INDIGENOUS BEAUTY: MASTERWORKS OF AMERICAN INDIAN ART FROM THE DIKER COLLECTION

EDUCATOR RESOURCE GUIDE

HOW TO USE THIS GUIDE
These materials are a resource for educators visiting the exhibition Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection in a guided or self-guided visit. Educators are encouraged to develop open-ended discussions that ask for a wide range of opinions and expressions from students. The activities in this guide connect to core curriculum subject areas and can be adapted for grades K-12 to meet Washington State, Common Core Standards of Learning, and National Core Arts Standards, as well as 21st Century Learning Skills. Lessons incorporate a range of subject areas including science, math, art, social studies, and geography. Glossary words are in BOLD and related images for each project are included at the end of this guide. For assistance modifying these projects to fit your classroom curriculum, please email SAM’s Ann P. Wyckoff Teacher Resource Center (TRC) at trc@seattleartmuseum.org. Additional information for Indigenous Beauty can be found at www.seattleartmuseum.org/exhibitions/indigenous. For more information about bringing a group to SAM please visit seattleartmuseum.org/educators or email schooltours@seattleartmuseum.org.

INTRODUCTION TO THE EXHIBITION
Comprising over 400 objects, Charles and Valerie Diker’s collection of Native American art offers a comprehensive overview of a diverse visual language of North American indigenous cultures. This exhibition examines each object’s wider cultural context and focuses on the themes of diversity, beauty, and knowledge. Each object holds the weight of time, place and symbolism, offering gateways for deeper discussion.

Drawn from Indigenous Beauty and objects in SAM’s collection, the selections in this guide, Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection: A Visual History, highlight the similarities and differences of art found in SAM’s strong Pacific Northwest Native collection and objects created throughout the rest of North America. Each object shows how living cultures evolve over the centuries and adapt their traditions to contemporary world influences. Divided into three distinct sections, this guide looks at objects through the themes of ceremony, storytelling, and cultural exchange. Ceremony, a formal event performed on a special occasion, uses objects to help facilitate and support important celebrations. Storytelling creates and shares narratives that reflect cultural and family histories, teaches life lessons, and entertains. Cultural exchange, through trade interactions and influence of both European settlers and neighboring Native Tribal Nations, these cultures express themselves in new and innovative ways. Through the lenses of ceremony, storytelling, and cultural exchange, this guide explores works of indigenous art across time and place.

EDUCATOR RESOURCE GUIDE THEMES

- **Ceremony**: A formal event performed on a special occasion.
- **Storytelling**: The telling of a happening, true or fictitious, with the intention to entertain, instruct, and/or inform, an oral tradition.
- **Cultural Exchange**: The interaction, trading, transferring or adopting of ideas, customs, belief, or material objects between people from different cultures.
UNIT ONE: CEREMONY

QUESTIONS TO CONSIDER

- Can you think of ceremonies you participate in throughout the year? What ceremonies do you celebrate with your family, friends, community or others?
- What are some of the details of your ceremonies or traditions? In your opinion, what makes a ceremony or tradition special?
- How does participating in a ceremony either within or outside of your traditions make you feel?

BACKGROUND

Throughout the year, societies celebrate significant events, traditions, or ceremonies that are culturally, spiritually, communally, or personally important. Whether celebrating a hometown Super Bowl Championship with a parade downtown, graduation from high school or holding a funeral to mourn, each ceremony or tradition serves a culturally relevant purpose. However, cultural misunderstandings can influence or restrict different cultural and traditional ceremonies. Throughout the years, United States government policies and attitudes diminished or extinguished many aspects of life for over 500 Indigenous Nations in America. As ceremonial traditions and objects were lost over the years, collections like the Diker's can be important repositories of historical knowledge. For some tribal nations, these collections provide the only record of invaluable ancestral information. Objects found in this section play either a central or a supportive role in the ceremonial practices of Native peoples.

Illustrating the complex Nuxalk cosmology, Mask of the Moon contains two parts that represent two heavens above and two hells below earth. Possibly representing the sun or the moon, the mask is made of layers, the outer is a concentric circle, and the interior layer is a face mask. This mask helps, through the ceremony, to reference the Nuxalk origin story. They believe that their people walked down the eyelashes of the sun to the various mountain tops to create each village. Further inspection reveals creatures floating around the outer sphere that look like birds, possibly ravens, with a killer whale above and a supernatural creature below. Moving to the center of the mask, there is a human-like face with a wide, plain expression whose cheeks protrude at the corners. Different from a mask to wear, The Mask of the Moon is most likely a backdrop that moves mechanically from one side of the house stage to the other during a ceremonial dance. These rituals go back to the beginning and bring the past into the present.

Mask of the Moon (Tl’uk), Sinxolatla (Image of the Sun), ca. 1880, Nuxalk, Red cedar, alder, paint, 42 3/4 x 42 1/8 in. (108.59 x 107 cm), Seattle Art Museum, Gift of John H. Hauberg, 91.1.95, Photo: Elizabeth Mann.

Thunderbird mask and regalia, 2006, Calvin Hunt (Tlasutiwalis), Canadian, Kwagu’l, born 1956, Wood, paint, feathers, rabbit fur, cloth, 87 x 54 x 32 in. (221 x 137.2 x 81.3 cm), Seattle Art Museum, Gift of the Native Arts of the Americas and Oceania Council, friends of Native American Art and the Ancient and Native American Endowment, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.6, © Calvin Hunt, Photo: Paul Macapia.

Mask of the Moon adds a rich narrative backdrop to dances and stories told during a ceremony, but in contrast and complement, an active dancer wears the Thunderbird Mask and Regalia. Meant for a potlatch, Calvin Hunt of the Northwest Coast Kwakwaka’wakw (Kwakiutl) Nation enables the transformation from thunderbird into human through a series of hand controlled rigging. A potlatch is a
ceremonial feast common to Pacific Northwest Coastal tribal nations where the host demonstrates gratitude and wealth through gift giving. At the dances’ climax, the performer pulls the rigging of the thunderbird head apart to reveal the human mask underneath. Gathering people after a large flood, the story states that the Thunderbird flies along the west coast collecting people for a grand feast and then transforms into a human. Paired with music and dance, the ceremony transcends space and time bringing the viewer closer to the supernatural world of the Thunderbird.

Enveloping and cloaking the entire body, regalia allows the dancer to transform from human to Thunderbird and back again. In Mask, from the Yup’ik peoples in Hooper Bay, Alaska, the dancer, when putting on the mask, clenches his teeth over a wooden block attached to the back of the mask. Masks represent visions of shamans for healing. Sea mammal hunters use masks to acknowledge and pray to the spirits of their prey. Only men wear masks. A willow hoop surrounds the mask that represents the land, sea, and air. On the right side, fingers curl over a salmon’s back which is side by side with a seal. Partially covering the spirit face, the seal and fish represent land and sea elements and remain a main food staple for those Yup’ik families that still fish traditionally. Completing the spirit face’s smile and representing the air, a loon curves under the chin of the mask. Singers and drummers create an audible backdrop for the performer’s dance and accompanying story. Today’s viewers can only guess at the true function of this uniquely asymmetrical mask’s true function. But, because traditionally the Yup’ik’s life depends on the cycles of animals and plants, which informs the choice of locations of their seasonal camps and food supply, their ceremonies tend to highlight those relationships.

Holding a large bone saw, the meat eating Qötsa Nata’aska Katsina, a benevolent spirit being, is one of hundreds of Katsinam living among the Hopi and Zuni from December to July each year as they prepare for planting. Considered sacred by the Hopi, the ogre family has the power to absolve members of their tribe of wrongdoings encouraging them to behave and live within the expectations and mores or Hopi life. Controllers of weather patterns, possessing superhuman strength, a messenger for prayer, a dancer and a healer, the Katsinam represent many symbols in life and ceremony in Hopi and Zuni spiritual practices. There are three manifestations of the Katsina; plain figures for girls (tihu), masked dancers dressed as Katsina, and elaborate and colorful figures made for sale to the public. Their ceremonial links are fertility, abundance, and rain, but the figures themselves are not ceremonial objects. During these ceremonies, the dancers identify and present girls with Katsinam. Helping to direct spiritual growth and used to inform girls how to prepare for the demands of motherhood, Katsina figures are replicas of Hopi spirits. Because water is such a precious commodity in the Hopi areas in northern Arizona, Hopi stories refer to these Katsinam as rainmakers. Beginning around December, at the winter solstice ceremony called Soyalangwu the Katsinam descend in the form of clouds before materializing on earth. Men representing Katsinam perform ceremonies and dances wearing elaborate and colorful regalia. Each outfit of regalia embodies the supernatural powers and respect given to the Katsinam, but more than this, regalia represents status and authority. Because of the spiritual and ceremonial connection, some Hopis advocate limiting the Katsinam presence outside of their community, while other Hopi disagree because the figures help generate income through sales to collectors and help spread awareness of Hopi culture.
Involving many objects such as masks, regalia, and figures, ceremony is an important aspect of Native American culture across geography and time. Each item serves an educational purpose that teaches, enlivens and stimulates wonder.
UNIT ONE ACTIVITY: CEREMONY TALKING STICKS

Grades K-12

Illustrating the complex Nuxalk cosmology, Mask of the Moon is a backdrop to help tell a story during ceremonial practices. Thunderbird Mask and Regalia add a rich performance narrative. Masks like the Yup’ik Mask help connect the wearer to the spiritual world. Men dressed as Katsinam from December to July bring a benevolent spirit to help and support planting and other aspects of life. In each object, ceremony is at the heart of function. Ceremony can express as an acknowledgement of thankfulness. Ceremony allows someone to step outside of time and their normal day to day routine and participate in thankfulness. In addition to the Questions to Consider found at the beginning of this unit, please use the following prompts:

- What are some symbols that you recognize on the Mask of the Moon? What are some colors you see in the work? What are some shapes?
- How does the Thunderbird Regalia transform into a man? Why do you think this is an important function for this regalia?
- In the Yup’ik Mask, what animals can you find in this mask? What are the human elements?
- What animal does Qōtsa Nata’aska Katsina look like to you? What do you see that makes you say that?

In this unit, students will create symbols that pertain to events within their lives as an observer and/or participant and add them to a class Talking Stick.

Materials:
Cardboard Tube
2-4’ long x 2” in diameter PVC Pipe (More Durable Option)
2- Endcaps for the rain stick
PVC Glue
Colored Masking and Duct Tape
Multicolored Poster Board
Markers
Colored Pencils
Patterned Decorative Paper
Colored Sharpie Markers
Hole Punch
Ribbon
Glue Sticks
One Bag of Dried Beans
Paint Markers

Step 1: The teacher will need to construct the class Talking Stick from cardboard or a PVC tube, which can be anywhere from 2-4’ in length. If using the PVC pipe, the local hardware store can cut the tube from a larger piece if the correct size is not available. Even though the goal of having a class rain stick is to promote community, another option is to cut tubes 12” to 18” long for each student so they may make their own. Students can collect cardboard paper towel tubes from home.

Step 2: After placing a cap on one end of the cardboard paper towel tube by sealing it with masking tape or pinching the end and stapling or if using PVC pipe, gluing on a cap and cementing it in place, fill the stick with one to two cups of navy beans or some other dried bean or lentil. Place the second cap on the other end.

Step 3: Either as a class or individually, decorate the Talking Stick using paint, permanent markers, and/or colored masking tape. This is an opportunity for the class to talk about symbol and pattern. What might be some collective class symbols? Another possibility, if grade level appropriate, is for each student to generate a symbol connected to a characteristic or trait they possess. Maybe they have a Pacific Northwest spirit animal that helps describe their personality. Have students observe an animal in the environment around their school or house and make notes on the animal’s behavior along with some sketches. They can use these notes to help inform what goes on their image for the stick.
Step 4: Have each student create an image or symbol on a 3” square sheet of paper white drawing paper that represents something for which they are thankful or something observed. The educator may decide to have an additional theme or focus. Use the following themes as potential prompts:

- Family
- School
- Friends
- Environment
- Events
- Possessions

Step 5: Once the themes are complete, have the students mount the 3” square in the middle of a larger 5” square. They may decorate the edge using a variety of materials and strategies. For instance, they may cut the edge into a symbolic patterned border or create pattern using markers and/or cut shapes.

Step 6: After completing the piece, have each student punch a hole in the corner, put a string through the whole and then attach it to the stick.

Step 7: This is a good time to have a conversation about the ceremony and tradition of passing the Talking Stick. In many First People traditions, use the Talking Stick when calling council and allow members to speak their point of view. The stick moves from person to person to help focus the conversation. When someone has the stick, everyone listens. Each person must listen closely. This helps teach children to learn respect what other have to say. Address the following points in your discussion in addition to establishing classroom norms for your students. Students can use the stick to tell a short personal or fable that they like. You could then have them write a poem using their class mascot and the behaviors and traits observed to solve a problem or create their own fable. You can also use the stick to talk about class issues and disputes.

Circles are:

- Inclusive
- Provide an equal voice
- Provide wisdom
- For everyone regardless of age, gender or belief
- Not about just one person, but the whole
- About listening and speaking

Step 8: Students may add to the stick throughout the year using it repeatedly for sharing personal stories, or for settling classroom disputes.
Related Washington State and National Learning Standards:(Will Update)

Washington State Standards:

Arts: 1.1, 1.2, 1.3, 2.1, 4.4
Communication: 1.1, 1.2
Social Studies: 3.3, 4.3
Science: 6-8

Common Core National Standards:

Anchor Standards for Reading English Language:
Integration of Knowledge and Ideas

Anchor Standards for Speaking and Listening:
Comprehension and Collaboration

Standards for Literacy in History/ Social Studies: Integration of Knowledge and Ideas

National Core Arts Standards:

Creating: Conceiving and developing new artistic ideas and work.
Anchor Standard 1. Generate and conceptualize artistic ideas and work.
Anchor Standard 2. Organize and develop artistic ideas and work.
Anchor Standard 3. Refine and complete artistic work.

Responding: Understanding and evaluating how the arts convey meaning.
Anchor Standard 7. Perceive and analyze artistic work.
Anchor Standard 8. Interpret intent and meaning in artistic work.

Connecting: Relating artistic ideas and work with personal meaning and external context.
Anchor Standard 10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
UNIT TWO: STORYTELLING

UNIT CONCEPTS:

QUESTIONS TO CONSIDER

- What is your favorite story? Why? What is your least favorite story? Why?
- Why do you think people tell stories?
- What can people learn from stories?

BACKGROUND

Throughout time, cultures searching for answers to life’s mysteries use storytelling to make sense of the world and how things come to being. Stories reflect ideas about the origin of a culture and their environment. They focus on behavior, thankfulness, sharing, kindness, and community. For many societies developed before written language, expressions of oral and visual storytelling woven into objects, images, dance, song, and poetry were the main way to create, express, and perpetuate traditions throughout history. Origin stories are unique and very significant to a clan or family and are distinguished from other types of oral expressions. To this day, storytelling plays the important role of preserving and connecting to almost every culture’s history.

Carved from western red cedar, the Dlam (Interior House post), commissioned by John Scow and carved by Arthur Shaughnessy, erected in 1915, this house post originally supported a great house located along the central British Columbia coast. With wings spread wide, an ornate formline design Kolus (thunderbird) colored red, green, black and white, perches firmly on the head of a Nan (bear). Located in the front and rear of a great house, this post was one of four that were originally supports for a Scow family dwelling. Each post details the family’s origin story, history, and their relationship development with the supernatural beings known as the kolus.

According to family history, a thunderbird came down from its celestial home, transforming into a human that married one of the Scow’s ancestors, earning them the ability to use the kolus as their family crest. After completion of the house, the family assembled during a potlatch to dedicate the house and acknowledge publicly their family history through ceremony infused with storytelling.

The Battle of the Little Bighorn depicts Standing Bear’s first-hand memory of the battle more than 45 years later showing a particular moment that is just at the point of victory. It also presents detail: facial expressions, beards on the Calvary soldiers, and symbols drawn on the backs of horses. Methods of recording history can vary and evolve over time depending on available materials. Introduction to new materials like paper, pencil and colored marking tools help record stories in a different way from the traditional methods of using cave paintings.
walls, hides, cliffs and pottery. Deriving its origins from traditional pictographic codes used to keep historical records as storytelling reminders, ledger art began when Plains warriors recorded sacred visions and heroic deeds in ledger books obtained through trade. Drawn on a variety of material, early pictographs depict animals, people walking, and flat rectangular bodies. They also use stylized hoof prints to help identify different animals. Known for his documentation of Lakota Native history, Standing Bear made money selling his drawings on muslin. Standing Bear’s level of detail, from protective emblems of a dragonfly and eagle found on a Native’s horse to the facial expressions of Custer’s dying Cavalry soldiers; helps describe the story of struggle during the last successful Lakota battle. Conveying density through grouping many bodies, Standing Bear depicts the flurry of activity that ensued on the battlefield.

Blanket Stories: Three Sisters, Four Pelts, Sky Woman, Cousin Rose, and All My Relations by Marie Watt use blankets symbolically as her storytelling vehicle. Watt states, “As I fold and stack blankets, they begin to form columns that, to me, hold many references: linen closets, architectural braces, memorials, sculpture, the great totem poles of the Northwest, and the giant conifers among which I grew.” In past installations of the work, Watt encourages viewers to leave comments while her work is on display so the stack of blankets becomes a discussion prompt. Many stories come from those who see the work, adding to Watt’s own personal account and relationship with the blankets. Each phrase in the title refers to a specific relationship with the material in this work. The 4-point insignia are stripes woven into the fabric corners that indicate the trade value of the Hudson Bay Company blankets. The Sky Woman refers to the Iroquois creation story. Cousin Rose refers to artist Rose Niguma, a Japanese woman interned in Minidoka Concentration Camp in Idaho for three years during WWII. Her father was a tailor. He took the wool samples/swatches with him to the camp. When the winter turned cold, he made blankets for his family out of the samples. Marie was gifted a couple of the surviving blankets by a dear family friend. All my relations refer to the fact that all living things are connected and of equal value, acknowledging that animals were here first and show us many ways to live and be. The Three Sisters story refers to corn, beans, and squash that grow together in a balanced Native garden. Corn is the mother who nourishes and is a life giver. Every piece of corn silk refers to hair, the husk of her garment. Corn needs human intervention in the planting process to place it in the ground. Having a strong, tall stalk, corn’s gift allows bean sister to wind around making her way toward the sun’s nourishing rays. Bean sister’s flowers are deep orange and grow down into the soil adding nutrients so each sister can grow strong. Squash has broad green foliage providing shade helping to retain moisture and preventing the soil from drying out while keeping the weeds away. This story helps reinforce the importance of balance when giving and receiving and shows that each person has a special gift.

Through drawings, and sculpture, rich stories come together that keep histories and beliefs alive. Stories help people remember the past, navigate the present, and prepare for the future. Analyzing and appreciating cultural objects through storytelling helps gain more insight and understanding about the many traditions held around the world.

UNIT TWO ACTIVITY: STORYTELLING
PICT(OGRAPH) MEMORIES

Dlam (Interior House post), conveys histories of a family’s first encounter with the supernatural Thunderbird. The Battle of Little Bighorn depicts the details of a historic battle between the U.S. Cavalry and several Tribal Nations. Blanket Stories folds many stories into one work of art. Storytelling is central to each of these works of art and help teach and remember important events passed down throughout time. In addition to the Questions to Consider found at the beginning of this unit, please use the following prompts:

- Give some examples of family history found in your house? How are they told? What is the medium; photo, video or something else?
- What are some pictorial and design elements that you recognize in The Battle of Little Bighorn? Does this form of visual story telling look like something you have seen before? If so, what?
- What stories can you tell about blankets you or others possess?

Students will create a visual narrative individually or in small groups modeled after the pictogram and ledger drawings of Standing Bear and incorporating story structures found in many First Peoples’ works of art.

Materials:
- Markers
- Pencils
- 9”x12” drawing paper
- Glue sticks
- Camera
- Watercolor
- Brushes
- Decorative Paper

Step 1: Discuss the different works found in this unit and highlight how they create an access to storytelling. Use the following prompts to begin a conversation about storytelling:

- If you could name six things from your immediate environment that are important to you, what would they be?
- If you could preserve one story about yourself or your community, what would it be? Why?
- If you moved from another place or from where you are now, what would be the most important story you would tell about that place?
- What do you think is a significant place in your community? Why?

Step 2: Once students answer the questions and determine what story to tell, they can either use a sketch book and/or photography to start documenting different places that help inspire images to help reconstruct the story from memory. What was the environment like? The mood? The people? Who or what was involved?

Step 3: As a class, decide on the theme, characters, environment and their situation. Use the collective stories and images as inspiration. Referring to the eight-point story arc list (Appendix A), assign each group a point. There are several ways to structure the writing. Each group can provide updates about their story development to the class in order to create a coercive narrative. Or similar to an exquisite corpse format, after the class decides on the characters, their traits, the environment and conflict, let each group write their part without consultation. For a more simplistic approach (Grades 3-5), have students divide into three groups and write a beginning, middle and ending. Have students establish the setting (time and place) and main characters (Who are they? What do they like to do? Why?) For pre readers (Grades K-2), have them create a class story facilitated by class discussion and written on the board by the teacher.

Step 4: Pulling from a variety of sources, each group will compose 2-3 images that help illustrate the collective story. Combine photography, drawing, and other materials to convey images in the story.
Related Washington State and National Learning Standards:

**Washington State Standards:**
- Arts: 1.1, 1.2, 1.3, 4.3, 4.4
- Communication: 1.1, 1.2
- Writing: 1.1, 2.1, 4.1

**Common Core National Standards:**
- Anchor Standards for Reading English Language:
  - Craft & Structure, Integration of Knowledge and Ideas
- Anchor Standards for Speaking and Listening:
  - Comprehension and Collaboration
- Standards for Writing:
  - Text Types and Purposes

**National Core Arts Standards:**
- Creating: Conceiving and developing new artistic ideas and work.
  - Anchor Standard 1. Generate and conceptualize artistic ideas and work.
  - Anchor Standard 2. Organize and develop artistic ideas and work.
  - Anchor Standard 3. Refine and complete artistic work.
- Responding: Understanding and evaluating how the arts convey meaning.
  - Anchor Standard 7. Perceive and analyze artistic work.
  - Anchor Standard 8. Interpret intent and meaning in artistic work.
- Connecting: Relating artistic ideas and work with personal meaning and external context.
  - Anchor Standard 10. Synthesize and relate knowledge and personal experiences to make art.
  - Anchor Standard 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
UNIT THREE: CULTURAL EXCHANGES

UNIT CONCEPTS:

QUESTIONS TO CONSIDER

- What do you think are some things Europeans adopted from Native American cultures?
- What do you think are some things Native Americans adopted from European cultures?
- What evidence of Native Americans do you see in American culture today?
- In what ways do you think other cultures might influence you? What are some things you use on a day to day basis that come from another culture?
- Do you think it is important to know about how other cultures do everyday things differently or the same? Why or why not?

BACKGROUND

When cultures intersect, change is inevitable. Some changes are mutually beneficial like the introduction of new materials and practices. Cultural exchange can cultivate innovation and progress. Adoption of a practice is typically not passive and often has a benefit. Across the United States, names of cities, states, and roads along with agricultural and governmental structures and even the adoption of the Bald Eagle as a national symbol provide some examples of the influence of Native American culture. Despite the shattering toll to the Native American culture from disease, forced relocation and fighting U.S. armed forces, creative adaptation persists. Bound together through trade, the introduction of manufactured items from Europe such as steel and guns benefitted the life of indigenous peoples helping to improve hunting practices, battle and providing tools for more detailed artistic processes. Creating pleasing objects for trade became a diplomatic tool and one of many driving forces for innovation. From initial contact to the present day, traditional designs and symbols remain a part of indigenous object making but meld at times with European and contemporary image aesthetics and fashions.

Man’s Coat illustrates adaptations of traditional practices and fashions to contemporary needs. The Man’s coat bases the design on a shirt used by non-Native Virginia deer hunters during first encounters with the Lenni Lenape (Delaware) people in the Kentucky territory before the Revolutionary War. Possibly driven by observations of fashion trends, in order to make marketable clothing, Midwest Native women began fabricating deerskin coats embellished with elements reflective of their own distinct styling including silk ribbon applique and glass bead embroidery. Styling enhancements complete with decorative floral embroidery, sizeable capes and fringe continued to flourish into the 1830s, ‘40s and ‘50s.

Comb. ca. 1680, Susquehannock or Seneca, Pennsylvania or New York State, moose antler, 4 7/8 x 2 1/2 x 1/4 in., Diker no. 742, Courtesy American Federation of Arts.
Combs are a common tool found in many cultures throughout time. Used to style hair, a comb can become an ornament on the head. Benefitting from expanded trade with European settlers during the mid to late seventeenth century, innovations in object making became more common. Although Native people could carve objects with amazing detail using simple sharp tools like stone and bone, access to metal tools allowed for much finer detail in tines like the ones found in Comb. Carvings on items like Comb, made of moose antler, typically include animal imagery that identifies clans. As contact with European settlers increased, what would normally be depictions of supernatural beings also included images of colonists. This is a good example of Natives looking at the “other.”

Starting with the introduction of supplies like cloth, needle, thread and buttons, tribal nations began translating traditional designs found on their regalia using new materials. In the same way pre-contact Native Americans draw from their immediate environment to help shape designs and form stories, the influence of new materials, imagery and culture became more evident in post-contact Tlingit objects. As early as the mid-1600s, Russian expeditions made their way to Alaska bringing a flood of European goods like cotton, thread and buttons into these areas. The split bird (eagle) design is important in Russian culture too. It was the coat of arms for the Russian Empire until its dismantlement in 1917 and then re-adopted in 1993 by the Russian Federation. Yeil Kudas (Split Raven Shirt) also uses a similar split bird (raven) design often seen in Tlingit culture. Tlingit women used this familiar imagery alongside the new materials gained from the steady market to trade furs for manufactured items. Enough time now has passed for the Tlingit tribe to consider these materials as part of their tradition.

Each day, information introduced through new technology buzzes in smartphones, speeds through the internet and process in a computer. Information moves and influences at a faster pace on a much wider scale. Despite the slower migration of communication during initial contact between Native Americans and Europeans, both cultures show significant evidence of cultural exchange through day-to-day items and clothing.
UNIT THREE ACTIVITY: CULTURAL EXCHANGE
REGALIA SHIRT

*Man’s Coat* shows variations of traditional regalia based on observations of European hunters. *Comb’s* imagery reflects interactions and observations of European settlers. *Yéíl kudás’ (Split Raven shirt)* shows how cultures share similar crest imagery. Each object shows evidence of cultural exchange and shows how new ideas and experiences help influence change within traditions. In addition to the Questions to Consider found at the beginning of this unit, please use the following prompts:

- What do some of your coats look like? What are the colors? Are there any patterns or symbols on the coat? What do you think they represent? What is the coat’s purpose?
- What does a typical comb in your house look like? What is the comb’s function?
- Do you have symbols or word on your shirt? What are those symbols or words for or talking about? Why do you think you chose a shirt with those particular symbols or words? What do they mean to you? For what occasion would you wear them?

In this activity, students will create a regalia shirt based on Native American imagery and symbolism incorporating contemporary motifs found in daily life and the environment.

**Materials:**
- Found Objects
- Colored Masking Tape
- Pencils
- Glue Sticks
- Markers
- Rulers
- Acrylic Paint
- Color Pencils
- White Craft Paper
- Plain T-Shirt
- Fabric Markers

**Step 1:** After discussing the meaning and inspiration behind the design motifs found on *Comb, Man’s Coat* and *Split Raven Shirt*, break students into groups of four or five to start looking around their immediate environment to discover shapes and images that they see every day. In addition, students can reference popular culture objects or the clothing they are currently wearing.

**Step 2:** Students will gather and record images and objects that help inform their designs for their regalia shirt.

**Step 3:** Have students begin withdrawing shapes that they see in these symbols. Ask younger students to identify these shapes and their characteristics. Older students can plot these on graph paper, calculating geometric functions for their shapes and symbols. Based on their observations and explorations of shapes, have each group design a symbol that represents them.

**Step 4:** Using white 36” to 48” wide craft paper from the roll, tear the sections off in 2’-4’ lengths depending on the student’s size. Have each student fold the paper in half, length wise and cut a half circle at the fold. If budget allows, you can also use unprimed painting canvas or a plain t-shirt.

**Step 5:** After modifying the piece of paper, students may start adding design motifs incorporating geometric pattern motifs, symbols and color. Depending on the paper thickness, students can use either a wet or a dry medium to decorate the regalia shirt. Cutting the edge and/or adding cut materials to emulate fringe is encouraged to help create the design.

**Step 6:** Once the students finish their regalia shirt, through presentation to the class or within a written response, have each individual or group present to the class why they chose their particular motifs and what they mean. You could also have class members display their poncho on the wall for use as either a narrative or descriptive writing prompt.
Related Washington State and National Learning Standards:
Washington State Standards:

Arts: 1.1, 1.2, 1.3, 2.1, 3.1, 4.2, 4.3, 4.4
Math: 2.2, 7.2
Social Studies: 3.3
Writing: 1.1, 2.1, 4.1

Common Core National Standards:

Anchor Standards for Reading English Language:
Craft & Structure, Integration of Knowledge and Ideas
Anchor Standards for Speaking and Listening:
Comprehension and Collaboration
Standards for Writing: Text Types and Purposes

National Core Arts Standards:

Creating: Conceiving and developing new artistic ideas and work.
   Anchor Standard 1. Generate and conceptualize artistic ideas and work.
   Anchor Standard 2. Organize and develop artistic ideas and work.
   Anchor Standard 3. Refine and complete artistic work.
Responding: Understanding and evaluating how the arts convey meaning.
   Anchor Standard 7. Perceive and analyze artistic work.
   Anchor Standard 8. Interpret intent and meaning in artistic work.
Connecting: Relating artistic ideas and work with personal meaning and external context.
   Anchor Standard 10. Synthesize and relate knowledge and personal experiences to make art.
   Anchor Standard 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding
APPENDIX A

STORY MAPPING
GRADES (K-2) 3-5

1. Setting
   Time:
   Place:

2. Main Characters

3. Story
   Beginning
   Middle
   End

Discussion Prompts

2 Discussion Prompts
APPENDIX B
EIGHT-POINT STORY ARC INFORMATION WORKSHEET³

GRADES 6-12

1. **Stasis**
   This is the “everyday life” in which the story is set.

2. **Trigger**
   Something beyond the control of the protagonist (hero/heroine) is the trigger which sparks off the story.

3. **The quest**
   The trigger results in a quest – an unpleasant trigger (e.g. a protagonist losing his job) might involve a quest to return to the status quo; a pleasant trigger (e.g. finding a treasure map) means a quest to maintain or increase the new pleasant state.

4. **Surprise**
   This stage involves not one but several elements, and takes up most of the middle part of the story.

5. **Critical choice**
   At some stage, your protagonist needs to make a crucial decision; a critical choice.

6. **Climax**
   The critical choice(s) made by your protagonist need to result in the climax, the highest peak of tension, in your story.

7. **Reversal**
   The reversal should be the consequence of the critical choice and the climax, and it should change the status of the characters – especially your protagonist.

8. **Resolution**
   The resolution is a return to a fresh stasis – one where the characters should be changed, wiser and enlightened, but where the story being told is complete.

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RESOURCES

Unless noted otherwise, resources listed below are available for loan from the Ann P. Wyckoff Teacher Resource Center (TRC) at the Asian Art Museum or seattleartmuseum.org/trc. Check out our Northwest Coast Native American Art Outreach Suitcase at seattleartmuseum.org/trc#out.

More information about objects from SAM's collection can be found in our online collections at seattleartmuseum.org/emuseum. Exhibition information can be found at seattleartmuseum.org/exhibitions/indigenous.

Books for Students:


Resources for Educators:


Multicultural Art Print Series: Selected American Indian Artifacts by Los Angeles: Getty Education Institute for the Arts, 1992. PRINT E 98 A53 G47


Online Resources:

Classroom Lessons by the National Museum of the American Indian, Smithsonian. www.nmai.si.edu/explore/foreducatorsstudents/classroomlessons/

GLOSSARY

Aboriginal: An original inhabitant of any land.

Apsaalooke (Crow): Now settled on a reservation south of Billings, Montana. Their name means “children of the large-beaked bird.” Using the method of driving buffalo over a cliff, bison was their main food source and provided the hides to make their dwelling tipis that were known as some of the largest.

Avanyu: A deity in the Hopi tradition. Depicted as a large serpent with horns it is known as the guardian of the water.

Battle of Little Big Horn: In 1876, a significant battle between the United States Army and the Lakota, Northern Cheyenne and Arapaho resulting in a substantial loss of lives and defeat for the U.S. General Custer. It is also known as “Custer’s Last Stand”.

Nuxalk: Located in the Bella Coola river valley area in central British Columbia, they traditionally live in villages and large plank houses. Cedar bark is a staple commodity that helps them make their homes, clothes and baskets.

British Columbia: Located along the west coast of Canada running from the state of Washington north to almost Alaska. Originally inhabited and controlled by the First Nation people for 10,000 years, the land use and rights are currently being contested.

Buffalo Bill’s Wild West: Earning his nickname while shooting buffalo to feed railroad workers, his Wild West show began in 1883 and ran until 1913. Filled with vaudeville acts, the show romanticized the old west with cowboys, Indians, outlaws and stagecoaches.

Calvin Hunt: A contemporary Kwagu’l artist that uses western red cedar to carve totem pole and masks. He draws from the symbolism passed down from various Chiefs, Elders and other artists.

Ceremony: A formal event performed on a special occasion.

Coast Salish: Indigenous people of the Pacific Northwest found living in Washington, Oregon and British Columbia. Recognized for their expressive works of art popular throughout the area, their society is comprised of upper and lower class, and known for its prudent use of resources and connection to the spirit world.

Columbia River: Flowing from the Rocky Mountains of British Columbia down through Washington and Oregon terminating into the Pacific Ocean, it is the largest river in the Pacific Northwest region. Central to the region’s economy and culture, this river hosts many animals that indigenous cultures use to subsist on. It is also a large source of hydroelectric power.

Cosmology: The use and study of the universe for purposes of science, ceremony, storytelling or navigation and helps answer questions about how the world came to exist and perpetuates.

Creation Story: A type of narrative used by many cultures throughout history to tell how the world began and how human and all living things came into the world. These stories vary and are particular to and defined by each culture.

Culture: That which defines a group of people based on learned behavior, languages, values, customs, technologies and art; the sum of attitudes, customs and beliefs that distinguish one group of people from another.

Cultural Exchange: The interaction, trading, transferring or adopting of ideas, customs, beliefs between people from different cultures.
**First Nations:** Organized aboriginal groups of communities; the aboriginal bands officially recognized by the Canadian government.

**Formline Design:** A continuous line, which curves and changes shape and thickness, to create a shape. The primary design element in most traditional Northern Northwest Coast Native art.

**Haida:** Indigenous people of the Pacific Northwest, with their main territory found in northern British Columbia in the archipelago of Haida Gwaii where they have lived for the last 17,000 years. They are at the forefront of the form line design of highly stylized line work that supports the imagery used in their ceremonial, religious and object making practices.

**Hooper Bay:** A city in Alaska located 25 miles south of the Scammon Bay in the Yukon-Kuskokwim Delta with Native Americans (Yup’ik peoples) making up 95% of the city’s population of 1100. The area offers a mix of educational services, public administration, health care and food services, but has a low per capita income with almost 30% of the population living under the poverty line.

**Hopi:** Indigenous peoples living in northeastern Arizona. Referred to as Pueblo people by the Spanish because they lived in villages (pueblos in Spanish), they are known for a rich cosmology, exquisite ceramics, katsina figures and are organized into matrilineal clans.

**Hudson Bay Company:** Dealing mostly in the fur trade for much of its existence, this company, incorporated by the English royal charter in 1670.

**Indigenous:** Produced, growing or living naturally in a particular region or environment.

**James Otto Lewis:** (American 1799-1858) An artist specializing in portraits of Native Americans and other figures publishing The Aboriginal Port Folio, based on observations during the treaty ceremonies between 1825 and 1828 and contributing to portraits found in the History of the Indian Tribes of North America.

**John Scow:** Chief of the Kwicksutaineank-ah-kwa-mish, First Nation of Gwa’yasdams village on Gilford Island, British Columbia during the late 19th and early 20th.

**Katsinam:** (plural of katsina) In the western Pueblo beliefs spirits that represent several aspects of Hopi spirituality that manifest in the following forms; Katsina figures and dancers of the community who represent katsinam at religious ceremonies and supernatural beings.

**Kolus:** Name for a type of thunderbird in the Kwakwaka’wakw tribal nations in British Columbia.

**Kwakwaka’wakw (Kwakiutl):** A First Nation people living in British Columbia on northern Vancouver Island and adjacent mainland where the economy depended on fishing and hunting along with some gathering. In their society, wealth is not judged by how much you can accumulate, but by how much you can give away.

**Lakota:** Occupying lands in North and South Dakota, they were agriculturalists originating in the Ohio valley and then pushed by the Cree people into the Great Plains in the 17th century.

**Lenni Lenape (Delaware):** Also known as the Delaware Indians because of their original proximity to the Delaware River. They now live mostly in Ontario, Wisconsin and Oklahoma. Their identity and social status is derived from a matrilineal system. The name means genuine man.

**Marie Watt:** (American, b. 1967) Drawing from Indigenous design principles, an artist working and living in Portland, Oregon. Her approach to art-making is shaped by the proto-feminism of Iroquois matrilineal custom, political work by Native artists in the 60s, a discourse on multiculturalism, as well as Abstract Expressionism and Pop Art.
Potlatch: A traditional ceremony, for social or business reasons, used by many of the Northwest Coast First Peoples, in which the hosts offer gifts to their guests. Potlatch is the Chinook, a tribe of the Columbia River valley who traded across the Northwest Coast, word for “give.”

Pueblo: It is the Spanish word for village and refers specifically to the Native American dwellings found in the Southwestern United States.

Regalia: Clothing and implements associated with rank and position.

Reservations/Reserves: A government-established body of land that is recognized as belonging to a designated group of people but set aside by outsiders. Reservation is the term used in the United States; reserve is used in Canada.

Rhonda Holy Bear: An artist of the Cheyenne River Sioux tribal nations who specializes in the fabrication of extremely detailed and researched Lakota figures miniatures.

Russian Empire: An autocratic state in northern Eurasia from 1721 until the revolution in 1917 and was considered one of the largest empires in world history.

Russian Federation: Formerly the Russian Soviet Federative Socialist Republic and changing to a federation in 1991, it is considered a great superpower in both might and energy.

Soyalangwu: A Hopi ceremony designating the winter solstice and helps turn the sun back toward its summer path and bring life to the soil.

Storytelling: The telling of a happening, true or fictitious, with the intention to entertain, instruct, and/or inform, an oral tradition.

Thunderbird: In the North American history and culture, considered a supernatural bird of strength and power.

Tihu: Figures made for children that resemble the image of the Katsinam spirits.

Tlingit: A society that dominated the region now known as southeastern Alaska, northern British Columbia, and the southwestern part of Canada’s Yukon Territories. Tlingit people lived in fourteen permanent village settlements, called kwáans. Each kwáan acted semi-autonomously, and the clan and house leaders of each kwáan were the central authorities. Tlingit society is divided into two groups called moieties (from the French word moitié, meaning half)—each Tlingit person is either a Raven or an Eagle (in the northeastern area the moieties are called Crow and Wolf). Under each of the moieties are numerous clans. Each of the villages had numerous houses, which is another vital identification for a Tlingit person; each of the clan houses, or hit, also had names. A Tlingit person always inherits the moiety, clan, and house membership of his or her mother. All of the clans and houses also used crests—which are very similar to European heraldic symbols.4

Totem poles: Carved by indigenous peoples in the Pacific Northwest from monumental western cedar trees, they incorporate symbols that tell stories and/or convey identity.

Tribe: Group of people who recognize one another as belonging; these people do not have to be related.

Unktehi: In the histories of many Native Americans, a horned serpent as large around as a tree trunk and connected to stories about the mystical figure of water, rain, lightning and thunder.

**Wasco - Wishram:** Found in the Warm Springs Reservation in Oregon along the Columbia River, a pair of closely related Chinook Native American tribal nation known for their intricate wood carving, beadwork and basketry.

**Yup’ik:** Living in southwestern Alaska, a Native people that combine traditional and contemporary methods for daily tasks living in a western style, but hunting and fishing in a more traditional manner and decorating their tools. Their sculpture is not for decoration and they destroy their masks after use in a ceremony.

**Zuni:** Mostly living on the Zuni river, a tributary of the Little Colorado River in western New Mexico, this federally recognized Tribal Nation speaks the Zuni language and still live by irrigated agriculture and raising livestock with traditional religious practices that unfold in ceremonies and dances.
STANDARDS:
WASHINGTON STATE STANDARDS

The Arts
1. The student understands and applies art knowledge and skills.
   To meet this standard the student will:
   1.1 Understand art concepts and vocabulary.
   1.2 Develop arts skills and techniques.
   1.3 Understand and apply arts styles from various artist, cultures and times.

2. The student demonstrates thinking skills using artistic processes.
   To meet this standard the student will:
   2.1 Apply a creative process in the arts.
   2.3 Apply a responding process to arts presentation.

3. The student communicates through the arts.
   To meet this standard the student will:
   3.1 Use the arts to express and present ideas and feelings.

4. The student makes connections within and across the arts to other disciplines, life, cultures and work.
   To meet this standard the student will:
   4.2 Demonstrate and analyze the connections among the arts and other content areas.
   4.3 Understand how the art impact and reflect personal choices throughout life.
   4.4 Understand how the arts influence and reflect culture/civilization, place and time.

Communication
1. The student uses listening and observation skills and strategies to gain understanding.
   To meet this standard, the student will:
   1.1 Use listening and observation skills and strategies to focus attention and interpret information.
   1.2 Understand, analyze, synthesize or evaluate information from a variety of sources.

Math
2.2F Create and state a rule for patterns that can be generated by addition and extend the pattern.

7.2. Core Content: Proportionality and similarity
7.3. Core Content: Surface area and volume

Social Studies
5. SOCIAL STUDIES SKILLS The student understands and applies reasoning skills to conduct research, deliberate, form and evaluate positions through the process of reading, writing and communicating.
5.3 Pre-writes to generate ideas and plan writing.

Social Studies: Geography
3. The student observes and analyzes the interactions between people, the environment and culture.
To meet these standards the student will:

3.3 Examine cultural characteristics, transmission, diffusion and interaction.

Social Studies: History

4.3: Understands that there are multiple perspectives and interpretations of historical events.

To meet these standards the student will:

4.3.1 Analyzes and interprets historical materials from a variety of perspectives in Ancient history.

Science:

2: Inquiry

To meet this standard, the student will:

6-8 INQC: Investigate: Collecting, analyzing and displaying data are essential aspects of all investigation

Writing

1. The student understands and uses a writing process.

To meet this standard, the student will:

1.1 Prewrites to generate ideas and plan writing.

2. The student writes in a variety of forms for different audiences and purposes.

To meet this standard, the student will:

2.1 Adapts writing for a variety of audiences.

4. The student analyzes and evaluates the effectiveness of written work.

To meet this standard, the student will:

4.1 Analyzes and evaluates others’ and own writing.

COMMON CORE NATIONAL STANDARDS:

English Language Arts Standards

Anchor Standards for Reading English Language

Craft and Structure

6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

1. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Anchor Standards for Writing

Production and Distribution of Writing

6. Develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach.
Text Types and Purposes

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Anchor Standards for Speaking and Listening

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

Anchor Standards for History/Social Studies

Integration of Knowledge and Ideas

7. Integrate visual information (e.g., in charts, graphs, photographs, videos or maps) with other information in print and digital texts.

NATIONAL CORE ARTS STANDARDS:

Creating: Conceiving and developing new artistic ideas and work.
Anchor Standard 1. Generate and conceptualize artistic ideas and work.
Anchor Standard 2. Organize and develop artistic ideas and work.
Anchor Standard 3. Refine and complete artistic work.

Presenting: Interpreting and sharing artistic work.
Anchor Standard 4. Analyze, interpret, and select artistic work for presentation.
Anchor Standard 5. Develop and refine artistic work for presentation.
Anchor Standard 6. Convey meaning through the presentation of artistic work.

Responding: Understanding and evaluating how the arts convey meaning.
Anchor Standard 7. Perceive and analyze artistic work.
Anchor Standard 8. Interpret intent and meaning in artistic work.
Anchor Standard 9. Apply criteria to evaluate artistic work.

Connecting: Relating artistic ideas and work with personal meaning and external context.
Anchor Standard 10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

EXHIBITION SPONSOR CREDITS

Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection is organized by the American Federation of Arts. This exhibition was made possible by the generosity of an anonymous donor, the JFM Foundation, and Mrs. Donald M. Cox.
UNIT ONE: CEREMONY

Image from Seattle Art Museum’s Collection

*Mask of the Moon (Tl’uk)*, Sinxolatla (Image of the Sun), ca. 1880, Nuxalk, Red cedar, alder, paint, 42 3/4 x 42 1/8 in. (108.59 x 107 cm), Seattle Art Museum, Gift of John H. Hauberg, 91.1.95, Photo: Elizabeth Mann.
UNIT ONE: CEREMONY

Image from Indigenous Beauty

Mask, 1916-18, Yup’ik, Hooper Bay, Alaska, wood, pigment, vegetal fiber, 20 1/2 × 14 × 8 in., Diker no. 788, Courtesy American Federation of Arts.
UNIT ONE: CEREMONY

Image from Seattle Art Museum’s Collection

Thunderbird mask and regalia. 2006, Calvin Hunt (Tlasutiwalis), Canadian, Kwagu’l, born 1956, Wood, paint, feathers, rabbit fur, cloth, 87 x 54 x 32 in. (221 x 137.2 x 81.3 cm), Seattle Art Museum, Gift of the Native Arts of the Americas and Oceania Council, friends of Native American Art and the Ancient and Native American Endowment, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.6, © Calvin Hunt, Photo: Paul Macapia.
UNIT ONE: CEREMONY

Image from *Indigenous Beauty*

UNIT TWO: STORYTELLING

Image from Seattle Art Museum's Collection

Thunderbird mask and regalia, 2006, Calvin Hunt (Tlasutiwalis), Canadian, Kwagu'l, born 1956, Wood, paint, feathers, rabbit fur, cloth, 87 x 54 x 32 in. (221 x 137.2 x 81.3 cm), Seattle Art Museum, Gift of the Native Arts of the Americas and Oceania Council, friends of Native American Art and the Ancient and Native American Endowment, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.6, © Calvin Hunt, Photo: Paul Macapia.
UNIT TWO: STORYTELLING

Image from Indigenous Beauty

The Battle of the Little Bighorn, ca. 1920, Standing Bear, Lakota, 1859-1933, pencil, pen, and ink on muslin, 36 x 105 1/2 in., Diker no. 652, Courtesy American Federation of Arts.
UNIT TWO: STORYTELLING

Image from Seattle Art Museum's Collection

*Blanket Stories: Three Sisters, Four Pelts, Sky Woman, Cousin Rose, and All My Relations*. 2007, Marie Watt, Seneca, born 1967, Wool blankets, satin binding, with salvaged industrial yellow cedar timber base, 150 x 40 x 40 in. (381 x 101.6 x 101.6cm), Seattle Art Museum, General Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum. 2007.41, © Marie Watt, Photo: Susan Cole.
UNIT THREE: CULTURAL EXCHANGE

Image from *Indigenous Beauty*

*Comb*. ca. 1680, Susquehannock or Seneca, Pennsylvania or New York State, moose antler, 4 7/8 x 2 1/2 x 1/4 in., Diker no. 742, Courtesy American Federation of Arts.
UNIT THREE: CULTURAL EXCHANGE

Image from Indigenous Beauty

Man’s coat, ca. 1840, Lenni Lenapi (Delaware), Missouri or Kansas, hide, cloth, glass beads, 39 × 63 in., Diker no. 535, Courtesy American Federation of Arts.
UNIT THREE: CULTURAL EXCHANGE

Image from Seattle Art Museum’s Collection

Yéll kudás’ (Split Raven shirt), ca. 1895, Deisheetaan clan, Angoon, Tlingit, Commercial wool cloth, pearl buttons, glass beads, 45 x 63 in. (114.3 x 160.02 cm), Seattle Art Museum, Gift of John H. Hauberg, 91.1.81.