her tribe because the tribe's children were all removed and placed in a boarding school. It was not until after school and marrying into the Miwok tribe that she began to learn many of the things she shared with us. Julie talks about her experience in boarding school in a matter-of-fact way. Listen as she tells her story.

From the 1860s to the 1920s, the United States government had a policy of removing Native American children from their families and placing them in boarding schools.
Jody Naranjo  
Santa Clara Pueblo

Presentation 1: The Techniques of Jody’s Pottery

Jody has made pottery almost all of her life. It is part of life in her pueblo community. She uses the techniques she has learned from her family members, and these same general techniques are used by all of the many potters in Santa Clara.

Listen to this video to learn more about Jody and her life as a potter. Then click the “Start” button below to find out more about the steps of her pottery-making process.

In the video, you will see Jody working on a clay piece. She is polishing the surface with a stone. Learn more on the following pages.

<!-- Video Player -->

Where many contemporary potters purchase clay, Jody begins her pottery-making process by digging her own clay. She goes out to the hillsides around Santa Clara, the same hills her family has visited for generations, and she digs a variety of clays.

She gets a brown clay for the main body of the pots, a white clay - actually a volcanic ash - to “temper” or harden the brown clay, and a red clay for the polished surface.

She must process these clays to remove impurities and then she works the brown and white clays together. The blended clay must be stored in plastic bags for about a year until it becomes elastic in texture.

Jody varies the consistency of her clay based on the size of pot she wants to make.
When the clay is ready, Jody can begin making pots. She uses a coil method to create the pot. This means that she forms long ropes of clay and coils them one layer at a time to build up the pot from a small base.

As the form is being created, Jody smooths out the coils. She can create a wide variety of shapes. Once she is happy with the shape, she lets the pot dry. After the pot is dry, which can take from a week to a month, Jody sands it to make it smooth and symmetrical.

To create the form of the pot, Jody only uses one tool: a paring knife!

Once the pot has been sanded, Jody can begin working to create the design on the surface of the pot. In Santa Clara Pueblo, decorative pots have a smooth shiny surface. This is achieved by coating the pot with a clay slip and polishing it with a smooth stone. Jody uses her red clay to make the slip - a mixture of water and the clay. She paints several coats of the red slip onto the whole pot or sometimes just portions of the piece.

Working quickly before the slip dries, Jody uses a polishing stone to create a smooth shiny surface on the piece. Then she will again let the pot dry.

Following Santa Clara tradition, Jody uses a polishing stone that was given to her by her mother.
The red polish will remain red after the firing, but Jody can also choose to affect the color of the pot by smothering the hot pot at the end of the firing. This is traditionally done with dried cow manure. If Jody wishes to make a black pot, she will completely smother the pot in manure. If she uses less manure she can get other effects in brown and gray. You can see the difference here in these completed pots.

The last step in Jody’s pottery process is carving. In this step, she is still working with traditional techniques, but she creates very contemporary designs.

Using an E-xacto knife, Jody carves designs into both the polished and the unpolished surfaces. She carves more deeply into the surface to add animals and people in a great variety of designs. And she also etches light textures in the remaining polished areas.

"I use all the traditional techniques, all the traditional techniques. My designs are what are very contemporary." — Jody Naranjo
As an artist, Jason gravitated to working with clay. He learned clay first in traditional art classes, but it has become an important part of his path of discovery in relation to his Native American heritage. Take a look at some of his work on this page and then click on "Start" to hear more from Jason.

Jason believes that old Potawatomi pottery traditions may have been lost or set aside during periods of cultural upheaval. In addition, he feels he can express a strong connection to the land native to the Potawatomi people through his work with clay. Listen to this video to hear Jason talk about his journey to find and create this connection.
Though he has forged his own path in a way, Jason has found success with his work in clay. He has participated in major market shows like the Santa Fe Indian Market and the Indian Market & Festival here at the Eiteljorg Museum.

Jason also experiences the role of tradition within Potawatomi culture by participating with others in the practice of black ash basketry. Exposure to continuity of culture in his tribe as well as the wider Native American community has been an important influence.
Presentation 1: How to Build a Wigwam

Watching David build the wigwam was really fun! This is a fairly big project, so he started on it as soon as he arrived. There’s quite a bit to it - lots of interesting steps using interesting materials - so we’ve put together a group of pictures to show you how he did it.

He arrived with:
- Over 20 spruce poles
- Yards of spruce roots
- Lots of birch bark
- His boundless energy!

The materials needed for a wigwam can’t be purchased at a hardware store. David goes out into the woods to gather what he needs when building a wigwam. He did the gathering at home in Maine, because the spruce and birch trees he needs to harvest are native to that region. So he set out for Indianapolis with a station wagon filled with the needed tools and supplies - and his canoe on the top!

The plan was for David to build the wigwam outside in the Eiteljorg Museum’s hawthorne grove. So all of the materials were unloaded to this location. David began work by preparing some of the materials. There were a number of steps to complete before he could actually start building the wigwam.

A spruce pole is the trunk of a small spruce tree. David looked for trees with very straight trunks of the height needed for this wigwam.

The spruce poles had to be cleaned up and made smooth. There are many small branches on a spruce tree, and David used a hatchet to smooth off the places where each stem comes out of the trunk. The wigwam is going to be a shelter for people, and you don’t want surfaces that could scratch someone.
The spruce roots are used to lash the pieces of birch bark together and to lash the birch bark to the frame of the wigwam. The root works best when it is split into two pieces, so David took the pieces of root, cleaned off the dark outer coating and split them lengthwise.

Spruce roots grow close to the surface of the ground and so are easy to harvest out of the sandy soil in Maine. They are very strong, long and even in size. And if you take just a few, it will not harm the tree.

While at home in Maine, David harvested the bark from birch trees in large long sheets. For a wigwam, he looks for trees with bark that is about 1/4-inch thick. He can remove the bark without harming the tree. He decided to bring bark harvested at two different times. Summer bark is a light tan color and winter bark is reddish-brown. In order to fit the birch bark into his car, he cut it into pieces of the right size and shape.

David also brought long strips of cedar wood. He split these strips into thinner and thinner pieces. This provided him with strong flexible straps - another material for tying things together. He used this while putting up the framework for the wigwam.
Nine spruce poles will create the form of the wigwam, so these must be placed first. To begin, David placed four of the nine poles. This is an easier number to work with to establish the correct size and form for the wigwam.

This wigwam is an 8-foot wigwam that is suitable for 1 or 2 people. This is the diameter at the base of the wigwam.

To make a larger wigwam, you would still use nine poles, but they would need to be longer, cut from taller spruce trees.

The framework for a wigwam is created using nine poles. David marked out an 8-foot circle on the ground and marked nine points around the circle. He began with four of the nine poles and worked to establish the correct size and form for the wigwam.

An 8-foot wigwam is suitable for 1 or 2 people. A larger wigwam would still use nine poles, but they would need to be longer, cut from taller spruce trees.

David put a lot of effort into placing these first four poles to be sure that the wigwam would stand straight. He checked from the top by hanging a hatchet on a rope. In this way, he could see from above when the top was correctly positioned. Once he was satisfied, he lashed these four poles together with one of the strips of cedar wood.
The other five poles were then added. These additional poles were lashed at the top as well.

David said that in a traditional setting he would secure the bottom of the poles by digging holes and burying the end of each pole in the ground. However, in the location he was working in at the Ettaljorg, it was not possible to dig in this way. So he drove metal stakes into the ground and lashed each spruce pole to a stake.

With the framework of the wigwam complete, David began working with the birch bark. The birch bark was to be added to the framework in layers, starting with the bottom layer. Each additional layer would overlap the layer below to keep the rain out - like shingles on a house roof. David had decided that he would use the lighter summer birch bark for the first two layers and the reddish winter bark for the top layer.

He began selecting pieces and putting them into place against the wigwam framework to find pieces that fit well as he worked his way around the base. Once he found what he wanted, he began the work of joining the pieces of birch bark together. He used clamps to hold pieces in place while he worked.
In order to lash two pieces of birch bark together, David used a power drill to create a series of holes through the two sheets of birch bark at the line where they overlap. Then he used some of the spruce root he had prepared and wove it in and out of the holes to lash the sections together.

Since the birch bark is about a 1/4-inch thick and is a tough material, it makes sense to use a power drill. It would take much longer to make the holes with a hand tool or knife.

Gradually the first layer of birch bark took shape. Working with the birch bark was not easy and the process was time consuming. But it was obvious that the wigwam was going to be a solid structure and that the birch bark would work very well to keep out the elements.

David worked his way around the bottom, clamping things in place as he went to be sure he was getting a good fit. Before attaching this layer permanently, he added some cross pieces made from small saplings. These were lashed to the nine spruce poles and placed near the top of the layer of birch bark. This provided a circle of strength and stability which supports the poles as well as providing a place to lash the birch bark layer.

These saplings were the only material that David harvested in Indianapolis.
The second layer was completed in much the same way as the first layer. David used summer birch bark and worked to piece together the sections of bark to fit the wigwam well. He also made another set of crosspieces by lashing some of the saplings to the spruce poles — this time higher up near the top of the second layer.

For the third and top layer of birch bark, David chose to use winter bark which is darker and slightly reddish. He also worked at this point to form the top of the door opening of the wigwam. This layer was also completed in much the same way as the first two layers with the added challenge that much of the work had to be done on a ladder and from inside the narrow top of the wigwam.

The door of a wigwam would traditionally have been much smaller and lower to make the interior more secure from the elements. But David created a much larger opening on this wigwam so that museum visitors of all ages and abilities could easily go inside.
As a final step to add strength and stability to the wigwam, David placed nine more spruce poles around the outside of the wigwam. He used poles that were slightly shorter than the original set. These were lashed together at the top, and then each pole on the outside was lashed to an interior pole near the bottom of the poles.

This completed the wigwam. David made a gift of the wigwam to the Eiteljorg Museum, so you can visit it in the Native American Galleries of the museum. We hope you get to come and see it. When you do, think of David and all the steps he took to build our wigwam!
Presentation 2: More about Birch Bark

The Passamaquoddy people found many uses for birch bark because it is flexible and workable and retains these qualities over time. It can be harvested in different thicknesses and is waterproof and bugproof. It is lightweight yet very strong. So they have used it to create many things - wigwams for shelter, canoes for transportation and containers for storing food.

Listen to the video at right to hear David talk about birch bark and then explore the options below to learn more about his work with this material.

Do an Internet search on White Birch [also Paper or Canoe Birch] (Betula papyrifera) to learn more. Also see our "Other Resources" list for suggested sites.

To harvest birch bark, David heads out into the woods. Imagine that you are going with him. Walking along through the green woods, the birch trees stand out because of their white bark. You pass several that are too small but then you see a large one ahead. You follow David as he heads over to this tree. He must look at the tree to see if it suitable for harvesting the bark.

Is it tall enough? Is the bark thick enough? Each answer depends on how the bark will be used. With great skill, he cuts a notch in the bark to check that the bark is thick enough for his purpose.

Harvesting birch bark takes knowledge and great skill. It is possible to remove the bark without harming the tree, and David has developed this skill over many years.
The bark on this tree is very good, so David begins the job of harvesting. To make best use of the bark, he needs to take it off in one large piece.

To do this, he must climb the tree. He has a strap for safety so he does not fall. Considering how tall the tree is, you are happy to watch from the ground!

As he goes up, he will make a careful cut going straight up the trunk of the tree. This cut must go only through the outer bark of the tree so that the inner bark will remain to protect the tree.

David goes up as far as he can or until he reaches the first branch. He'll make a similar cut all the way around the tree at the top and at the bottom to define the rectangle of bark he will pull away from the tree.

You can see the bark starting to peel away from the trunk. Can you also see the spikes that David has placed to help him climb the tree?

Working up and down the tree, David peels the bark away from each side of the cut until it is almost free from the tree. Then from the ground he can peel the sheet away and down from the tree.

This sheet of bark should be large enough to make a canoe. Or he can cut it later into pieces of the right size for different projects.

The interior side of the bark is much smoother and is tan in color. This surface becomes the outside of a wigwam, canoe, or storage basket.
Each object that David constructs from birch bark is made using traditional materials because he finds that the materials are so well suited to the purpose. He uses modern tools when they improve the process but has found no need to improve on the construction techniques.

Listen to David as he shows one of the storage baskets he has made from birch bark and explains what is involved in making it.

You can learn more about how David makes canoes and wigwams by following those links from his main page on this site.

In a special way, birch bark lends itself to decoration. When harvested in the summer, the bark is quite light. But bark harvested in winter has a darker reddish color because a thin coating comes off with the bark. The reddish coating can be scratched or etched away allowing the lighter color to show through. This is how the designs are achieved on the decorated pieces such as the storage baskets.

David enjoys this aspect of creating objects of birch bark and creates intricate designs particularly on the storage containers. He also creates plaques of birch bark just to etch designs. Listen to David as he explains how the process of etching birch bark.
David's commitment to working with this unique material is interesting in our modern world of plastics and metals. Listen to David as he talks about his appreciation for this material and what using it means to him.
Kendra Tagoona and Charlotte Qamaniq
Inuit

Presentation 1: The Ins and Outs of Throat Singing

It was so fascinating to hear Kendra and Charlotte perform. They were very willing to explain how throat singing works and to tell us more about this art form.

Listen to the video at right to hear them perform a song called “Seagull.” You’ll be able to tell why it has that name! Then click on the ‘start’ button to hear more songs and learn more about how they do that.

Throat singing is a special art from that is of cultural importance to the Inuit people. Please consider these performances as under copyright and respect their ownership.

Throat singing has the quality of a game and it helps to understand this when listening to throat singers perform. In this video, Charlotte and Kendra talk about the basics of throat singing – what is happening between the two singers and how the song progresses.
Usually, a singer uses their voice to make the sounds. In throat singing, the voice, breath and throat are used to make a combination of sounds. Can you hear these three types of sounds?

Watch this video to hear Kendra and Charolotte sing some of the song "Seagull" and then listen as they explain how they use their throats to sing.

Now that you have heard a bit more about the many different elements of throat singing, listen to them sing "Upma." Can you tell the difference between voice, breath and throat singing?
Throat singing originated in very cool climates. This game was a very fun way for the singers to keep warm. Watch the video at right to hear the girls talk about some of the cultural aspects of throat singing.

Here you can watch Kendra and Charlotte perform one last song. It's called "Mosquito!"