

# NATIVE AMERICAN CRAFTS OF THE NORTHEAST AND SOUTHEAST (NATIVE AMERICAN CRAFTS) pdf

## 1: Native American Crafts

*Native American Crafts of the Northeast and Southeast (Native American Crafts) [J. Corwin, Judith Hoffman Corwin] on www.enganchecubano.com \*FREE\* shipping on qualifying offers. Provides step-by-step instructions for craft projects based on traditional crafts of the Cherokee, Iroquois, Seminole.*

From to the Woodlands region of North America , a vast area ranging from the St. The Woodlands populations produced a range of functional artworks, most significantly birch-bark canoes, birch-bark architecture, pottery, quillwork, beadwork, animal-skin clothing, woodcarving, stone sculpture, and basketry. The Woodlands Indians created a particularly rich tradition of wood, stone, bone, and shell sculpture. Most carvings were small and transportable, suitable to seminomadic hunting cultures. Representative Woodlands objects include wooden bowls, spoons, ladles, pipes, war clubs, and ritual face masks. Carved three-dimensional wood sculptures with human or animal head decoration appeared frequently. Although native basketry has prehistoric roots, the oldest surviving Woodlands baskets only date from the seventeenth and eighteenth centuries. To create false embroidery, native women dyed moose hair or porcupine quills and applied them to the baskets, twisting them around the twined hemp. The most unique native North American art form was decorative quillwork. Woven quillwork was commonly applied to leather objects such as shirts, bags, or moccasins. This technique utilized plucked quills from porcupines or birds which native women dyed and used to create dense mosaic-like patterns. The designs, usually abstract as opposed to figural, often took the form of geometric or curvilinear patterns in a variety of colors, including black, red, yellow, and occasionally blue. The earliest examples of quillwork came from the Micmac area north of Lake Huron. In the late sixteenth century Micmac women began to apply quillwork to bark, creating the first tourist art for European traders. The Hudson Bay Cree also produced notable examples. The Eastern Woodlands Indians produced a type of beadwork referred to as wampum belts which consisted of bands woven from purple and white beads made of clam or conch shells from the northeast Atlantic coast. They displayed a variety of abstract and representational designs and had a variety of uses. The Iroquois and Delaware used wampum to keep records. Wampum was also exchanged in treaties or other political or ceremonial transactions. After colonial contact and the introduction of European iron tools, production of wampum increased, and it came to constitute an important form of exchange. Clothing and personal adornment attained the status of art among many of the native North Americans. Woodlands Indians in particular created elaborate animal-skin clothing. Women sewed deerskin garments such as breechcloths and coats for men and kiltlike skirts or strap dresses for themselves. Native women ornamented the leather clothing with quill embroidery or pigments. The paint was temporary in nature and usually employed mineral pigments, charcoal, and pollen mixed with water or grease. Simple linear tattoos provided permanent bodily decorations. They were created by tattoo specialists who pricked the skin and then rubbed black charcoal paste into the wounds to create a design. Indigenous Woodlands clothing and personal adornments are seen in the sixteenth-century prints by the Flemish engraver Theodor de Bry. Woodlands Indians preserved traditional forms of dress well into the late eighteenth century, when wool began to replace animal-hide garments. The Plains Indians, nomadic tribes who followed the buffalo herds in the central United States , are known for their buffalo-hide art. The Plains tribes lived in portable epees, conical structures of poles covered with decorated buffalo pelts. Plains men executed paintings on epee linings and robes that recorded their war exploits. Although the Spanish documented the existence of these hides in the sixteenth century, the earliest extant buffalo-hide painting, the Mandan Robe, dates from to Despite its late date it is thought to reflect accurately the earlier Plains hide-painting style. The robe depicts a battle scene between the Mandan of North Dakota and the Lakota. Warrior figures, drawn in outline, are depicted in twenty-two separate battle episodes. In addition, the artist elaborated the hide with natural pigments and quillwork embroidery. The pictographic style, while clearly recording the important battle, is rather abstract. In other words, the artist did not wish to re-create accurately the appearance of the visible

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world. As a result many warrior figures combine multiple views. These pictorial strategies, which are common to many indigenous traditions throughout the Americas, increase visibility for the viewer. The painted and embroidered robe was worn by the warrior-artist on his shoulders as a proclamation of his valor. Plains hide painting had a strong influence on certain forms of Spanish colonial painting in the Southwest. Oxford University Press, Cite this article Pick a style below, and copy the text for your bibliography.

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### 2: 48 Excellent Native American Crafts to Make | FeltMagnet

*Posted by Blogmaster in Native American Crafts (Books), tags: American, Arrows, Bows, Encyclopedia, Midwest, Native, Northeast, Quivers, Southeast, Volume Product Description Native Americans and their elegant weapons have provided an undeniable mystique for archers, history buffs, collectors, and anyone who appreciates traditional skills.*

Tribes from different regions had varied surroundings to work with, necessitating different types of tools and weapons. The tribes made whatever they needed to survive their particular climate and lifestyle. The extreme cold and icy surroundings make tools for skinning animals and hunting necessary, as opposed to tools for planting. Most tools are made of stone, or animal bones and teeth. First Nation People use sealskin floats when harpooning animals to keep the prey from diving deeply after being speared. They also use fishing nets, lines and spears. They have a special stone knife called an ulu, which they use for butchering and skinning animals. Their weapons include stone clubs, ivory harpoons, spears and wooden bows and arrows. They travel in dog sleds and kayaks. Their tools and weapons were made of wood and buffalo parts. The Plains Indians were nomadic; they followed the migration of the buffalo. They carried their belongings on a sled structure called a travois. Weapons included the bow and arrow, and the spear. Traditionally, their bowls and utensils were made of buffalo hide and bone. When settlers introduced firearms and metal tools in the 19th century, traditional crafts declined. The decimation of the buffalo population by white settlers completely disrupted the way of life of the Plains Indians. These people made baskets out of yucca, willow and other plant fibers, lining some baskets with pitch for transporting water or for cooking. Drills made of flaked stone were used to make beads. Pueblo peoples also used grinding stones for food preparation and stone receptacles to hold paint pigment. For weapons, they used spears, spear throwers -- called atlatls -- and the bow and arrow. To hunt, they used nets, snares, throwing sticks and spears. The Pueblos also had pottery and looms for weaving. They used a variety of tools made of stone, wood and animal parts. They carved spoons and other dishware from wood, often with decorative embellishments. They wove baskets of plant fibers. Antlers became hole punching tools and spear tips, or were carved out to make pipes. They used the bow and arrow. Another weapon was the polished stone ax, also used as a tool for woodworking. They also made pots out of clay and snowshoes out of wood and animal fiber.

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## 3: American Indian Art in the Northeast and Plains | [www.enganchecubano.com](http://www.enganchecubano.com)

*Native American Crafts of the Northeast and Southeast [Judith Hoffman Corwin] on [www.enganchecubano.com](http://www.enganchecubano.com) \*FREE\* shipping on qualifying offers. Provides step-by-step instructions for craft projects based on traditional crafts of the Cherokee, Iroquois, Seminole.*

The nature and elements of Native American art The role of the artist The very use of the word art suggests one of the basic differences between European or European-derived and American Indian concepts. And the concept of an artist was largely of a person who was simply better at the job than was another. Generally, artists were accorded special significance only where wealth was a major factor in the culture. The elite of many cultures, whether wealthy in their own right or more commonly by having attained a high religious office, supported groups of artists who produced memorial and religious art. Although Indian people may not have considered artistic skill in terms of a vocation, the difference between a well-woven basket and a careless piece of work or a particularly well-designed carving and a crudely made example did not go unnoticed. Fine workmanship commanded a premium long before European contact, and with the advent of the monetary system, it was even more highly prized. Collective versus individual art The basic role of the American Indian artist is the same as that of the artist in any culture: The social organization of the various tribes allowed less latitude for experimentation than Western cultures and usually compelled the artist to work in familiar channels. Yet, within this rigid framework of tradition, there was sometimes a surprising degree of freedom of expression. There are recorded instances of individuals having made considerable changes in the art and the economy of their tribes. Although there is no way of knowing how often this happened in the past, there are suggestions that it occurred at Mimbres, among the Haida slate carvers, and quite possibly in some areas of the so-called Mound Builder cultures of the Southeast. Origins of designs The origins of most Native American decorative designs cannot be traced accurately today; most of them are lost in antiquity. Many obviously came from natural forms, while others are simple developments of geometric or lineal motifs. Some have become so interwoven with alien concepts—Western, after the advent of the European, for example—that it is impossible to completely unravel their sources. There is evidence, however, that some of the original forms were creations of individual artists and were often the result of a vision quest. To the Indian, the world of the vision quest is mysterious, a place where the soul can leave the body, participate in many strange activities, and see many unusual sights. Since many of the designs seen or creatures encountered during the vision quest are regarded as protective forms or spirit-beings, these would be carefully re-created during waking hours. Non-artists would occasionally describe their dream creatures to a designated artist so that they could be recorded on hide, in wood, or in stone. But since these supernatural visions were extremely personal, they were usually recorded by the individual himself; hence, they vary tremendously in aesthetic quality. Because art designs were regarded as personal property, an artist could buy a design or receive it as a gift from its creator, but to appropriate and use it for his own purposes was taboo. Page 1 of 7.

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## 4: Pow Wow Outfitters, Where Your Pow Wow Trail Begins

*In the Southeast there are three large tribes that lived in the region. The Creek, Choctaw, and Cherokee were Native American tribes lived around water ways like the Mississippi River.*

At times teachers experience difficulty finding Native American art projects which include tutorials. That was a huge problem for me when I was volunteer teaching an elementary art class a few years ago. Cornhusk Dolls Make cornhusk dolls like the Indians and colonists did. For the directions, go to the Martha Stewart site. Paper Plate Rattles The kids will really get into making this project. Paper plates, a paint stick and paper mache! Find all the instructions for making these rattles at Art is Basic. Felt Teepee Making an Indian village with felt teepees is a great classroom project. American Indian Headband A fun project that could be used for Thanksgiving. A great time to discuss the important role the Indians played at the first Thanksgiving celebration. Go to Firstpalette for the instructions. Peace Pipe The kids will have a great time making this peace pipe. For the instructions and some interesting notes about the peace pipe, go to Plains Indians Crafts. Indian Medicine Bag The bead work on this Indian medicine bag makes it a special project. Find the directions and reading suggestions for this craft at Eastern Indian Crafts. Kachina Doll The Indians in the southwest, the Pueblo Indians, considered the Kachinas ancestral spirits who came to help their people. To make the Kachins dolls, go to Southwest Indian Crafts for the instructions. Woven Basket An easy craft for the classroom. Find the supplies list and instructions at The Crafty Classroom site. Indian Necklace A pasta necklace with colored pasta. The directions for dyeing the pasta is included in the instructions for necklace at All Kids. The size and colors will make it a family favorite. Dreamcatchers Find step-by-step instructions for making this beautiful Dreamcatcher at That Artist Woman. Simple Native American Necklace Get the template and instructions at Artists Helping Children. Southwest Indian Drum A salt container, felt and feathers are all it takes to make this Southwest Indian inspired drum. Indian Medicine Pouch Kids could do a felt version of the Indian medicine pouch. Go to Children at Play for the directions. Indian Rain Maker Another fun and easy rain stick craft. Find the instructions for this recycled supplies craft at Activity Village. Begin With a Buffalo Make Indian symbols, but begin by cutting out a buffalo shape. Find all the directions for this neat craft at Crayola. Go to Kinder Art to find out how to do this sand painting. Paper Bag Teepees So simple to make and so appropriate for a class project. Go to Art with Mr. Giannetto for the pictured instructions. Go to Crayola for the instructions. Native American Indian Pottery Go to the Crayola site to find out how you can make beautiful pottery like this. Native American Talking Stick Hold a family council and use this replica of the Indian talking stick to maintain order. This craft is found at Activity Village. Indian Pony Bead Bracelet Both the boys and the girls will enjoy making a pony bead bracelet, so this would be a great classroom or troupe activity. Find the instructions for this project at A. A great class resource. The kids can make these ears of corn by going to Cutesy Crafts for the instructions. Native American Shield This is a really nice classroom project. Native American Breastplate Make a breastplate like those worn by Sioux warriors. New Archaeology has the directions for making this native American project. Burlap Weaving This would make a great classroom or scout project because the supplies are inexpensive and easy to find. Coilpot Pueblo Indians of the Southwest are famous for their crafts. This lesson uses clay to make the Pueblo inspired coilpot shown above. Make coilpots to enhance a classroom lesson on the Pueblo Indian culture. For the instructions, go to the Blick site. Shakers The kids will love making their own shakers. For the tutorial, go to the Modern Kiddo site. Indian Costume If you want to make a quick or inexpensive Indian costume, consider making a paper bag costume like the one shown above. Go to Be Brave Keep Going for this version of the corn husk doll. Wind Chimes I think this would be a great classroom project. Gathering the supplies, which are super inexpensive, can be done during one class period or each student could bring the supplies to class. For the tutorial to put the wind chimes together, go to the Art Club Blog site. Aztec Art The Aztec sun art is a favorite of mine. Help the kids make beautiful Aztec sun art like the one shown above by going to the

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Homeschool 4 Me site for the instructions. Paper Bag Vest Kids learn so much better when a subject includes some hands on activities. Making paper bag vests will give studying Indian culture a more personal event. Go to the Crayola site for instructions for this craft. Indian Chief A great project for little kids learning about the meaning of the Thanksgiving holiday. An easy, and fun project. This is a great project for classroom use when studying our Native Americans. Find the tutorial for making the bubble wrap Indian corn at Crafts for all Seasons. American Indian Jewelry Printable Totem Pole This printable totem pole project will come in handy for use in the classroom. Especially if the time allotted is restricted. This would make a great classroom art project when learning about our Native Americans. During a meeting, whoever had the talking stick could say what he wanted without anyone else interrupting him. Everyone else listened carefully. This is a little different than the talking stick shown earlier and is also a very nice project. The instructions can be found at Classic Play. Feather Hair Clip Making these feather hair clips would be a nice project for a camp or classroom activity. Find the tutorial for making this hair clip at Pow Wows.

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## 5: Southeast Native Americans by veda vn on Prezi

*Native American Ancestry Native American Crafts Native American photos American Indian Art Native American history Native American Indians Native Americans Native Indian Indian tribes Forward American Indian tribes gave names to each of the full moons to keep track of the passing year.*

Traditional culture patterns Territorial and political organization Of the three language families represented in the Northeast, Algonquian groups were the most widely distributed. Their territories comprised the entire region except the areas immediately surrounding Lakes Erie and Ontario , some parts of the present-day states of Wisconsin and Minnesota, and a portion of the interior of present-day Virginia and North Carolina. The Tuscarora , who also spoke an Iroquoian language, lived in the coastal hills of present-day North Carolina and Virginia. Although many Siouan-speaking tribes once lived in the Northeast culture area, only the Ho-Chunk Winnebago people continue to reside there in large numbers. Most tribes within the Sioux nation moved west in the 16th and 17th centuries, as the effects of colonialism rippled across the continent. Although the Santee Sioux bands had the highest level of conflict with their Ojibwa neighbours, the Teton and Yankton Sioux bands moved the farthest west from their original territory. These bands, as well as most other Siouan-speaking groups, are usually considered to be part of the Plains Indian culture area despite their extended period of residence in the forests. The complexities of band designation and naming conventions are discussed in Sidebar: The most elaborate and powerful political organization in the Northeast was that of the Iroquois Confederacy. A loose coalition of tribes, it originally comprised the Mohawk, Oneida, Onondaga, Cayuga, and Seneca. Later the Tuscarora joined as well. Indigenous traditions hold that the league was formed as a result of the efforts of the leaders Dekanawida and Hiawatha , probably during the 15th or the 16th century. The original intent of the coalition was to establish peace among the member tribes. One of the most important things it established was a standardized rate for blood money , the compensation paid to the family of a murder victim. Providing compensation for the loss of a family member was a long-standing practice, but, before the confederacy was established, entire tribes could go to war if an offer was deemed inadequate. The fixing of blood money rates prevented such conflicts from occurring within the league, although not between members of the league and other tribes. The agreed-upon rate was 10 strings of symbolically important shell beads, or wampum , for the life of a man and 20 strings of wampum for the life of a woman; thus, the total compensation for murder of a man by a man was 20 strings, of a woman by a woman 40 strings, and so on. National Museum of the American Indian, Heye Foundation, New York The Iroquois Confederacy was a league of peace to its members, yet peace within the league also freed the tribes of the Confederacy to focus their military power on the conquest of other indigenous groups. Raids provided room for expansion as well as captive women and children; such captives were often adopted into the tribe in order to replace family members lost to death or capture. Captive adult men, however, generally fared less well than women and children. Among the Iroquois Confederacy, other Iroquoian speakers, and perhaps a few Algonquian groups, men taken during raids might be either tortured to death or adopted into the tribe. If the captive had been taken to compensate for a murder, his fate was usually determined by the family of the deceased. If their decision was to torture, the captive tried to avoid crying out, a practice that contributed to the stereotype of the stoicism among indigenous Americans. Among the Iroquois it was not uncommon to close the event by cannibalizing the body, a practice that alienated surrounding tribes. Although conflicts between the Iroquois Confederacy and neighbouring tribes certainly antedated colonization, it is equally certain that the confederacy increased its raiding activity during the ensuing centuries. This occurred for a number of reasons—some, such as demographic collapse, indirectly promoted violence, while others, such as economic pressures, were direct instigators of conflict. Although it is nearly impossible to completely untangle the ways that these processes interacted, it is useful to consider them both. Europeans who traveled to the Americas brought with them diseases to which indigenous peoples had no immunity. These new diseases proved much more deadly to

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Amerindians than they had been to Europeans and ultimately precipitated a pancontinental demographic collapse. The introduced diseases proved especially virulent in the concentrated settlements of the Iroquoians, who began to suffer heavier population losses than their neighbours. In attempting to replace those who had died during epidemics, the tribes of the Iroquois Confederacy seem to have taken kidnapping to unprecedented levels. Economic disruptions related to the commercialization of animal resources also instigated intertribal conflict. By the early 17th century, trapping had severely depleted the beaver population around the Great Lakes. The Iroquois Confederacy occupied some of the more depleted beaver habitat and began a military campaign intended to effect expansion into territory that had not been overhunted. While raiding for expansionist purposes might have differed from raiding intended to take captives, those tribes that were put on the defensive created several alliances to repel confederacy attacks. A prominent example was an alliance known as the Wendat Confederacy, which comprised several Huron bands and the Tionontati. The Wenrohronon and the Neutral tribes also formed loose defensive coalitions. Ultimately, however, these alliances proved ineffective. The Iroquois Confederacy conquered the Wendat in 1650, the Neutrals in 1651, the Erie in 1652, and the Susquehannock in 1654.

Subsistence, settlement patterns, and housing The Northeast culture area comprises a mosaic of temperate forests, meadows, wetlands, and waterways. The traditional diet consisted of a wide variety of cultivated, hunted, and gathered foods, including corn maize, beans, squash, deer, fish, waterbirds, leaves, seeds, tubers, berries, roots, nuts, and maple syrup. Jerome Wyckoff Rivers in the northern and eastern parts of the culture area had annual runs of anadromous fish such as salmon; in the north people tended to rely more upon fish than on crops as the latter were frequently destroyed by frost. Similarly, groups in the upper Great Lakes relied more upon wild rice *Zizania aquatica* than on crops, and peoples on the western fringes of the culture area relied more upon hunting the bison that roamed the local tallgrass prairies than on agriculture. On the Atlantic coast and along major inland rivers, shellfish were plentiful and played an important part in the diet. In contrast, residents of the central and southern parts of the culture area tended to rely quite heavily upon crops, because wild resources such as rice, anadromous fish, shellfish, and bison were unavailable. Notably, the geographic distribution of those areas where domesticated plants were essential mirrors the distribution of Iroquoians, while the Algonquian and Siouan groups generally lived in the areas of enriched wild resources. This is not to imply that the Algonquians and Siouans did not farm. Fields were created by girdling trees and burning any undergrowth see slash-and-burn agriculture; fruit and nut trees were not girdled but rather became part of the larger garden or field system. Crops were planted in small mounds or hills about three feet one metre across. Corn was planted in the centre of the mound, beans in a ring around the corn, and squash around the beans; as the plants grew, bean runners used the corn stalks as a support, and the broad leaves of the squash plants shaded out weeds and conserved soil moisture. Harvested produce was eaten fresh or dried and stored for winter meals, as were wild foods. The tribes that relied most heavily upon agriculture tended to coalesce into the largest settlements, perhaps because they needed to store and defend the harvest. Large Iroquoian villages, for instance, were protected by as many as three concentric palisades at the time of initial European contact, indicating that these groups were quite concerned about raids from fellow tribes. In contrast, Algonquian and Siouan oral traditions and early European reports indicate that the peoples living in areas with enriched wild food sources such as wild rice or salmon tended to live in relatively smaller and less protected villages and to spend more of their time in dispersed hunting and gathering camps. By the first half of the 17th century, however, nearly every village was ringed by a protective palisade.

Secoton, a Powhatan Village, watercolour drawing by John White, c. 1607. Courtesy of the trustees of the British Museum

Algonquian and Siouan homes were wickiups or wigwams; Iroquoians lived in longhouses. Wickiups were made by driving a number of pointed poles into the ground to make a circular or oval floor plan ranging from 15 to 20 feet 4. These poles were tied together with strips of bark and reinforced with other poles tied horizontally to make a dome-shaped framework that was covered with bark, reeds, or woven mats, the type of covering depending on the availability of materials in the area. A single fire in the centre provided heat for cooking and for warmth. Typically, a wickiup would house a single two- or three-generation family, although

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two close families would occasionally share a home. Wickiup of the southwestern Ojibwa, Lac du Flambeau, Wis. Milwaukee Public Museum Traditional longhouses were also made of a framework of poles covered with bark sheets but were roughly rectangular in floor plan, with a door at either end and an arched roof; in terms of construction, a longhouse was rather like a greatly elongated wickiup. After European contact, longhouse construction techniques changed so that walls were built to remain vertical, rather than to create a roof arch, and were topped with a gable roof. A longhouse was usually some 22 to 23 feet 6 to 7 metres wide and might be anywhere from 40 to feet 12 to metres in length depending on the number of families living in it. Interior walls divided longhouses into compartments, and usually one nuclear family would reside in each. A series of hearths was placed down the middle of the structure, with the families on either side of the central walkway sharing the fire in the middle. The average longhouse probably had 5 fires and 10 families. Corn was generally converted to hominy by soaking the kernels in ashes, removing the hulls, and pounding the remaining mass with a wooden pestle in a mortar hollowed out of a tree trunk. Occasionally, however, the corn was ground between two flat stones. The forest also provided materials for the frames of snowshoes, which made travel in the winter easier and which were essential in the north. The shafts for bows, arrows, and spears were also made of wood, while points for the arrows and spears were chipped from stone, as were many knives and other sharp-edged implements. A variety of bone tools were also made, primarily for processing animal hides into soft leather. European metal goods became very popular replacements for bone tools and stone arrowheads and knives, and indigenous peoples often fashioned the metal from damaged kettles into these familiar tools. Typically, labour was divided on the basis of gender and age. Grandparents, great-aunts and great-uncles, and older siblings and cousins helped parents care for children from toddlerhood on, teaching them the ways of the group. Women cared for infants, cooked, made clothing and basketry containers, gathered wild plants and shellfish, fished, and made the tools necessary for these tasks. They also planted, weeded, and harvested all crops; in total, women typically grew, gathered, or caught the majority of the food consumed by a group. Men held councils, warred, built houses, hunted, fished, and made the implements they needed for these activities. Although housing and the reliance upon agriculture varied from tribe to tribe, clothing was fairly similar throughout the Northeast culture area. For protection from the cold or while traveling in the forest, leggings—basically, two tubes of leather or fur also attached to the waist belt—were added. A cape or robe of leather or fur was also worn in cold weather. Both men and women wore moccasins, the soft-soled and heelless shoe adapted, among other things, for use with the snowshoe. Northeast Indian moccasins decorated with quillwork, glass beads, and strips of wool. For special occasions such as feasts and war expeditions, the body might also be decorated with paint and jewelry. Iroquois shoulder bag made of buckskin and decorated with porcupine quills and deer hair, c. Hair worn in the traditional roach style common to some Northeast Indian nations. Library of Congress, Washington, D. Social organization Northeastern cultures used two approaches to social organization. One was based on linguistic and cultural affiliation and comprised tribes made up of bands for predominantly mobile groups or villages for more sedentary peoples. The other was based on kinship and included nuclear families, clans, and groups of clans called moieties or phratries. However, kin connections often smoothed social interaction at the tribal and intertribal levels see below Kinship and family life. A band or village was a loosely organized collection of people who occupied a particular locale and who recognized a common identity; bands tended to be smaller and to live in the resource-enriched parts of the region, while villages tended to be larger and more dependent upon agricultural produce. Each typically had a unique name for itself; a number of what were originally band or village appellations are now thought of as tribal names. In some cases, Europeans conflated the identities of a people, their geographic locale, and their leader, as with the people of the Powhatan confederacy, the village known as Powhatan, and the leader Powhatan. Several bands or villages comprised a tribe, which was also loosely organized and which in many parts of the area was not so much a political or decision-making unit as a group of people who spoke a common language and had similar customs. Although chieftainships often were inherited, personal ability was the basis for the influence that was exercised by a chief, or sachem. Leaders of

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various levels gathered frequently for councils, which might include 50 or more individuals. Such gatherings normally opened with prayers and an offering of tobacco to the divine, followed by the smoking of a sacred pipe , or calumet.

### 6: Native American Tools & Weapons | Synonym

*Native American Crafts of the Northeast and Southeast (Native American Crafts) See more like this New Listing Bone Hairpipe Beads " White Box of Native American Jewelry or Crafts Brand New.*

### 7: Native Americans

*Native American tribes used tools and weapons they fashioned out of materials from the environment, including wood, stone, and animal bone or sinew. Tribes from different regions had varied surroundings to work with, necessitating different types of tools and weapons. The tribes made whatever they.*

### 8: Native American Shelters

*When studying about Native American Indians, kids love making Indian art and craft projects. At times teachers experience difficulty finding Native American art projects which include tutorials. That was a huge problem for me when I was volunteer teaching an elementary art class a few years ago.*

### 9: Authentic Northwest Indian Art

*Native Americans in US, Canada, and the Far North. Early people of North America (during the ice age 40, years ago) Northeast Woodland Tribes and Nations - The Northeast Woodlands include all five great lakes as well as the Finger Lakes and the Saint Lawrence River.*

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*Secret places of the stairs Hypoglossal nerve. Rapid interpretation of ekgs 6th edition Ellen white sabbath school lesson notes Pressing for instant intimacy V. 8. 1890-1901: Reaching for empire, by B. A. Weisberger. Acoustic and auditory phonetics Ableton guide for beginners Evolution of insect mating systems The sommelier prep course Storeys Guide to Raising Meat Goats (Storeys Guides to Raising) What To Do In Holidays?/t4 Bum rap on Americas cities A Bill Making Additional Appropriations for the Service of the Year One Thousand Eight Hundred and Fourte Reincarnation A Biblical Doctrine? Irish administrative divisions 1 The Seduction of Influence: A Forschungsbericht 11 All about South Carolina birds Finding a vocation interview with a Hospitality Professional Pedestrian precincts in Britain Slavery and the Birth of an African City University of Islam Catullus, Tibullus, and Propertius The Pink and the Black Social research methods qualitative and quantitative approaches Project arcade build your own arcade machine When you are concerned with homosexuality LIV. On Virginitly, 413 New Zealand (Modern World Nations) On the erosion of valleys and lakes Christianity For The Open-minded Raoul de Hodenc, Le roman des eles. Beyond the Black Pigs Dyke Left hemisphere mapping critical theory today Petition of right in the Exchequer Court of Canada Lattice-Ivory Blank Book Nothing If Not Critical Carn Brea, Illogan. From the constructive technique used in the military architecture of the Limes Arabicus to its conservati Virgil (New Surveys in the Classics No. 28)*