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COLLECTION MERCURE

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ABENAKI BASKETRY

GABY PELLETIER



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ABSTRACT

Splint basketry was an integral part of the economy and way of life of the St. Francis Abenaki at Odanak in the last century. Today it has become a pastime of the elderly. This report, therefore, explores the reasons for its fading influence on Native culture. Conclusions are drawn after analysing the changes in basket styles and construction and after examining the historical events and pressures which affected Abenaki basketry from 1880 to the present.

RESUME

Les paniers en éclisses étaient au siècle dernier un important élément de l'économie et du mode de vie des Abénaquis de la rivière Saint-François, à Odanak, P.Q. Aujourd'hui, cet art est devenu un passe-temps presque réservé aux aînés. Cette étude essaye donc de cerner les raisons qui ont amené un affaiblissement de cette influence dans la culture des autochtones. Des conclusions sont tirées après analyse de l'évolution des styles et de la fabrication des paniers et après un examen attentif des événements et des contraintes historiques qui ont affecté la vannerie abénaquis de 1880 à nos jours.

Les personnes désireuses de recevoir en français de plus amples renseignements sur cette publication sont priées d'adresser leurs demandes à:

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Cover Photograph: Photograph of a print of a seated man, probably Abenaki; before 1910 with baskets. Courtesy of Le Musée des Abénakis, Odanak, Quebec.

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PREFACE

In 1973, after completing an undergraduate honours paper on Maliseet splint ash basketry at the University of New Brunswick, I became aware of the potential disappearance of this craft from native culture. For this reason I was eager to continue gathering as much information as possible. Since the spring of 1975 the New Brunswick Museum has supported this urgent research on Maliseet, Passamaquoddy and Penobscot basketry. It became more and more evident that since the turn of the 20th century the decline in splint basketry for various reasons had occurred among all the tribes of Atlantic Canada, Maine and Quebec. This decline was accelerated during the Depression and reinforced by the introduction of light weight sturdy and inexpensive aluminum and plastic containers in the 1940's. By the 1930's the young people were no longer encouraged to learn the craft since they could no longer rely on it to provide an adequate income. Today, those individuals who make baskets do so primarily because they enjoy the art form. The current sale value usually only covers the price of the material used. Most of these people are over 60 years of age and learned their skills before the Depression. They can offer much information about the changes which occurred in basket styles and construction during the critical years. More importantly they can relate much information about the lifestyle which revolved around the basketry business before and during the decline.

Because the Micmac is the largest of these tribes, it would have been impossible to adequately record their basketry history without the added assistance of the Ethnographic Field Research Contract Programme of the Canadian Ethnology Service, National Museum of Man. In 1978, with the combined support of this institution and the New Brunswick Museum, I was able to complete a 5 month field research project in New Brunswick, Nova Scotia and Quebec, on Micmac basketry.

Once again I must thank these institutions for providing the financial assistance that permitted me to conduct a one month field research project on Abenaki basketry. There are a number of individuals whom I would like to thank specifically for their help with this project. First, I must thank Andrea and Daryl Nicholas who introduced me to Abenaki basketry. I am indebted to Dr. Gordon Day, Eastern Canada Ethnologist and the staff of the Curatorial Section of the Canadian Ethnology Service, National Museum of Man, who were most helpful when I photographed and measured their Abenaki basket collection. To Mrs. Esther Sioui, Curator of Le Musee des Abenakis, I express my deepest appreciation for her full co-operation with this project, despite the serious illness and death of a close personal friend during my visit. I much appreciate the encouragement and support during the past seven years of Gregg Finley, Curator of the Canadian History Department, New Brunswick Museum. In this project I thank him and John Batten, Museum volunteer, for their editorial assistance and Florence Whipple for the tedious task of typing the report. In addition, I thank Margo Flewelling for proof reading the final copy.

Most importantly, I thank those individuals who kindly permitted me to interview them and without whom this project would have been impossible. They are:

Jessie Benedict
Alice Capino
Anna Capino Godon and her husband
Jean Paul Grenier
Carrie Hoff
Antoinette Nolett
Madeleine Nolett
Yvonne Robert

INTRODUCTION

The Abenaki Indian Reserve at Odanak is a pleasant community situated on the St. Francis River adjacent to Pierreville, Quebec. The prosperity of the last century can still be seen in the beautiful Victorian homes and landscaped properties. Much of these people's wealth was accumulated in the splint basket business. Nowhere in Atlantic Canada, the Gaspé or Maine, was basketry developed by native people into such a profitable enterprise. The great volume of baskets designed and fabricated between 1870's and 1920 did not reduce the quality of craftsmanship. The Abenaki made baskets that easily rivalled the best fancy work of the Maliseet, Passamaquoddy and Penobscot at the same period.

Like these tribes, the Abenaki used only brown or black ash, the strongest, most pliable wood that can easily be prepared into splints. It was cut along the Gatineau River and at Wakefield, LeBouchette, Mont Laurier and other locations in the area. The second most dominant material used in basket construction was the shiny fragrant sweet grass which was picked at Isle de Verchères and near Sorel or purchased from the local farmers who cultivated it.

It was during a visit in the fall of 1979 to Le Musée des Abenakis at Odanak that stimulated my interest to learn more about these great basket makers. Like elsewhere it was abundantly clear that the market value of their splint work was under priced. Yet, despite this, I was amazed at the quality of baskets offered for sale at the Museum Gift Shop. The work basket with the star design on the cover made by Anna Capino Godon (then 88 years of age) was magnificent. It soon became

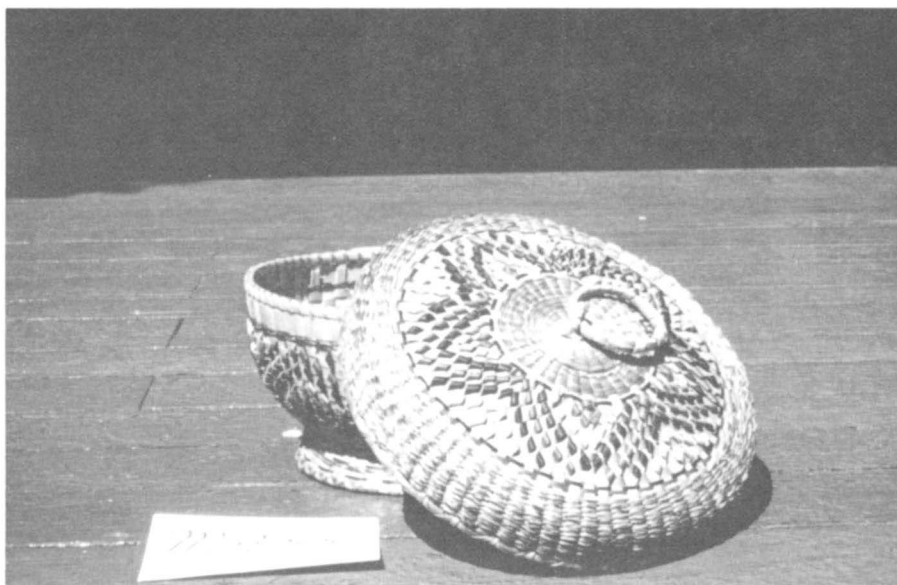


Photo 1. Covered work basket made by Anna Capino Godon from the collection of Le Musée des Abenakis, Odanak, Que.

evident that the majority of the baskets for sale were made by elderly basket makers. My instant feeling of the impending threat of the disappearance of the craft was also voiced by Mrs. Madeleine Nolett, an Abenaki basket maker, who said "basket making is going to die out. There are no young people interested".

Why? How did such a lucrative craft become the pastime of a few elderly people? This report will trace the development of splint basketry during the past century at Odanak; analyse the basket styles and methods of construction; and explore the possible reasons for its decline. Comparisons will be interjected where applicable with unpublished studies by the author on Maliseet, Passamaquoddy, Penobscot and Micmac basketry.

RESEARCH METHOD

The research approach was basically twofold. The first part consisted of photographing and measuring Abenaki baskets. A total of 99 baskets were located - 36 at the National Museum of Man, Ethnology Division, and 63 at Le Musée des Abenakis at Odanak. The close examination and detailed measurements of the baskets helped me to become familiar with specific elements of basket design and construction and thus aided in determining relevant questions in the field. Each basket measured was assigned a number and letters indicating the source of the collection, i.e.: NM12, MA10. These numbers along with a ball point pen (to suggest approximate size) appear in the basket photos.

The ninety-nine baskets were not actually sufficient to record most of the Abenaki basket styles. Consequently, photographs of undocumented basket collections taken before this study were also used in the interviews. Additionally, four catalogues used by non-Indian dealers in Abenaki basketry were found at Le Musée des Abenakis. They were photographed page by page and also used in the interviews. Only two of the catalogues were complete - C.N. Saba and P.A. Alain. The other two were labelled Alain No. 2 and Godon. These arbitrary titles were assigned in order to identify them in the body of this report. All four are reproduced in appendix A. The Godon catalogue was so named because an identical catalogue, missing the same pages, is owned by Anna Capino Godon who said it was used by her aunt Anna Dennis. (The dealer may have purposely deleted the pages from the catalogue when it was given to the basket maker so that she would not see the wholesale price listed). Although Saba mentioned in the introduction to his catalogue that the baskets illustrated within were made by Chippewa and Abenaki Indians, he may have included the bark boxes probably made by the Chippewa as baskets. Most of the baskets in this and the other three catalogues were subsequently identified by the Abenaki.

The second part of the research consisted of interviewing elderly basket makers at Odanak. Both Dr. Gordon Day, Eastern Canada Ethnologist, National Museum of Man, and Mrs. Esther Sioui, Curator of Le Musée des Abenakis, suggested people with whom I should speak and Mrs. Sioui assisted with introductions. Interviews were conducted in English or French.

The photographs formed the basis of the interviews. They ensured clarity of subject discussed, sparked conversation, and encouraged reminiscences. The interviews were not recorded on tape because constant reference to photo numbers would have disturbed the train of thought and flow of conversation. Instead, notes were taken by hand. The people interviewed were Anna Capino Godon and her husband, Yvonne Robert, Antoinette Nolett, Madeleine Nolett, Jessie Benedict, Carrie Hoff and Alice Capino. Regrettably, Irene and Louis Hannis, highly respected basket makers, were not well at the time and were not available for interview. Each person was informed about the purpose of the

project and asked to identify specifically the basket styles he or she made as well as those which they knew were made by others including parents and relatives. Questions were interspersed throughout the interview while the basket maker examined the photographs such as:

- age at which they began making baskets
- types of materials and dyes they used
- where they obtained their materials
- stylistic and construction preferences
- other occupations in which they were involved
- methods of selling their baskets
- relationship with Philias Launier and other dealers
- methods parents used to sell baskets
- miscellaneous questions

Specific inquiries about family history were not made since it was discovered that the Abenaki basket makers who were interviewed lived at Odanak all their lives as did their parents. Consequently, data from family history would not be significant in revealing any discernible influence from other tribes on Abenaki basket designs.

During consultation with Dr. Gordon Day it was discovered that the residents of Pierreville had a satellite basket making industry. In order to learn how this affected Abenaki basketry, an informal interview was obtained with two residents of Pierreville and one with Jean Paul Grenier, a former dealer in Abenaki basketry. The field research was completed in the month of June 1980.

HISTORY

As Mrs. Esther Sioui explained in her yet unpublished article on Abenaki Basketry "Je n'ai pas a vous dire qu'il ya plus de cent ans que la vie n'etait pas la même que celle des nos jours. . ." (1980). Between 1900-1930 there was such a dramatic change in the basketry business that it actually altered the way of life of these people. From the data obtained in the interviews, a rough indication of the former cultural experiences and basketry enterprise was discovered. Its development seems to fall into three discernable stages.

The first stage is the early period of recollection from the late 19th century to the 1920's. This is the most prosperous period for the basket makers. Throughout the fall and winter the men often went out to hunt and trap for weeks at a time in parties of 2-4, leaving the women and children at Odanak to care for the household and make baskets (Dr. Gordon Day). Then in the spring the entire family moved to a tourist resort in the United States where they remained until the fall. The move not only included personal belongings but also the baskets, bark work, and wood carvings completed during the winter and fresh supplies of splints and sweet grass, as well as the necessary tools to make baskets at this location. Obviously the income from basketry must have been sufficiently high to make this wearisome trip twice annually by horse and wagon, canoe and/or train and later by car or truck, worthwhile. Some basket makers built large splint ash trunks (about 3' long by 2' wide by 3' high) with padlocks on the front to carry their equipment and belongings. The two now housed in Le Musée des Abenakis are similar to the ones which Carrie Hoff said her family used. She identified the two in the Museum as belonging to the Wasso family.

Each family chose a different resort area to which they usually returned annually and where they either owned a house or rented one. A basket stand or shop was erected on the premises from which they displayed their work and demonstrated their craft. Each member of the family participated in the business as Esther Sioui (1980) explained. The women wove the baskets often in demonstration; the men prepared the splints and managed the business affairs; and the children practised basket weaving on scrap pieces often making five cents baskets, book marks, and other simpler types of baskets which, if suitable, were also sold. In order to make the maximum number of baskets in the summer, the women were often freed from their household responsibilities by hiring local people to do the domestic work for them (Madeleine Nolette). Some families were sufficiently affluent to hire less independent basket makers such as single girls and widows, to make baskets for them during the winter and more commonly to demonstrate basketry at the resorts and to tend the shop. Anna Capino Godon worked for various families in the summer, including the Nagazoas before she was married and Carrie Hoff worked for Mrs. Masta, Siegefroid Robert Obomsawin, George Pacquette and Victoria Tahamont, after her father died. The successful basket makers had the luxury of buying prepared splints from the French at Pierreville

and cleaned sweet grass braided or plain from the farmers who cultivated it (Carrie Hoff , Jessey Benedict and Jean Paul Genier). Some even purchased small sweet grass baskets from French women such as thimble cases, scissor holders and pin cushions to be inserted in the work baskets (Alice Capino Godon). Dr. Gordon Day stated that about 1900 Oliver Wawanolet made about \$4,400.00 in one season, a sizeable income at that period.

The mountain, seashore, and camping resorts were ideal locations for maximum sale of their baskets since the wealthy clientele were constantly changing. The demonstrations not only served to attract the tourists to the basket shops but also educated the buyers to understand and appreciate the work and skills involved in the craft. Most of course were interested in buying an attractive souvenir of their vacation and an unique gift for friends and relatives at home. While at the resorts, if other means of marketing their crafts became available, the Abenaki took advantage of these also. They set up booths at local fairs and travelled to other resorts in the vicinity (Carrie Hoff)

List below are some of the basket makers who annually travelled to the resorts and the areas in which they set up their shops or stands.

<u>Name</u>	<u>Place</u>
Monique Nolett	Jefferson, N.H., and Old Forge, N.Y.
Marie Ann Portneuf	Lake Placid, N.Y.
Joseph Laurent	Intervale Williamshire
Nagazoas	Ottawa Beach, Michigan
Carrie Hoff's Parents	Lake Mahopak, N.Y., and Lake George, N.Y.
Mrs. Masta	Asbury Park and Boardwalk, N.J.
Oliver Wawanolet	Atlantic City, N.J., and Michigan
Others	White Mts., N.H., Thousand Islands, Ont., Saratoga Lake, N.Y.

By the turn of the 19th century and possibly a bit earlier it became evident to some wholesalers in Montreal, Toronto, New York and other large centers that the Victorian tastes for native crafts and curios would bring a handsome profit for a middle man or dealer. Although splint baskets and/or mocassins were the primary craft in which the dealers were involved, they also bought and sold bark and wooden model canoes, quill boxes, bark picture frames, bows and arrows, Indian dolls, model wigwams, snowshoes, sweet grass whisks, model toboggans, etc. The dealers obtained these various items from different tribes. From the Abenaki it was primarily the splint baskets that were acquired as C.N. Saba states in the introduction to his catalogue (Appendix A). Saba, the most prominent dealer who began buying Abenaki baskets, probably around the turn of the century, also supplied his basket makers with splints, sweet grass and Diamond dyes for which they were obliged to pay. There were a number of women who worked regularly for him. He

made catalogues, including photographs of their baskets, from which his clients could order baskets by the dozen. Those basket makers who were not part of a prosperous basket making family often worked for Saba as well as local dealers at Pierreville. At this point Saba was not in conflict with the Abenaki basket makers as he supplied a different market. His basket makers were free in the summer to work for the basket making families going to the U.S. For the individual basket makers it provided an excellent steady income as they were able to make and sell baskets year around.

Some local businesses at Pierreville began to take a share of this rich pie, such as, Elphege Laperrière, Mr. Durand, Theodore Fortin, who had a store where the park stands today in Pierreville, and Philemon Charland. Like Saba, some supplied the materials to the basket makers. In fact, Durand pounded his own ash. About 1910, Phileas Launière, a Maliseet Indian, married to a Huron woman from Loretteville, arrived at Pierreville. Initially, he worked pounding ash for one of the basket dealers (Anna Capino Godon said he worked for Saba and Jean Paul Grenier said he worked for Durand). Soon he began his own business, undercutting all other dealers so severely that before 1930 he had eliminated all major competitors (Durand, Charland and by 1928, Saba). His business had greatly expanded during the twenties to markets in all the major centers in Quebec, Ontario and the New England States. He had a shop at Pierreville and one at Loretteville which employed a number of basket makers full time.

The second stage in the development of basket making at Odanak can aptly be called the Launière period. During the height of this period, 1920's - 1945, basket makers no longer went away for the summers. Most people interviewed expressed bitter feelings about Launière's almost total control of the business. Although some local businesses sold baskets in their shops (grocery, hardware or general), it was Phileas Launière who became the primary supplier of splints and other basket materials and the main purchaser of baskets. Certainly the Depression did fall during this period but Launière's business did not suffer for there was still a substantially good market in the United States as was shown in Maria, Quebec, (Pelletier 1978) where the Micmac actually prospered during the 30's, selling to wealthy American tourists. Launière, however, abused his control of the business by offering lower prices to the basket makers for their baskets than was necessary. Those people who tried to sell their baskets door-to-door instead of accepting Launière's prices, found themselves living almost hand to mouth. The people in the area could not afford to buy baskets and some could even make their own, so the market was almost nil ". . .souvent la mere de famille devait aller vendre le fruit des travail journalier a ses commercants. . . a fin d'avoir de la nourriture pour le lendemain." (Sioui, 1980). Others looked for different types of employment, such as, Alice Capino who after attempting to sell her baskets and those of several others at Cagnawaga, found work in a factory

in Montreal. For those who could afford it they simply refused to make any more baskets. Madeleine Nolett stopped making baskets except for personal use, until the Museum Basket Shop opened about 1960. She was probably encouraged to do so by her niece, Esther Sioui, and her great nephew, Guy Sioui, who are affiliated with Le Musée des Abenakis. But, by far most basket makers had no other means of earning an income and were forced to accept Launière's prices.

In addition to supplying the materials, Launière also supplied certain tools, such as, basket molds to ensure uniformity of size. Some of his Indian baskets were actually made by French residents at Pierreville and Notre Dame who had by this time become quite skilled at the craft. According to two residents of Pierreville Launière demanded the same quality of workmanship from the French as he did from the Abenaki, despite the unfair prices he was paying. They agreed that it was during the 1930's that the French were most involved in basketry and other crafts, such as, rag carpets, because jobs were very scarce. Consequently, the quality of basket construction continued to be maintained throughout this difficult period. This is in sharp contrast with other tribes such as the Maliseet who were compelled to almost halt the construction of fancy baskets during the thirties and to make less durable utility baskets (Pelletier, 1973). The Micmac in most regions continued to produce fancy work as well as utility baskets but with inferior woods (Pelletier, 1978). Unfortunately Launière did introduce new materials being used elsewhere, such as Hong Kong cord, plastic and twisted paper cords which were gaudy and unattractive. He probably obtained them at St. Jean Iberville Craft Paper products (Jean Paul Grenier). Although these materials did not affect the quality of construction, they much depreciated the appearance of the baskets. Diamond dye was the main commercial dye used on baskets until it vanished from the market. Later Launière sold Ambolina in plastic tubes which dissolved in boiling water and Tintex wrapped in wax paper packages about the size of playing card boxes (two residents of Pierreville).

Launière continued until his death in 1947. His contemporaries were Omer Shooner, manager of the general store in Pierreville; Laperrière brothers; Philippe and Urbain Nolett; and Aurore Nolett.

Like Shooner, the Laperrière brothers owned a store at Pierreville, at which they bought and sold baskets but not the splints. Basketry was simply another commodity which found its way to their shelves.

Philippe and Urbain Nolett owned a grocery store at Odanak and augmented their business with splint basketry. They prepared splints and found some basket makers who worked regularly for them. Philippe often sold baskets abroad while Urbain managed the store.

About 1930 Indian Affairs opened a store on the Reserve, managed by Aurore Nolett and her husband. They purchased the

the splints, sweet grass and commercial cords locally to re-sell to the basket makers who sold their finished baskets to them. It's quite probable that when Mrs. Nolett's husband was alive he pounded the ash himself. However, unlike Launière, it appears that the Noletts did not hire basket makers to work at their shop, though certain basket makers regularly sold their work to them. These dealers never developed as lucrative and powerful a business as Launière, probably because they did not develop such far reaching markets.

Stage two is best described as the period when basket profits changed hands from the skilled artisan into the dealer. There is no doubt that Launière stood head and shoulders above all other dealers and dominated the basket business both at Odanak and at Pierreville.

Stage three from the mid 1940's to the present, is the period of decline. By 1950 the dealers' profit margin had shrunk and the volume of baskets being made was greatly reduced despite the fact that according to Anna Capino Godon, the prices had raised a bit. Aurore Nolett continued to operate the Indian Affairs shop, Charles Nolett bought and sold baskets, and Shooner still purchased some baskets for his store.

One of the last non-Indian basket dealers was Jean Paul Grenier, from whom I obtained an excellent interview. Because he was linked with basketry at Odanak during the third stage, his history will be briefly recounted here. As a child he developed a close friendship with Alexandre Robert whose parents were basket makers and learned to pound ash. In 1947 Philias Launière died but his son Paul showed no interest in continuing the business. It was at this time that Jean Paul Grenier decided to jump into the business. At first he encountered some opposition from the Abenaki as he related an incident in which he had unknowingly purchased stolen wood which in the end was not ash. After he learned to identify and select the ash he began supplying Aurore Nolett with splints. Later he branched out on his own selling splints to individual basket makers who sold him their baskets. He peddled these baskets to various stores in the area and from door to door along route 132 formerly route 2. By 1960 Mr. Grenier had five or six people working for him pounding ash and making baskets. Among them were Leo Robert, Alexandre Robert, Mrs. Leo Robert, Mrs. Leonard Trial and some residents of Pierreville. Other crafts were added, such as, snowshoes, bark canoes, totem poles, and wood carvings, many of which were made by Theophile Panadis (some of his work is displayed at Le Musée des Abenakis). Mr. Grenier expanded his market to shops and craft stores in Quebec, Ontario, the Great Lakes' region and the New England states. It soon became clear to him that baskets were not profitable. By 1965 he no longer sold baskets, although his Indian craft business was and is still thriving. He has a factory on his property, mass producing tourist items such as, wooden tomahawks, miniature drums, leather belts, wooden peace pipes, Indian dolls, bows and arrows, miniature canoes, miniature wigwams, etc.

It is ironic that Mr. Grenier stopped dealing in Abenaki baskets at the same time (about 1965) when the Maliseet were beginning to enjoy a revival of fancy baskets (Pelletier 1973). As the older Abenaki died, there were fewer and fewer basket makers. Since about 1930, young people have not been encouraged by their parents to learn the craft. The meagre income did not justify the effort required to develop the difficult skills of wood preparation and weaving. Increasingly the volume of baskets made decreased. Most basket makers were women who, since they were not employed in the work force outside the reserve, continued to make baskets in part to supplement family income and because they enjoyed the art. This permitted local crafts shops and dealers to continue selling baskets such as, Aurore Nolett, until 1978, Charles Nolett, until 1970, the Museum Gift Shop which commenced about 1960 and two or three other small seasonal craft shops. But business has not been booming and they have all added to their businesses with crafts from other tribes and J.P. Grenier's tourist items. Basketry is declining so quickly at Odanak that it is noticeable even in less than a year. When I visited the Museum Gift Shop in the fall of 1979, at the end of the tourist season, it displayed more baskets than at the beginning of the season in 1980. Most of the basket makers are in their seventies and eighties. They buy splints from the Museum when the Museum can find someone to prepare the wood. The basket makers generally complain about the lack and quality of splints. Several stated that they would make more and finer work if the wood was more thinly split and less brittle. According to Mr. Grenier, there are only three men in the area who know how to pound ash - himself, Yvon Grenier a Frenchman, and Alexandre Robert who had pounded ash for the Museum. It's quite probable that the lack of available people to prepare basket splints may cause the craft to disappear even before the basket makers are gone.

ANALYSES OF BASKET STYLES AND CONSTRUCTION

In order to draw conclusions about basket construction and types at Odanak, a comparative analyses of the data in the interviews was conducted. The results given here indicate the types and styles of baskets and the frequency with which they were made. (See appendix B for data source). It should be noted that for clarity of terminology, "type" in this report refers to the basket category which may be constructed in more than one design or style. Types are often determined by function but not in all cases. "Style" refers to a specific design of basket type. For example, shopper is a basket type and satchel is a style of shopper.

The photographs of the baskets mentioned in the interviews are shown here, except those from the Saba, Alain, Alain #2 and Godon catalogues which are in Appendix A.

The following basket types were the most common:

Arm basket - Saba - P.5. P.21
 - Godon - P.5

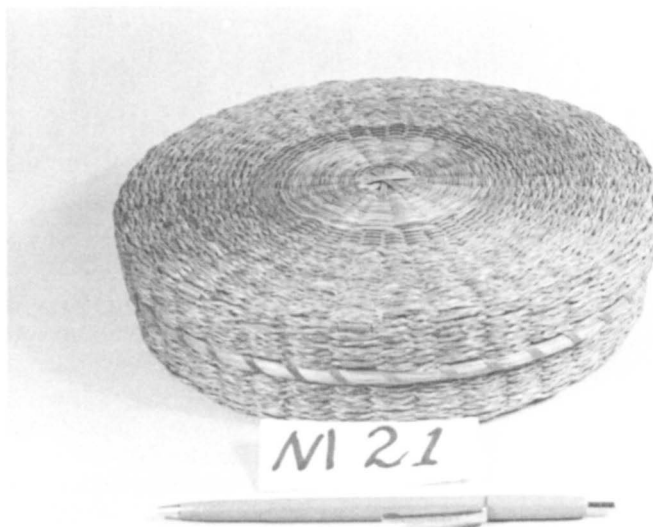


Photo 2. Arm basket from the collection of the York Sunbury Historical Society Museum, Fredericton, N.B.

They were called "galletes" or "flats" and were used as sewing baskets. Although the 10" was the most common, they were made in various sizes - 13", 11", 10", 9", 8", 7", 6". All tribes in Atlantic Canada and Maine, made them but none used the wide sweet grass braid as did the Abenaki.

At Odanak all the basket makers interviewed, made them but

none appear in Alain's catalogue. There are proportionately fewer baskets in Alain's catalogue than other crafts which may suggest he was in business later. Today no arm baskets were found for sale, which suggests this basket type rapidly became less common during this century.

Shoppers - Saba - P.23 line 4, 5th Ave., #53/16
 Broadway
 Alain - P.6 line 2
 Godon - P.11 #23-10



Photo 3. Shopper, from the collection of Le Musée des Abenakis at Odanak, Quebec.

Although some men made drop handled or steady handled baskets, most people made the satchel style. The Micmac, Maliseet, Passamaquoddy and Penobscot made satchels as well, but the proportions and handle attachments were different.

Jewelry - Saba - P.19 #118
 Alain - P.9
 Alain No.2 - P.5 #118
 Godon - P.3 #70.7



Photo 4. Jewelry, or small sewing basket from the collection of Mrs. Anne Howells of Portsmouth, N. H.

"Jewelry" is the term used by Maliseet and Passamaquoddy basket makers to refer to small baskets which are raised on the base with smaller baskets or feet. The Abenaki refer to a very specific design as "marmot".

These are the common characteristics.

1. bowl shaped basket
2. cover fits over the opening of the basket
3. three little sweet grass baskets were attached to the base
4. single binding on hoop (it's possible that some may have used double binding)
5. frequently 4-6 rows of wart weave on the cover or plain sweet grass
6. center of cover started with sweet grass
7. braided sweet grass bar handle, the ends of which were turned under itself

This specific design was not found among other tribes studied.

Covered work - 1. Deeps: Godon - P. 3 #10-12
Saba - P. 23 line 2



Photo 5. Deep covered work basket from the collection of Le Musée des Abenakis, Odanak, Quebec.

This style of work basket was similar to the arm basket but higher on the sides and had a frog handle on the cover. The Maliseet, Passamaquoddy and Penobscot made deeps as well.

2: Saba P.23 line 1&3 except #2200

These had the same dimensions as the deeps and probably made on the same molds but were made with a band of ash splints on the cover and sides. This design was also observed on Passamaquoddy baskets.

3: Saba - P. 7 #615



Photo 6. Covered work basket with base ring from the collection of Le Musée des Abenakis, Odanak, Que.

This bowl shaped basket with cover that fits over the mouth, had a vertical bound ring on the base to raise the bottom. Both Maliseet and Passamaquoddy were known to make this style.

4: Godon - P.3 #113-12
 Alain - P.9 #160/10
 Alain No.2 - P.3 #800

This style of work basket appears to be more closely identified with Odanak, as it has not been previously observed among other tribes studied.

5: Saba - P.3 #49/3, 49/1

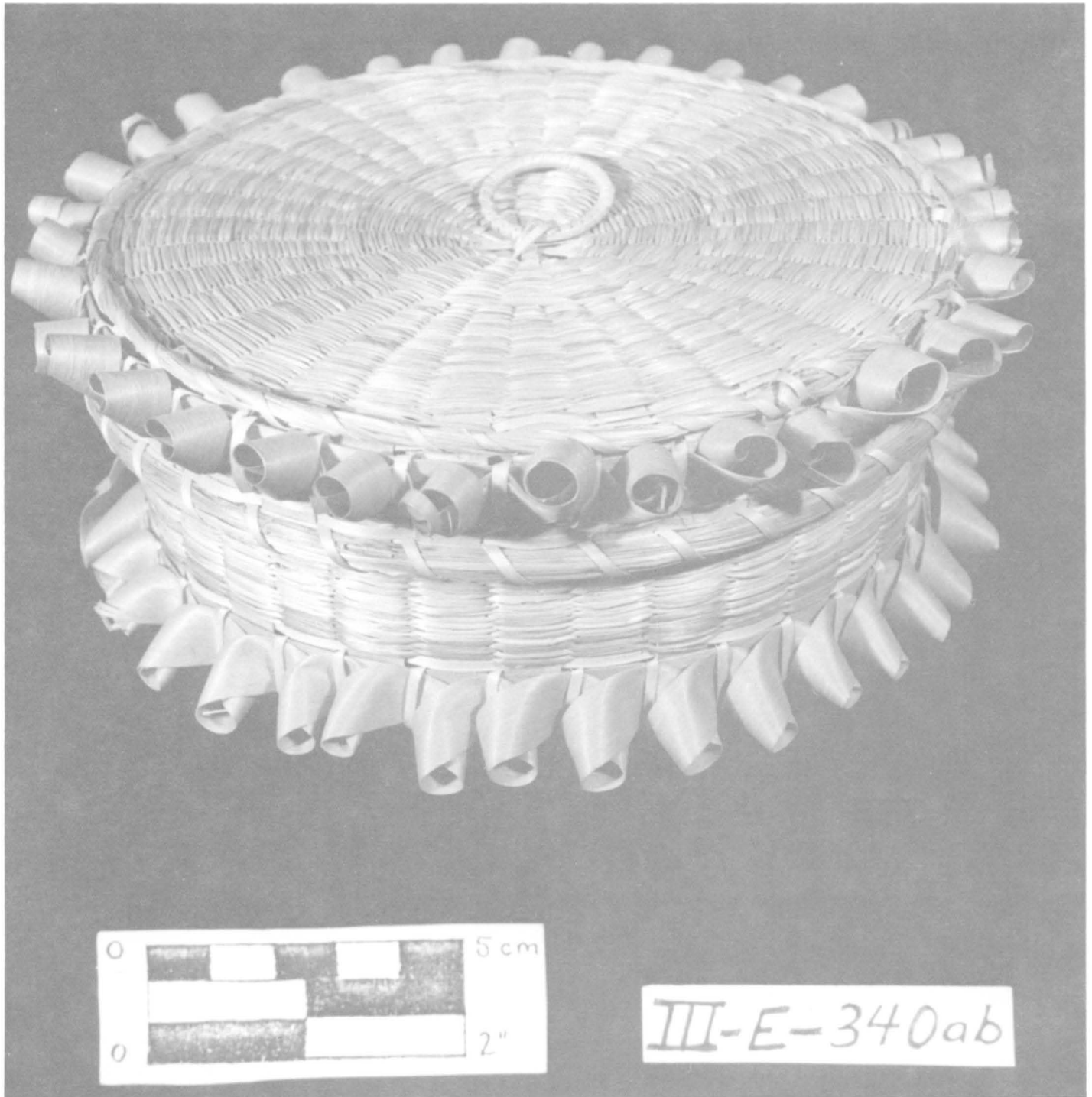


Photo 7. Covered work basket from the Collections of the National Museum of Man, Ottawa, Ont.

Again this specific style can probably be attributed to the Abenaki as the other tribes studied did not make them.

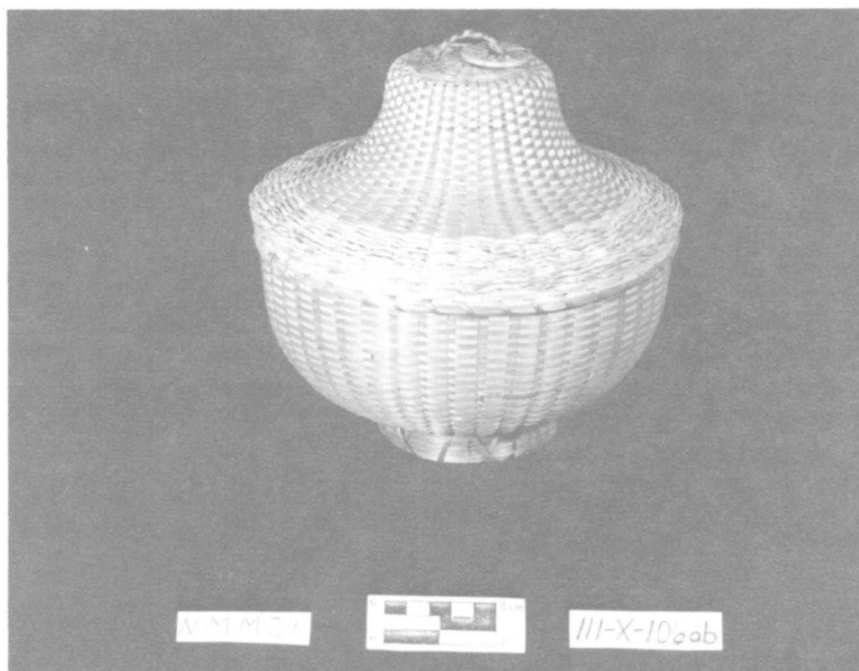


Photo 8. Covered work basket made by Yvonne Robert of Odanak, from the collection of the National Museum of Man, Ottawa, Ont.

The bell shaped work basket style was originally created by Yvonne Robert.

It is interesting to note that the Abenaki employed less non-functional decorative weavers on their work baskets than did the Micmac, Maliseet, Passamaquoddy and Penobscot.

Wastepaper basket - Saba - P.17 top line & #877
 Godon - P.7 #15-9, #17-9
 P.11 #16-9
 Alain - P.4 #A/15, #A/17
 Alain No.2 - P.2 #79, #87½,
 P.4 #87

Typically, they were square or round with bound ring handles or braided sweet grass or Hong Kong cord handles attached to the hoop. Among the other tribes the handles were attached to the middle of the sides. The Abenaki barrel shaped basket was generally not as well formed as that found among the Passamaquoddy and Penobscot. With the exception of the jardiniere style wastepaper basket (which appears to be unique to the Abenaki), the other styles of wastepaper baskets were generally less ornate than that found among the other tribes studied.



Photo 9. Wastepaper basket woven with Hong Kong cord from the collection of Le Musée des Abenakis, Odanak, Que.

Open Workbasket

There were various styles

1: Saba - P.7 line 1

Almost every basket maker made this style which was not observed among other tribes.

2: Saba - P.7 #699

Alain No. 2 - P.5 #119

The Maliseet, Passamaquoddy, Penobscot, and Micmac, made "kettles" which resembled this style but which had a single drop handle.

3: Saba - P.15 line 1

Godon - P.9 #37-9

These were similar to the covered work baskets with the base ring. The Maliseet and Passamaquoddy do not appear to have made open work baskets like this with sweet grass handles.

4: Saba - P.15 #698, #698 $\frac{1}{2}$
 Godon - P.9 #35.6, #35.8, #36.8
 Alain - P.5 #221,
 Alain No. 2 - P.5 #699, #698

Although the Maliseet and Passamaquoddy made bowl shaped open work baskets, they did not make them with sweet grass handles.

5: Saba - P.11 #255, 255-1/2, #255-1/4
 Godon - P.7 #60-10, #59-10

The Maliseet were known to make this style and while they also attached little baskets or "pockets" on the interior of the baskets like the Abenaki, the pincushions and thimble baskets were included but were free standing and unattached. The Maliseet do not appear to have added sweet grass handles to the basket, although they sometimes attached double notched ear handles to the hoop.

6: Saba - P.15 #256, #256-1/2, #256-1/4

Because this style was not observed elsewhere, it may have originated at Odanak.

7:

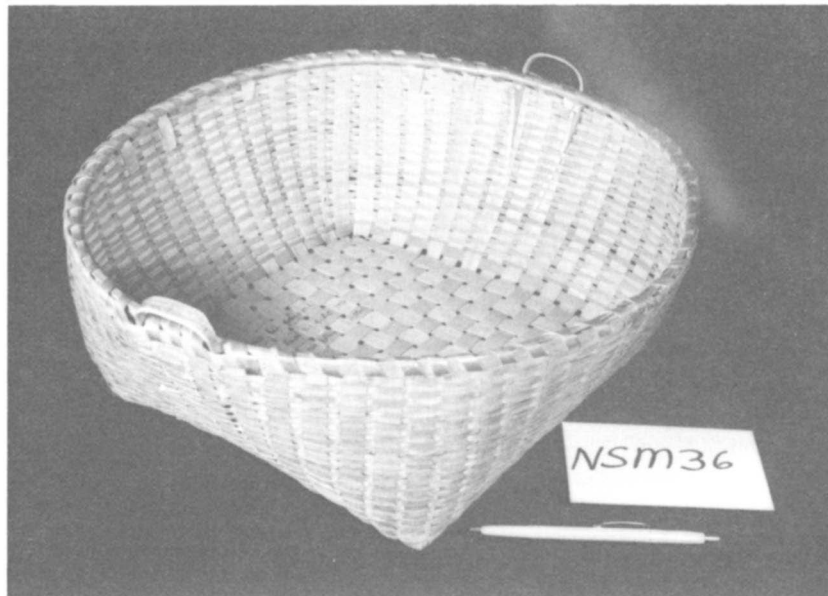


Photo 10. A Micmac open work basket from the collection of the Nova Scotia Museum, Halifax, N.S. It was selected by a number of Abenaki basket makers as a typical work basket.

This style of open work basket was made earlier than the others described and was found among all the tribes studies.

Book mark

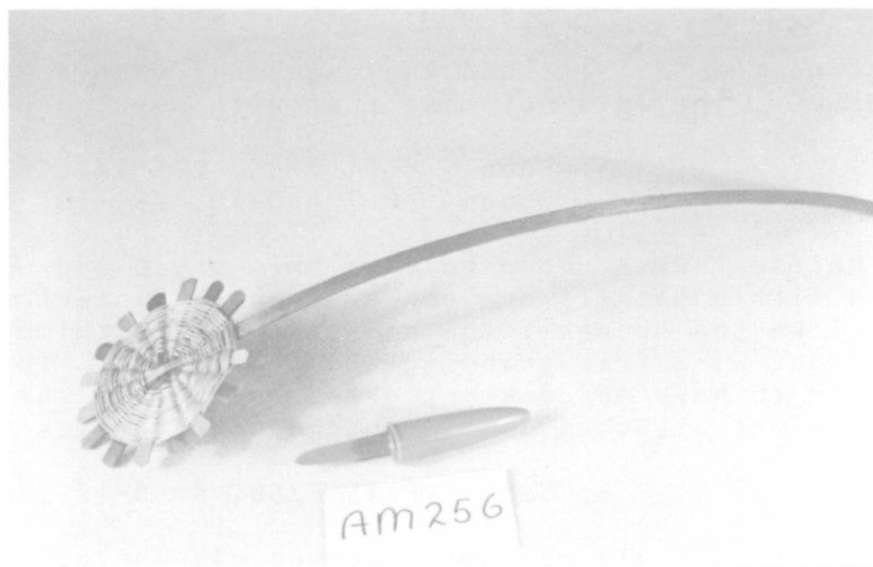


Photo 11. Book mark from the collection of Anne Howells, Portsmouth, N.H.

This type of splint work was as commonly found among the Passamaquoddy and Penobscot and was frequently made by children practising basket making skills.

Closed in

1: Saba - P.17 #1600

The Abenaki made them quite large, about 15" in diameter, to be used as jardinieres. The Maliseet, Passamaquoddy and probably also the Penobscot made this same style but much smaller with covers, to be used as a catchall or small work basket. They named it the "sea urchin" and did not attach handles to it.



Photo 13. Button basket from the collection of Le Musée des Abenakis, Odanak, Que.

2:



Photo 14. Oval flat button basket from the collection of Le Musée des Abenakis, Odanak, Que.

This style was made by Anna Capino Godon and a few other basket makers at Odanak, however, it was more common in their parents' generation. Although some Micmac and Maliseet were known to make oval baskets, none were made in this proportion and style.

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The following list of basket types were commonly made, although not every basket maker chose to do so. Of the eight people interviewed, if four or more mentioned a type of basket, then it is included here:

Flat handkerchief basket - Saba - P.11 #58, #57, #56, #61
 Alain - P.5 first row
 Godon - P.5 first row
 Alain No.2 - P.4 #58, #57, #56

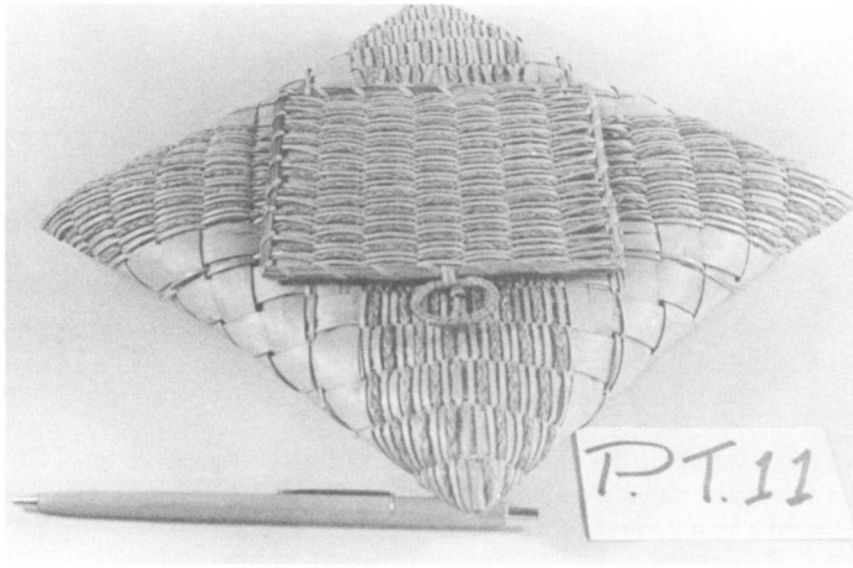


Photo 15. Flat handkerchief basket from the collection of Peter Terry, Unity College, Unity, Me.

It was made by both generations, although it was more common among the earlier generation. The Maliseet, Passamaquoddy, Penobscot and to a lesser degree, the Micmac also made these.

Purse with folding top - Saba - P.9 #511, #501, #500 $\frac{1}{4}$
 P.17 #500 $\frac{1}{2}$, #500, #510, #512
 Alain - P.6 #8/14, 8/12 $\frac{1}{2}$, 8/11 $\frac{1}{2}$
 Alain No. 2 - P.5 #511-8
 Godon - P.9 #33-15, #33-12



Photo 16. Purse or "hand bag" from the collection of Le Musée des Abenakis, Odanak, Que.

This style was made in various sizes from a small handbag to a travelling bag or "shopper". In Saba's catalogue they were sold by the dozen, yet, according to Antoinette Nolett, she sold them one at a time. This may suggest that they had become less common in this century. Many basket makers stated that it was their parents who made them. This style of purse was rarely made among the other tribes studied.

Thimble - Saba - P.19 #163
 Alain - P.16 #26/2
 Alain No. 2 - P.1 #163
 Godon - P.13 #97-2

They were often found attached to work baskets and sometimes sold singly. Only three of the eight people interviewed made these. Consequently, their common appearance at Odanak was probably due to the fact that the Abenaki often purchased such small baskets from the French basket makers at Pierreville. These baskets were usually made on molds to insure uniform dimensions.



Photo 17. Thimble case or holder from the collection of Le Musée des Abenakis, Odanak, Que.

Scissor holders - Saba - P.19 #98½, #98
 Alain - P.16 #27/4
 Alain No. 2 - P.1 #98
 Godon - P.13 #96-4

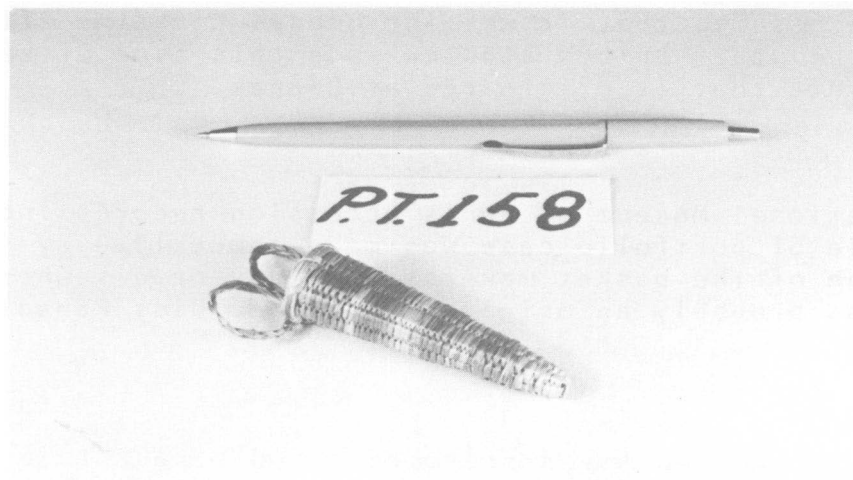


Photo 18. Scissor Case or holder from the collection of Peter Terry, Unity College, Unity, Me.

The information about the thimble basket applies to the scissor holder, except that the Maliseet and Micmac did not appear to have made them.

Portfolio case

1:

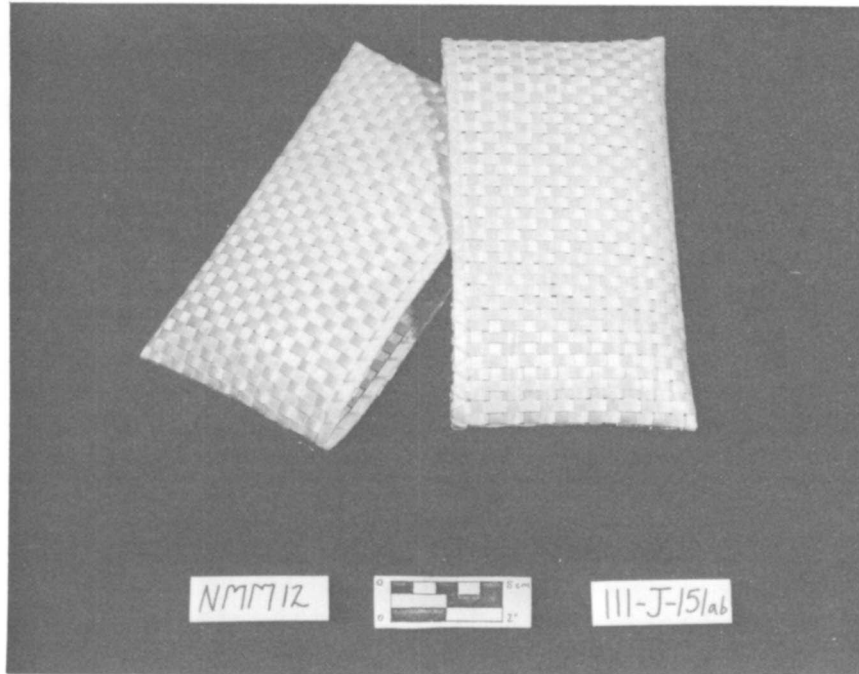


Photo 19. Portfolio case from the collection of the National Museum of Man, Ottawa, Ont.

Since this type of basket does not appear in the catalogues, it may be assumed that it was introduced sometime after 1920. None of the other tribes studied made this type of basket which may indicate that it originated at Odanak.

2:

The National Museum of Man's accession records indicate that this style of portfolio case was made about 1920 by Agnes Panadis. Since none of the basket makers at Odanak or elsewhere recognized it, it was probably an original design of Miss Panadis.

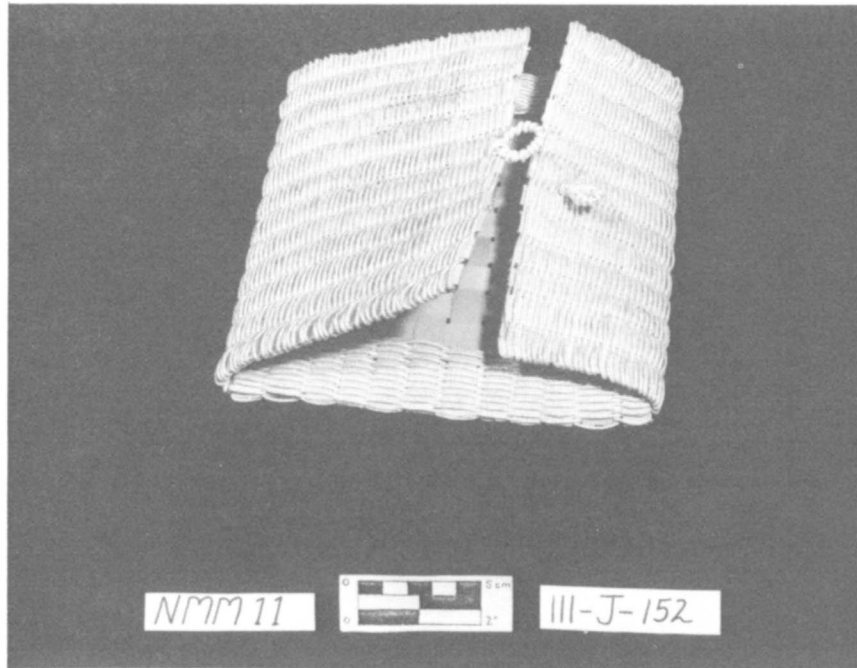


Photo 20. Portfolio case made by Agnes Panadis, ca. 1920, from the collection of the National Museum of Man, Ottawa, Ont.

Hair receiver

- 1: Saba - P.19 #155
Godon - P. 13 #63-5

This style of hair receiver was also made by a Passamaquoddy woman who travelled a great deal but she did not know its function. The Micmac made wall baskets but they were usually larger and designed differently. The Maliseet and Passamaquoddy were not known to have made them.

- 2: Saba - P.3 #44 $\frac{1}{4}$
Alain No.2 - P.5 #44
Godon - P.13 #64-4

It was not made among the other tribes studied.

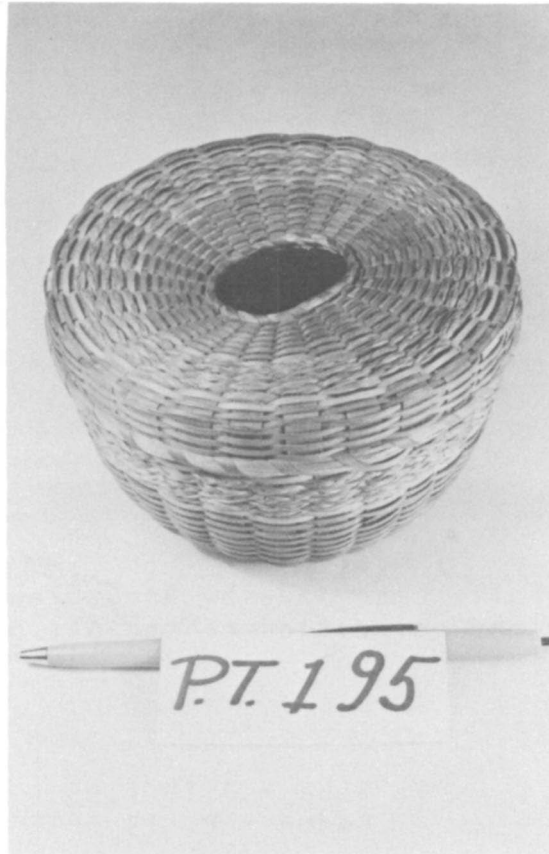


Photo 21. Hair receiver from the collection of Peter Terry, Unity College, Unity, Me.

Pincushion - Saba - P.19 4 sizes - #9 $\frac{1}{4}$, #9 $\frac{1}{2}$, #99, #100
 Alain - P. 16 #35/2
 Alain No. 2 - P.1 #9-4, #9-3, #9-2, #9-1
 Godon - P.13 #75-1 to #75-4

They were stuffed with wool rags. The other tribes used sawdust, straw, or raw wool. Currently several basket makers make pincushions shaped like hats.



Photos 22a & b. Two pincushions from the collection of
Le Musée des Abenakis, Odanak, Que.

Napkin ring - Saba - P.19 #96
 Alain - P.16 #25/2
 Alain No. 2 - P.1 #96
 Godon - P.13 #84.2



Photo 23. Napkin ring from the collection of Peter Terry, Unity College, Unity, Me.

They were usually made with braided sweet grass. Some added cow-wiss (any non functional three dimensional decorative weaver called Jikajidg among the Micmac). The Passamaquoddy made them and to a lesser extent the Maliseet.

Five cents basket

They were called this because they sold for 5¢. According to most basket makers they did not have cow-wiss but a band of color on the side. Because they were usually made by children learning the craft, they do not appear in the catalogues. They were also made by the other tribes previously studied who frequently added cow-wiss for decoration.

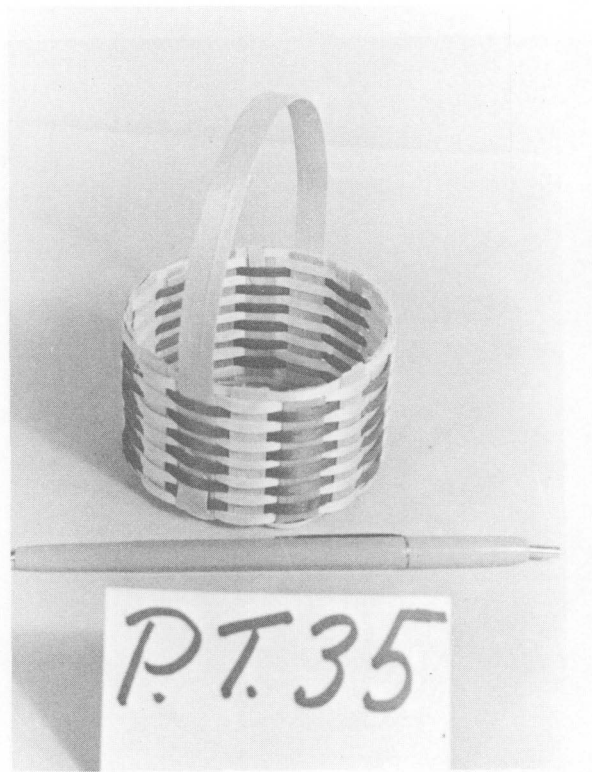


Photo 24. Five cents basket from the collection of Peter Terry, Unity College, Unity, Me.

Glove - Godon - P.11 #50-10

They were generally made plain with no cow-wiss, according to most basket makers interviewed. There is one in Saba P.13 #7-1/5 which has cow-wiss inserted in a pattern used on other Abenaki baskets. Usually Maliseet, Passamaquoddy and Micmac glove baskets had cow-wiss, although the Maliseet and Passamaquoddy sometimes decorated them simply with sweet grass.

Knitting basket

The Abenaki usually added no cow-wiss; large bound ring handles placed on the side of the basket; wide bands of color on the side; and formed it in a slightly tapered shape that was narrower at the base than the top. The Micmac, Maliseet and Passamaquoddy knitting baskets were more tubular shape; had a different handle attachment; and the Micmac sometimes decorated them with cow-wiss. As this type of basket does not appear in the four catalogues, it may have been introduced after 1920 and quickly became very popular.

Pin compact - Saba - P.18 #300¹/₂ - round
P.19 #300 - rectangular
Godon - P.13 #88-4

Like the pincushions and scissor holders, these were commonly purchased from the French to be included in Abenaki work baskets. Many Abenaki could and did make them but it was economically more profitable to purchase them. (Alice Capino) The Penobscot made round pin compacts and occasionally the Passamaquoddy as well. The Maliseet and Micmac do not appear to have made them at all.



Photo 26. Pin compact or "needle case" from the collection of Peter Terry, Unity College, Unity, Me.



Photo 27. Interior of pin compact.

Drum purse - Saba - P.9 #410/11, #410/8, #410/9, #229½, #2230
P.11 line one shows six sizes

Alain No. 2 - P.5 #222-9, #222-8, #222-5
Godon - P.11 #25-9

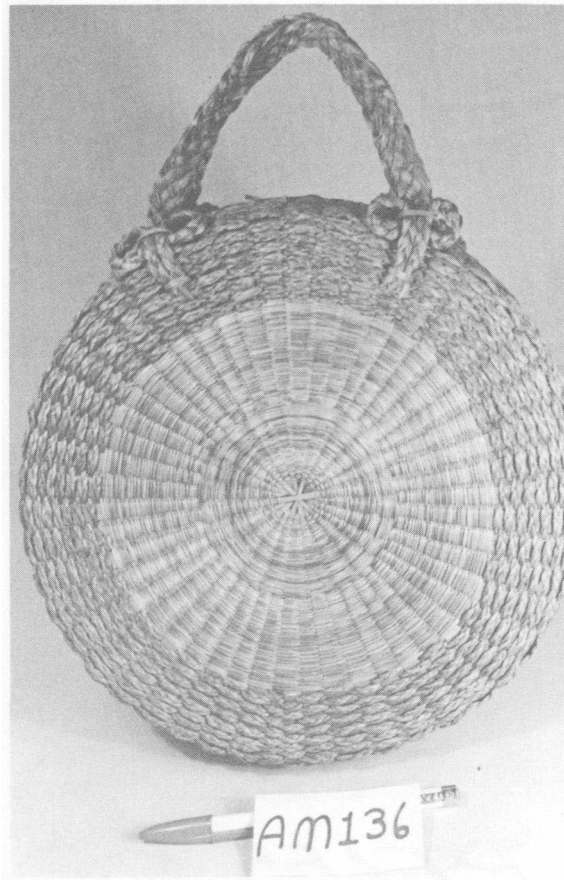
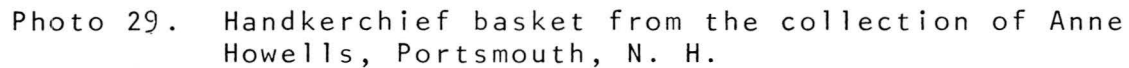


Photo 28. Drum purse or "arm work basket, telescope, with round handle", from the collection of Anne Howells, Portsmouth, N.H.

The Passamaquoddy made drum purses identical to those shown in the catalogues but according to the Abenaki, they were used as work baskets. They were made in different sizes and the interior usually contained scissor holders, thimble cases, pin-cushions, etc. They were more frequently made in the parents' generation. The Micmac and the Maliseet probably did not make this style of purse or work basket.



Flower basket - Alain - P.8 #A28

As this was the only style of flower basket made at Odanak, this type of basket may have been fairly recently introduced among the Abenaki. The Maliseet, Passamaquoddy, Penobscot and Micmac displayed various styles of flower baskets in their work.

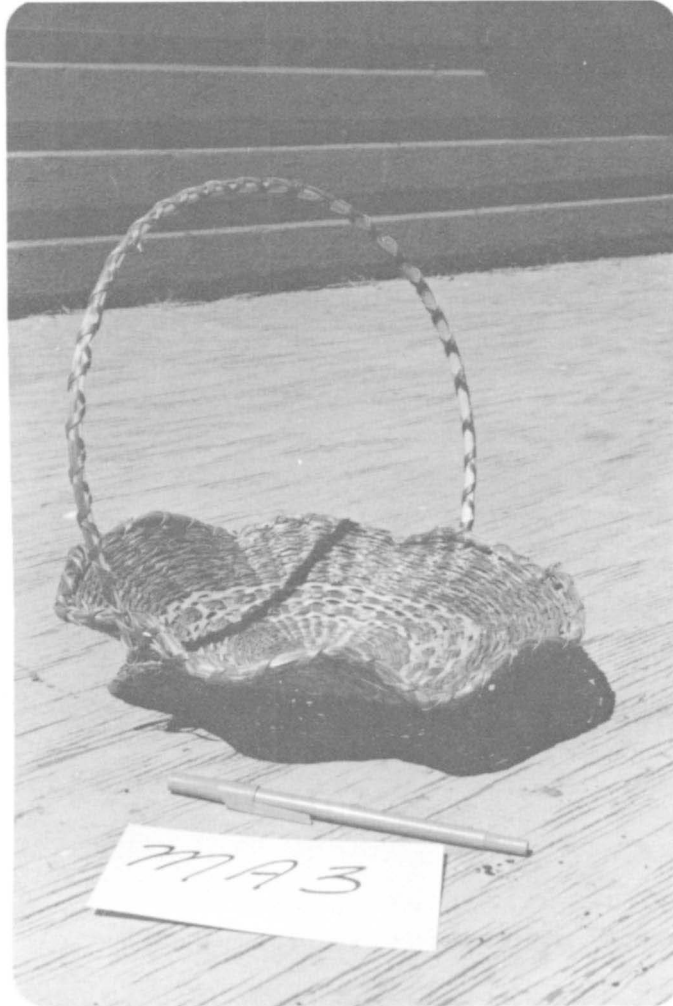
Fruit basket

Photo 30. Fruit basket made by Anna Capino Godon of Odanak, from the collection of Le Musée des Abenakis, Odanak, Que.

This style was described as a flower basket among other tribes. The Abenaki exclusively employed the scalloped edge, however, it appears that only the most skilled artists fashioned this style.

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There were types of baskets which were less commonly made. From the chart in Appendix B, if one to three people identified a type of basket, then it is listed below:

Comb basket

Most of the people interviewed did not make comb baskets, although they had seen them. There was not enough data to identify any specific styles. Among the other tribes studied, comb baskets were quite common. As comb baskets were not included in the four catalogues, it is possible that this type of basket was being

introduced just prior to the period of the decline in Abenaki basketry, about 1930.

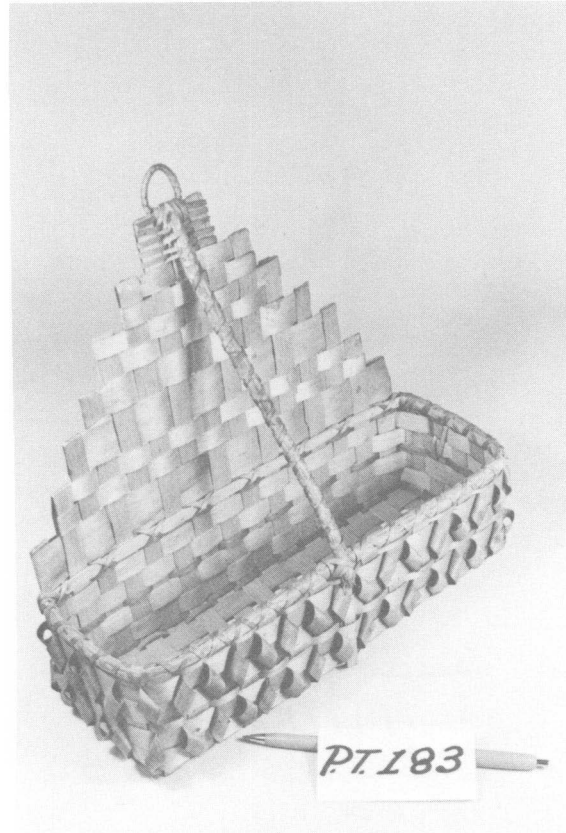


Photo 31. Comb basket from the collection of Peter Terry, Unity College, Unity, Me.

Bottle covered with splint

No specific styles were identified, although several people mentioned that they saw them or covered some bottles themselves. Similar frequency of this type was found among the Micmac. To date, no information was discovered to indicate if the Maliseet or Passamaquoddy made this type.

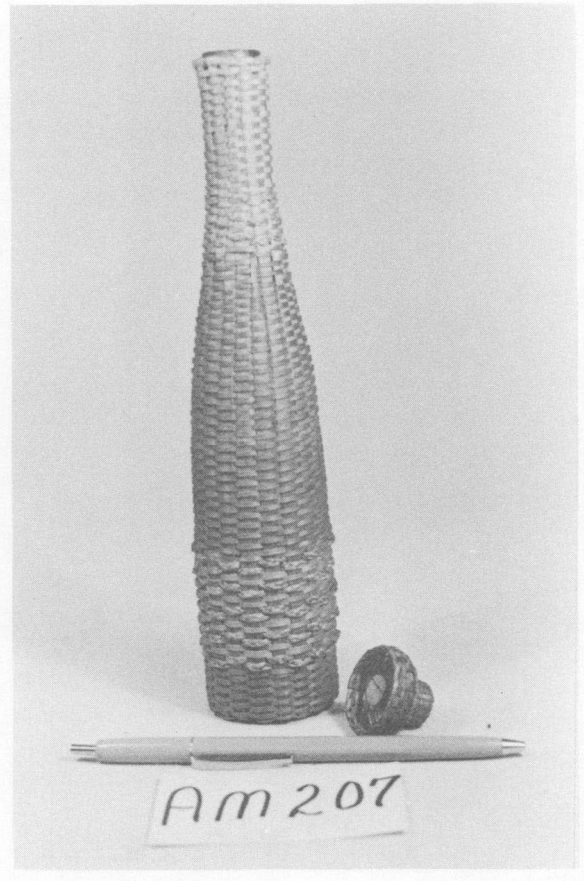


Photo 32. Bottle from the collection of Anne Howells,
Portsmouth, N. H.

Bread basket

This type of basket was commonly made among the Maliseet, Passamaquoddy, Penobscot, and occasionally among the Micmac. The Abenaki made them to hold postcards and sometimes placed a glass in the bottom. Because they do not appear in the catalogues, it could indicate that they were a fairly recent innovation fashioned from the bread basket form.

Pencil box - Saba - P.13 #79/1

They resembled glove boxes but were shorter and narrower. Probably they were more common in the parents' generation. They were not found among the other tribes studied and, thus, may have originated with the Abenaki.

Tatting basket - Saba - P.13 #390-3/4, #17, #390
 Alain No. 2 - P.1 #17-4, #390, #391, #17-2
 P.2 #17-5
 Godon - P.9 #68-4, #66-4

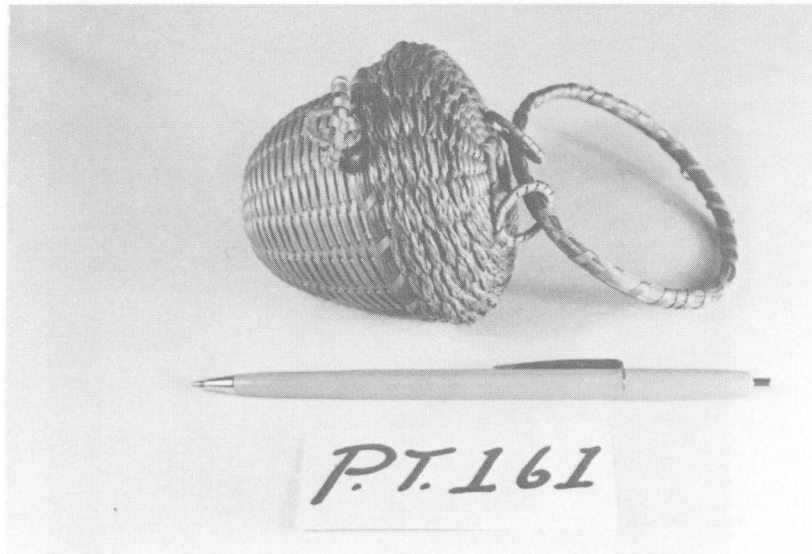


Photo 33. Tatting acorn basket or "yarn basket" from the collection of Peter Terry, Unity College, Unity, Me.

The egg or ball shape was more common than the acorn. These were more frequently made in the parents' generation. The Maliseet, Passamaquoddy and Penobscot were well known for their tatting acorn and strawberry baskets, though the egg and ball shape were not made. The Micmac were better known for making strawberries than the other shapes.

Half moon - Saba - P.9 #52-1
 P.15 #52-2
 Alain No. 2 - P.2 #135
 Godon - P.11 #24-10

This style of shopper or lunch basket was more often made in the parents' generation. As it was not made by the other tribes studied and because it appears in most of the catalogues, it is possible that it originated at Odanak.

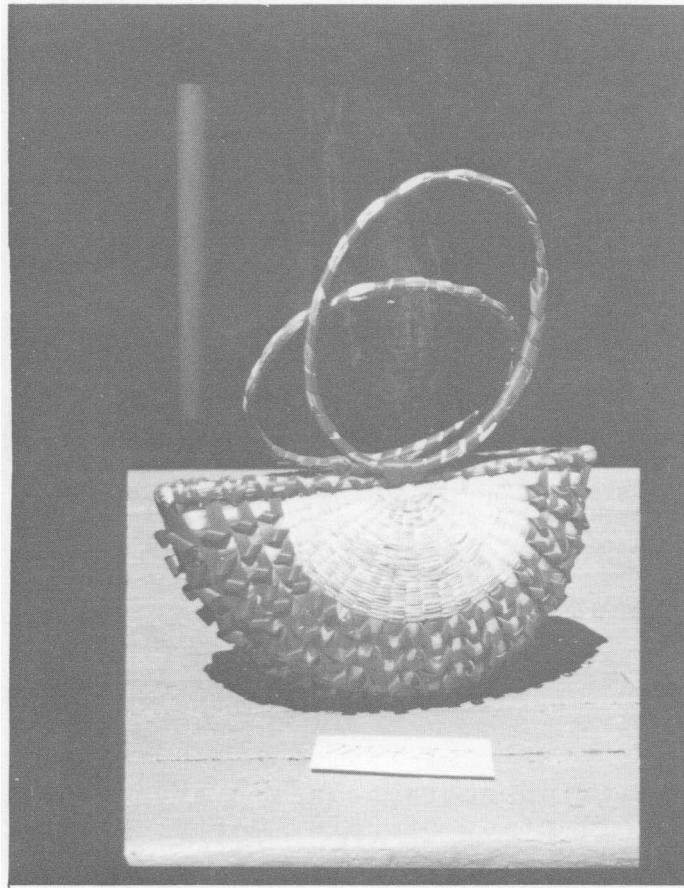


Photo 34. Half moon from the collection of Le Musée des Abenakis, Odanak, Que.

Melon - Saba - P. 17 last line
 Alain - P.5 #64/9, #64/5, #64/7
 Alain No. 2 - P.4 #110, #108
 Godon - P.5 #40-6, #40-8, #40-9, #40-12

These melon baskets were more ornamental than functional since they were made of thin ash splints and woven with sweet grass. Those made by the Micmac and Black basket makers of Nova Scotia, were stronger and used as utility baskets. The Maliseet made them less durable with thinner ribs or standards but more practical than the Abenaki melon baskets. The Passamaquoddy and Penobscot rarely made this type. They were more frequently made by the parents of the Abenaki interviewed.

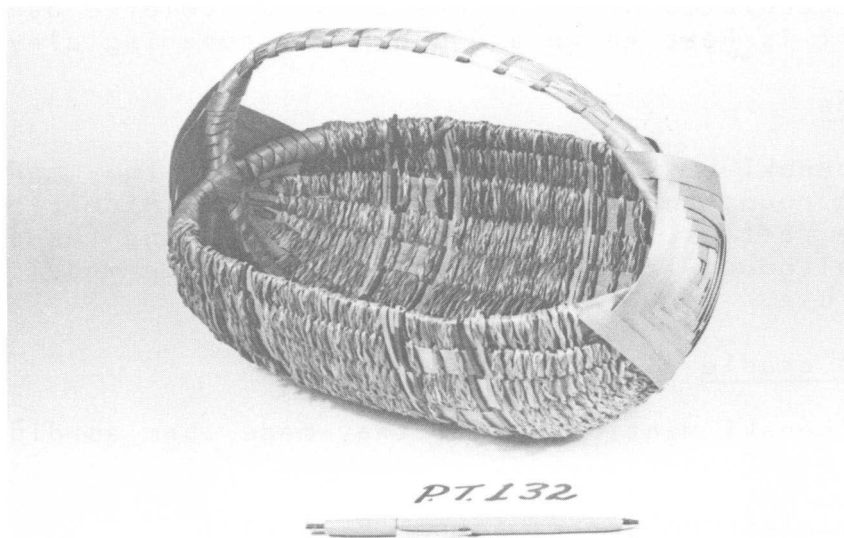


Photo 35. Melon basket from the collection of Peter Terry, Unity College, Unity, Me.

Pipe - Saba - P.19 #28½
Alain No.2 - P.2 #28

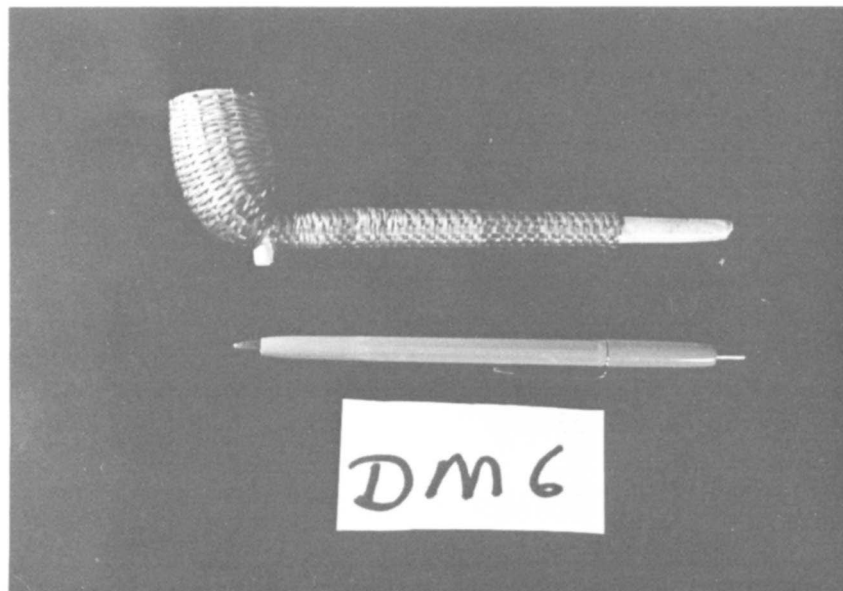


Photo 36. Pipe from the collection of the Des Brisay Museum, Bridgewater, N.S.

The Abenaki who covered clay pipes with splint and sweet grass described exactly the same design that appeared in Alain No.2, P.2, #28. The bowl was covered with sweet grass weavers and the stem was decorated with various bands of colored ash weavers. Carey Hoff is best known at Odanak for covering clay pipes.

Rattles

The Abenaki basket makers mentioned that they made them either square or round and filled them with peas. Micmac basket makers also made rattles. It was not mentioned among the other three tribes, although it is possible they may have made them for personal use.

Doll's cradle

Some Abenaki mentioned that they made them as did some Micmac, Maliseet and Passamaquoddy.

Whisky glass holder - Saba - P.19 #371

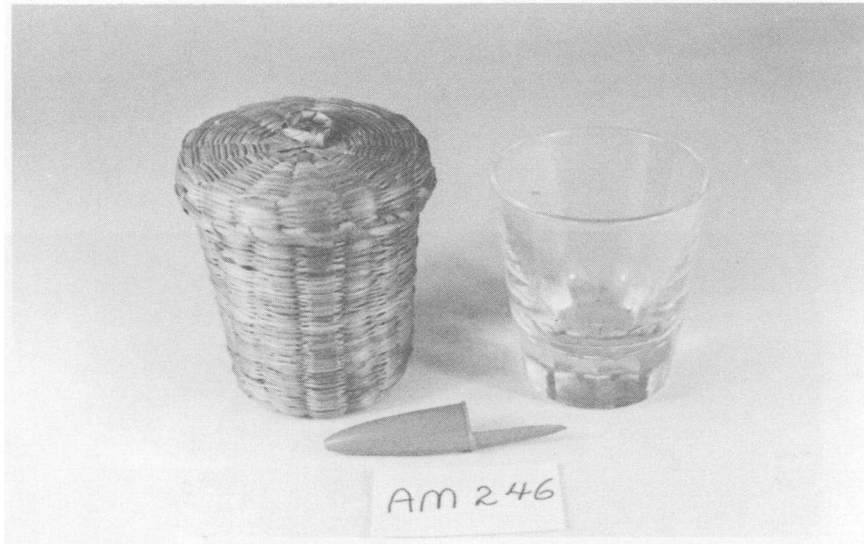


Photo 37. Whisky glass or "wine glass" holder from the collection of Anne Howells, Portsmouth, N. H.

It was also called a wine glass holder and usually contained a small glass. Urbain Nolett was known to make them and several others mentioned it. They may have been more common earlier. With the exception of one Micmac whose mother made one for personal use, none of the other tribes studied made them.

Trays - Alain No.2 - P.2 #21

Photo 38. Tray from the collection of Anne Howells,
Portsmouth, N.H.

They were probably used as sandwich or cake plates. Some Passamaquoddy made trays like this but the Maliseet and Micmac do not appear to have made them.

.

The following list includes basket types and styles that were rarely made:

Fan - Saba - P.25 #84
Alain - P.9 #A9
Godon - P.13 #78-10

None of the people interviewed made them but many mentioned that their parents had, which suggests they were quite common

before 1920. Because they are depicted in most of the catalogues and were not made by the other tribes studied, they probably originated at Odanak.

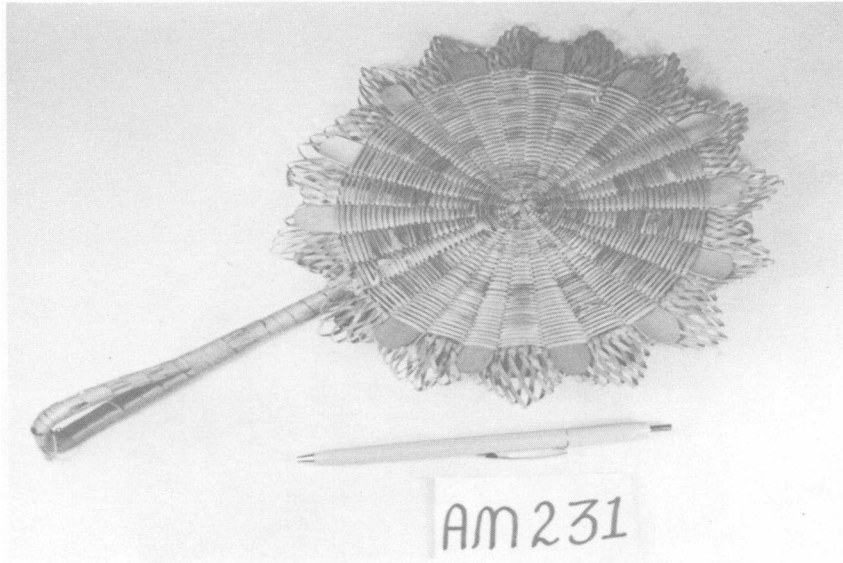


Photo 39. Fan with lace ornamentation from the collection of Anne Howells, Portsmouth, N. H.

Fishing basket

This type of basket does not appear in the catalogues. The few people who mentioned that their husbands or fathers made them, stated that they were either made for personal use or by special order. Fishing baskets were commonly made by the other tribes studied.

Baby carrier

These were designed by Anna Capino Godon. None of the other basket makers interviewed at Odanak, mentioned them, nor were they observed among the other tribes studied.

Pack

Like the fishing baskets, pack baskets were rarely made by the Abenaki, although they were very common among the other tribes studied.

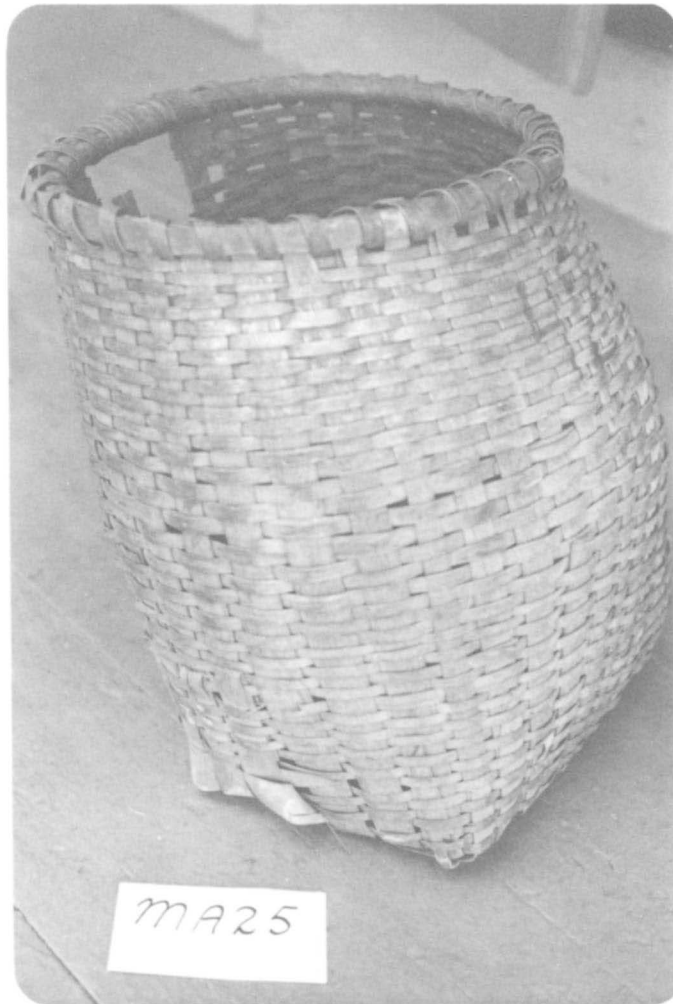


Photo 40. Pack basket from the collection of Le Musée des Abenakis, Odanak, Que.

Splint bird

Splint birds were made by expert craftsmen among the Maliseet and Micmac. At Odanak, Elvina Paquette Hannis made some.

Bushel, clothes, hamper and potato baskets

As with most utility baskets at Odanak, they were rarely made except by order or for personal use. They were quite common among the other tribes studied.

Warming plate

Only one person mentioned making them. Since there were no photographs of them, it is difficult to determine if this was a unique type of basket or if others made it as well. It was not discovered among the other tribes studied.

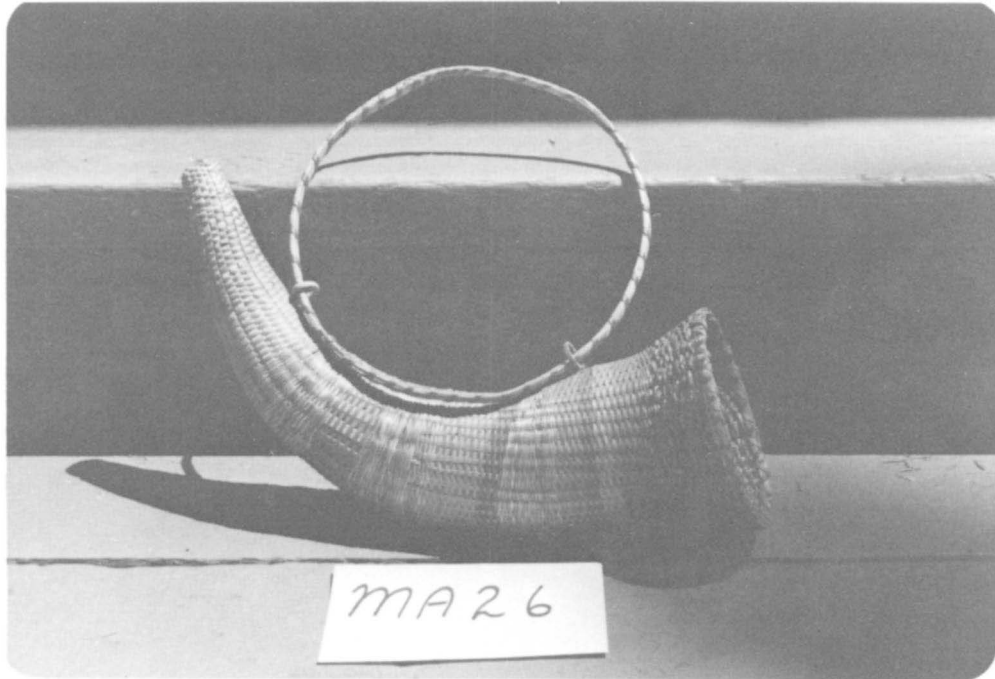
Horn of plenty

Photo 41. Horn of plenty from the collection of Le Musée des Abenakis, Odanak, Que.

This type of basket was made by a few expert craftsmen at Odanak. Some of the Abenaki basket makers stated that Anna Capino Godon and Matilda (Benedict) Dagoonsay made them. This type of basket probably originated at Odanak as it was not made by the other tribes studied.

Baby basket

Some of the people interviewed said they had seen them. They may have been more common earlier. Generally, among the other tribes they were made for personal use.

Collection plate

Carrie Hoff made one for the Catholic church. Like elsewhere these were usually made as a special order for a local church. There were two Micmacs who were known to make them regularly for sale at larger centers but this was an unusual practice.

Pipe basket

Antoinette Nolett made one to hold the local priest's pipe. It was a special order.

Snowshoe weave basket

Photo 42. Snowshoe weave work basket from the collection of Le Musée des Abenakis, Odanak, Que.

Only a few expert craftsmen among the Maliseet, Micmac, Passamaquoddy and Abenaki were known to make splint baskets from the same hexagonal weaving technique used on snowshoes. The best quality ash is required to make this type of basket. At Odanak, Siegefroid Robert Obomsawin, Mrs. Gabrielle Gill and Roseanne (Roy) Gill make them.

Snake, Indian handcuff or finger trap - Saba - P.19 #28

All the above names have been used to refer to the same child's game. Only Carrie Hoff stated that she made them. Others said that they purchased them from the French. The Micmac in Cape Breton were also known to have made this type of splint work.

Trunk

There are two in Le Musée des Abenakis made by the Wasso family. They are large rectangular baskets about 3' long by 2' wide by 3' high with a cover and a padlock on the front. Carrie Hoff mentioned that her parents and others used them to store goods and personal belongings for the trip to the resorts in the spring. None were found among the other tribes studied.

Hat

Anna Capino Godon and the Panadis sisters were known to have

made splint hats. Only the most creative and skilled artists made them among the other tribes studied.

Heart shaped basket



Photo 43. Heart shaped work basket made by Elvina Paquette from the collection of Le Musée des Abenakis, Odanak, Que.

Elvina Paquette Hannis who created the heart shaped basket was the only one known to have made them. Consequently, it was probably an original design.

Lampshade

Only Anna Capino Godon and Alice Capino were known to make them at Odanak. Again, it was usually the creative and most skilled artists among all the tribes who designed this type of basket.

Bracelet baskets

Few people at Odanak were known to make very tiny baskets. Elvina Obomsawin Hannis and Carrie Hoff's daughter, were reported to have made them. This type of basket was commonly found among the Maliseet, Passamaquoddy and Penobscot but they were rarely made among the Micmac.



Photo 44. Bracelet baskets from the collection of
Le Musée des Abenakis, Odanak, Que.

Pumpkin

This is an original design of Elvina (Paquette) Hannis or Juliette Nolett. There was a difference of opinion among the people interviewed as to who created this style, which is fairly recent.



Photo 45. Pumpkin from the collection of Le Musée des Abenakis, Odanak, Que.

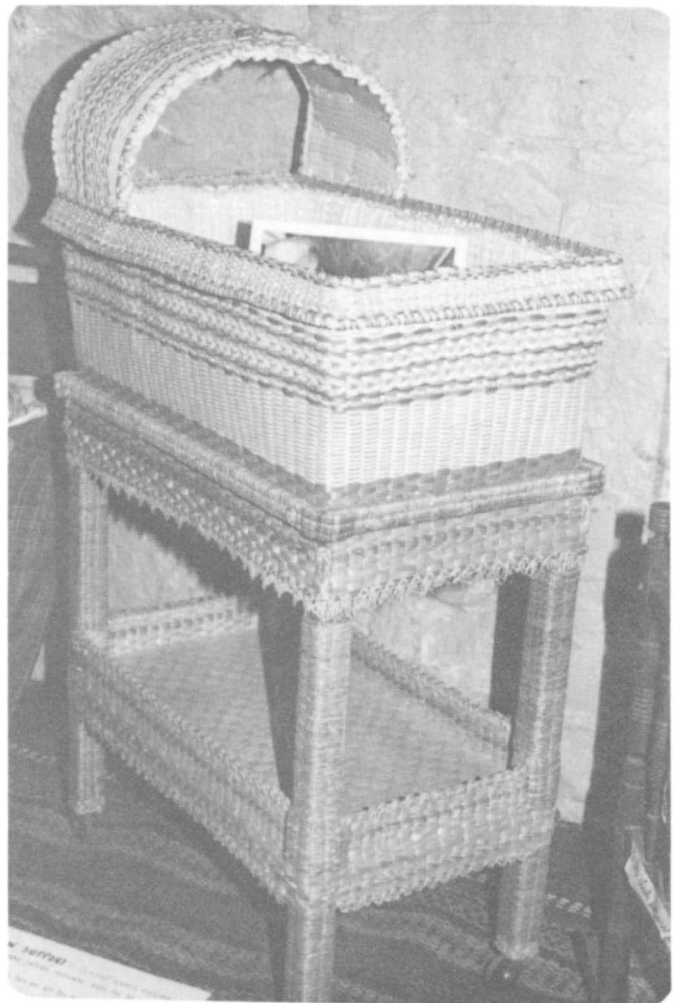


Photo 46. Baby bed and stand made by Anna Capino Godon. From the collection of Le Musée des Abenakis, Odanak, Que.

Baby Bed and Stand

Anna Capino Godon made only one for Father Dolan at Odanak, in 1965, who displayed it at various fairs where it frequently won prizes. Mrs. Godon spent a month making it. Her sister, Alice Capino, wove the lace work for it.

Writing paper box - Saba - P.3 #946, #16-2/3, #16-1/3
Godon - P.11 #45-10, #43-11



Photo 47. Writing paper box from the collection of Le Musée des Abenakis, Odanak, Que.

Although these baskets were more common earlier, Anna Capino Godon still makes them. They were large baskets but shallow. None of the tribes studied made this type of basket.

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Among the photographs shown to the Abenaki, the following baskets were probably not made at Odanak since none of the people interviewed recognized them:



Photo 48. Pedestal basket from the collection of Peter Terry, Unity College, Unity, Me. This type was most commonly made by the Micmac at Maria, Quebec.

Photo 49. Pitcher from the collection of the New Brunswick Museum, Saint John, N. B. The Micmac, Maliseet, Passamaquoddy and Penobscot made this type of basket.

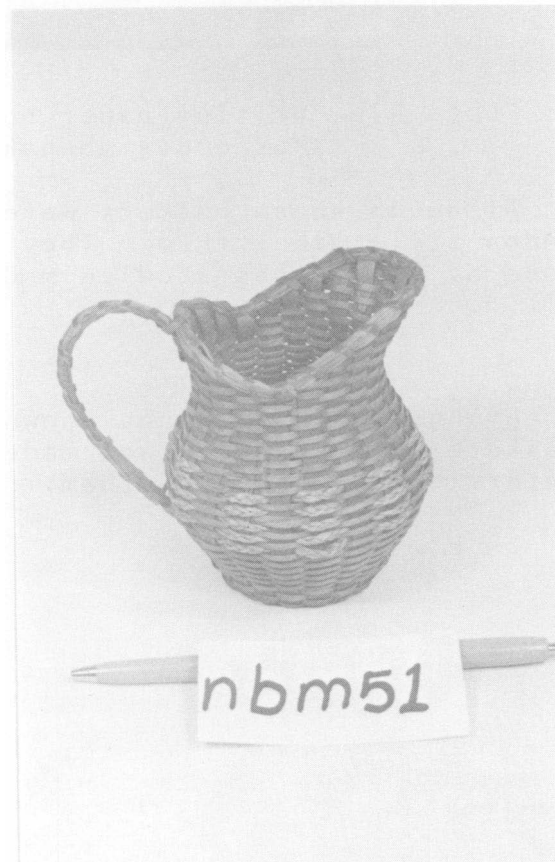




Photo 50. Apple basket from the collection of the New Brunswick Museum, Saint John, N.B. All the other tribes studied made this type.

Photo 51. A two tiered work basket from the collection of Anne Howells, Portsmouth, N. H. All four tribes studied made this type.





Photo 52. Powder puff container from the collection of Peter Terry, Unity College, Unity, Me. These were made by the Maliseet and Passamaquoddy.

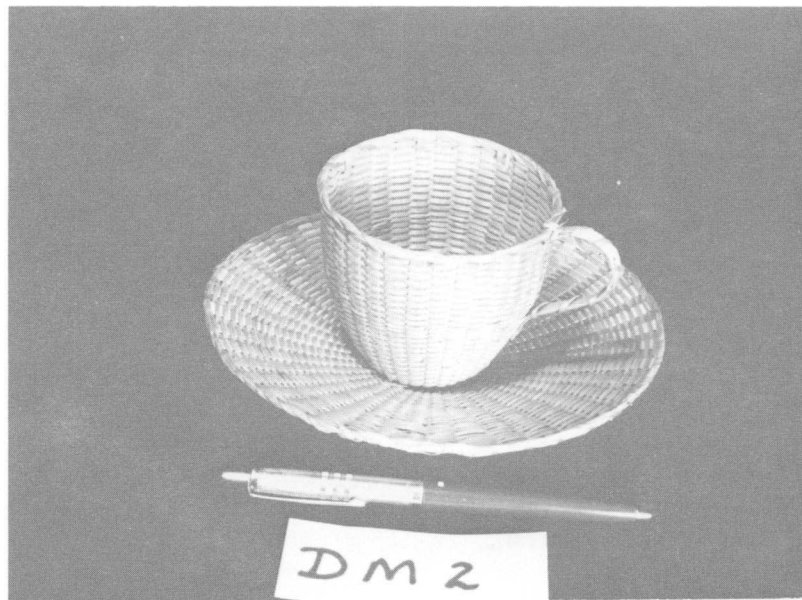


Photo 53. Cup and saucer from the collection of the Des Brisay Museum, Bridgewater, N. S. This is a Micmac basket type.



Photo 5 . Carrying basket with attached cover from the collection of the New Brunswick Museum, Saint John, N. B. This is an early Micmac basket type used as a woman's work basket.

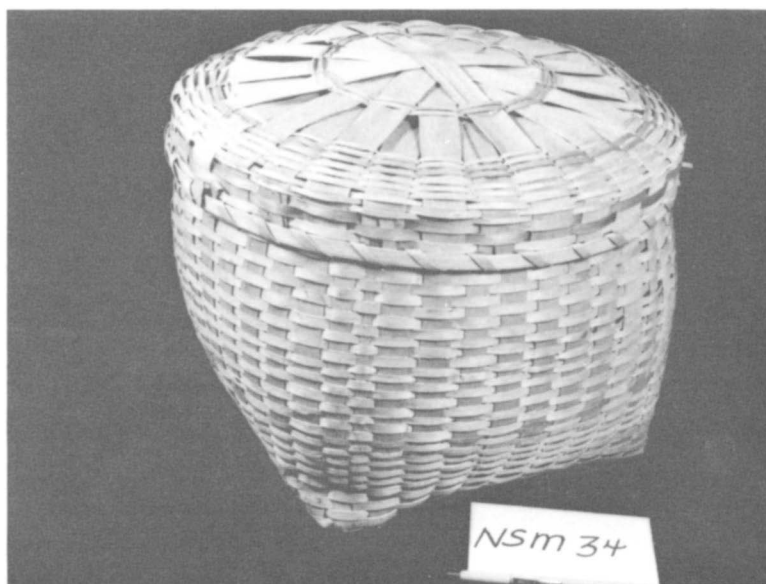


Photo 55. Hat box from the collection of the Nova Scotia Museum, Halifax, N.S. All four tribes studied made this type of basket.



Photo 56. Nose basket from the collection of Kings Landing Historical Settlement, Prince William, N. B. The Maliseet made this type of basket for feeding horses.

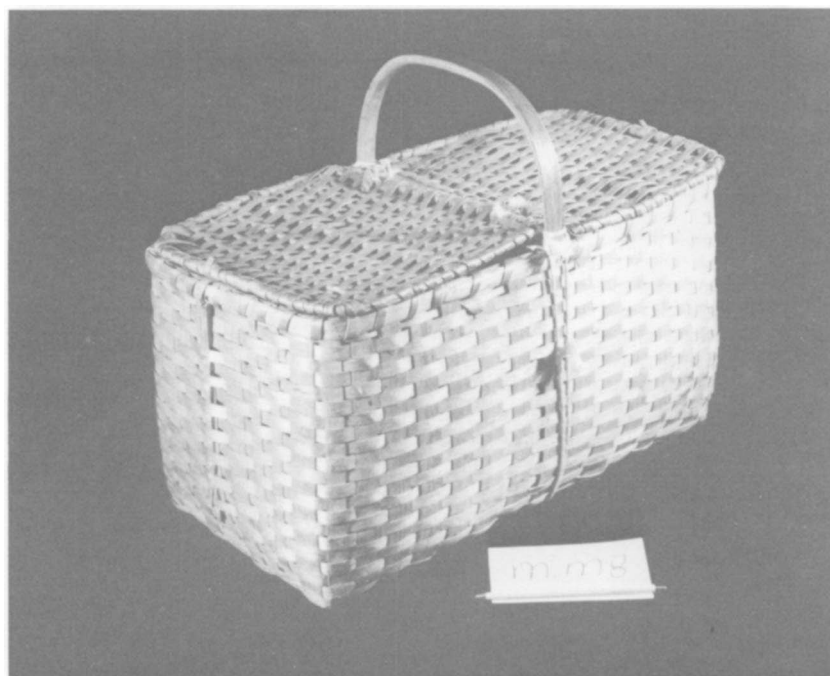


Photo 57. Picnic basket from the collection of the Moncton Civic Museum, Moncton, N. B. The Micmac, Maliseet, Passamaquoddy made this type of a double covered picnic basket.

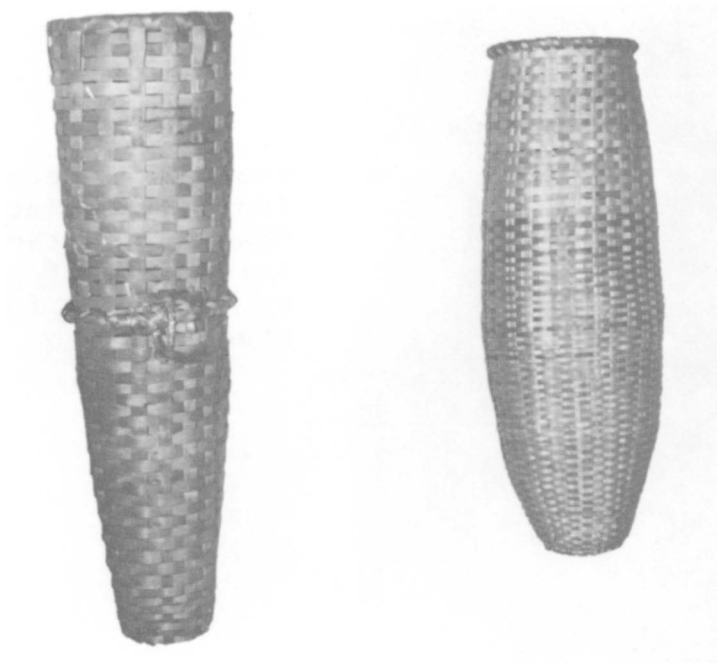


Photo 58. Eel traps from the collection of the National Museum of Man, Ottawa, Ont. The Maliseet were known to make this type of basket but it was not found among other tribes studied.

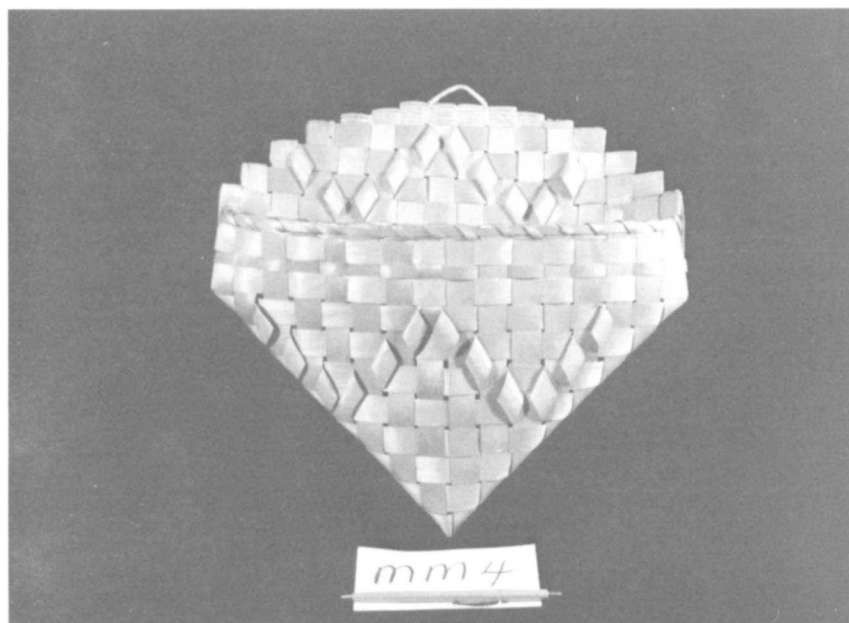


Photo 59. Wall basket from the collection of the Moncton Civic Museum, Moncton, N. B. This Micmac basket type was most frequently made in Cape Breton, N.S.



Photo 60. Rectangular purse from the collection of Anne Howells, Portsmouth, N.H. This style of purse was made by the other four tribes studied.



Photo 61. Sowing basket from the collection of the National Museum of Man, Ottawa, Ont. The Micmac, Maliseet, Passamaquoddy and possibly the Penobscot, made this type of basket.

It is not surprising to discover that the Abenaki made fancy work baskets almost exclusively since it was discovered in the historical section of this report that they had selected a specific market by the latter part of the nineteenth century. The tourists were obviously keen to bring home attractive souvenirs and gifts for friends and relatives. Utility baskets had of course minimal interest for them. The most popular type was the fancy work or sewing basket, usually finely woven with plain or braided sweet grass which accented a woman's sewing room or parlor with its sweet fragrance. The specialized nature of the Abenaki market was also reflected in the large quantity of fancy basket types which would not have been as popular among less affluent people, such as: napkin rings, place mats, and delicate fans ornamented with lace work (a type of woven splint edge decoration). None of the basket making tribes in Atlantic Canada, Gaspé Coast or Maine became so exclusive in basket construction that they could afford to ignore the heavy utility basket. The lack of these basket types at Odanak confirmed the statements made by Dr. Gordon Day, Carrie Hoff and others that few men made baskets. Among other basket making tribes, it was the men who customarily made the utility baskets. Those Abenaki men who did make baskets, did fancy work as well, such as Anna Capino Godon's husband who is French and Siegefroid Robert Obomsawin.

Stage two referred to in the historical section of this report is also reflected both in the basket styles and construction elements. 1. Certain fancy baskets which were more difficult to make or difficult to reproduce by the dozen were less commonly made by the generation of basket makers who were interviewed, than by their parents such as: acorn, egg or ball tatting baskets, fans, half moons, overnight bags, and those baskets that have since disappeared: arm baskets, place mats, and napkin rings. All of these baskets required more time and materials to produce than work or wastepaper baskets which were the most prevalent types made during this century. 2. When baskets were sold by the dozen, the use of molds increased in order to ensure uniformity of dimensions. Molds were even used on small baskets such as, thimble cases, scissor holders, button baskets, etc. 3. Elements of basket construction were introduced or eliminated in order to hasten the production of baskets such as, wider splints, very wide braids of sweet grass, and the near elimination of lace work. These compromises in favour of more rapid construction did not harm the quality of basketry, although they increasingly lacked the finer workmanship and classic design. 4. The introduction of plastic, paper, and Hong Kong cords by Philias Launière was the final straw. It was much more economical to use these materials than to prepare wood splints or purchase cleaned and braided sweet grass. But it cheapened the appearance of baskets which otherwise still maintained a relatively high quality of construction. Almost every basket maker among the generation interviewed, incorporated these man made materials in their baskets. Like elsewhere, the public probably reacted negatively to these novel materials because today few basket makers use them. Mrs. Anna Capino Godon showed me a box containing

a large quantity of these cords, unused, which she had purchased from Launière in the 1940's. None of the baskets recently made by Mrs. Godon contain these materials nor any of those seen in the Museum Gift Shop. All of these innovations were a response to the pressures of this period when the profit changed hands from the basket maker to the dealer. The dealers demanded quality work in large quantities and were not concerned with particularly original work or in catering to an exclusive clientele. As a result, only the most common basket types were preferred and the range of basket types and styles dwindled. The basket makers needed to increase their meagre profit, consequently they devised methods of speeding the work without diminishing the quality demanded by the dealers. Hence, the relatively high standard of basket construction was maintained even during the Depression when other basket making tribes greatly depreciated the quality of their baskets. The conditions and events of stage two, therefore, were reflected in the baskets produced during this period.

It was hoped that the analyses of basket styles and types would not only reveal those made at Odanak but also identify specific designs which originated here. The following can be attributed to Odanak:

1. Bell shaped work basket - Yvonne Robert
2. Star and chevron designed work basket - Anna Capino Godon
3. Pumpkin - Juliette Nolett or Elvina Paquette Hannis
4. Horn of plenty
5. Trunk
6. Valentine candy box - Elvina Paquette Hannis

Because the origin of most of these baskets is documented, it was possible to ascribe them to the Abenaki. Most of them were imaginative designs and intricate in construction which made them difficult to reproduce by less skilled artists. Each basket making community similarly boasted of such creative individuals. Occasionally they were the innovators who introduced less complex patterns that eventually became popular. As a result they were often leaders in basket design in their area.

Basket styles prevalent at Odanak but infrequently found among other tribes studied and styles which were solely discovered at Odanak, suggested that the Abenaki may have originated them. However, contact between the Abenaki and the Huron and Montagnais may have been greater than originally anticipated and for this reason it was not possible to definitely attribute basket types and styles not commonly found among the other tribes studied to the Abenaki, as they may have been borrowed from the Montagnais or Huron. Further study among these two tribes would confirm if the following basket types and styles originated with the Abenaki as it is believed they may well have:

1. Writing paper box

2. "marmot"
3. pencil box
4. overnight bag or hand bag
5. tatting ball
6. half moon
7. fan
8. hair receiver
9. portfolio case
10. whisky or wine glass holder
11. jardiniere
12. place mats
13. scalloped edge fruit basket
14. oval shaped flat button basket

Without the use of the four catalogues it would not have been possible to identify so many basket types and styles since there was only a small proportion of Abenaki baskets that were made which are still in existence in museums or private collections.

Abenaki basketry displayed some distinctive construction characteristics. (1) Noticeably less cow-wiss was added than was found among other tribes studied. The plain weave was the most commonly used type of cow-wiss.

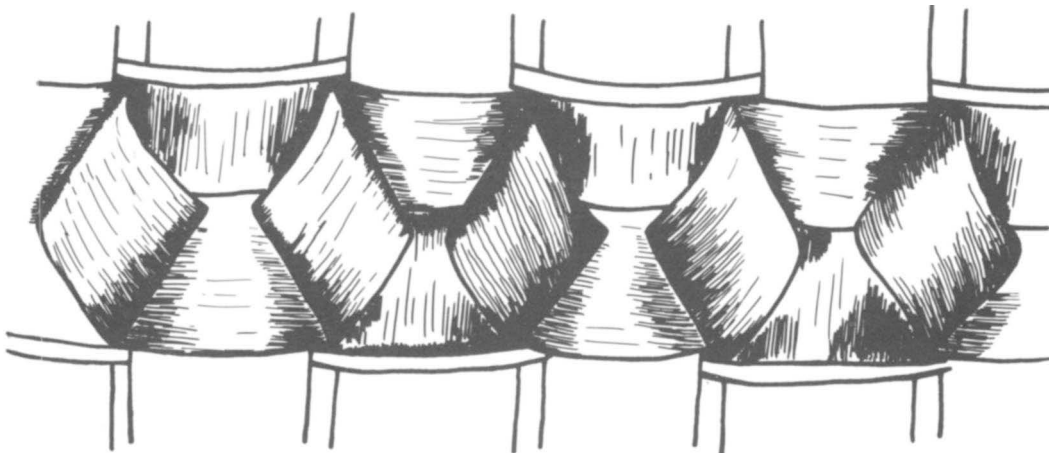


Figure 1: Plain weave - a style of three dimensional non-functional decorative weaver, or weft, commonly used by all basket makers.

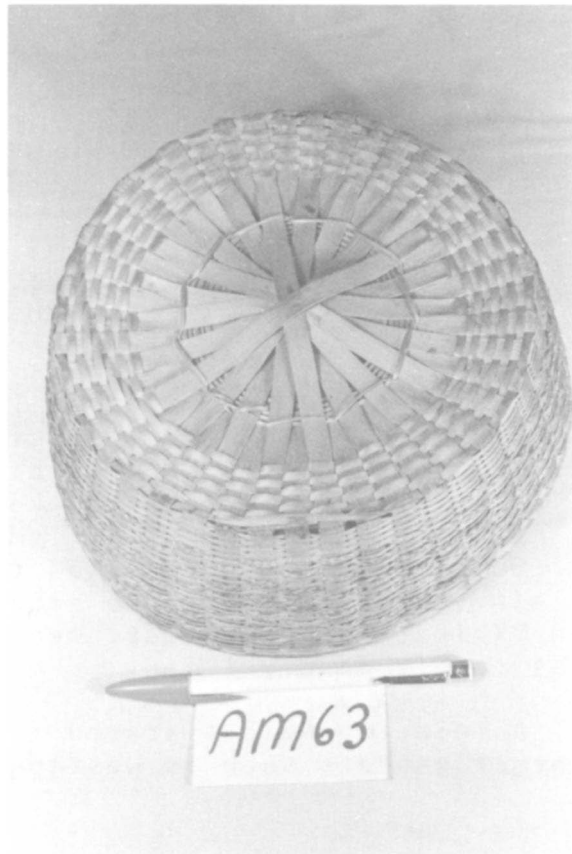
Sometimes sweet grass was threaded in and out between the plain weave creating a zigzag design or it was doubled to form an "X" pattern. The wart weave was common and the thistle weave was rarely observed.

Antoinette Nolett stated that cow-wiss was used mainly on larger baskets such as wastepaper baskets or satchels. A quick

review of Saba's and Alain's catalogues confirmed this. (2) Like the Micmac, it was determined that the Abenaki used the lace weave more frequently among the parents of the people interviewed. (3) Sweet grass was and is the dominant decorative element. Although the Maliseet, Passamaquoddy and Penobscot often used sweet grass, they also utilized a greater variety of basket shapes and more extensively added cow-wiss. (4) The basket hoops generally retained their strong well proportioned form (rounded wooden hoops or delicate sweet grass hoops with strong narrow binding which was also found on earlier baskets of the other tribes studied). (5) Fewer representative designs of natural plants, animals or objects in splint work were made by the Abenaki in comparison with other tribes in such styles as: strawberries, acorns, cups and saucers, pitchers, sea urchins, kettles, flowers, birds, etc.

These are all visually apparent construction characteristics. There were some unique elements which were not immediately obvious. The Abenaki invented a new method of dealing with a construction problem which occurred on round based baskets. The spoke wheel radial standards or warps, produced an even number of standards. When the weavers or wefts are passed in and out between the standards, they must be cut off when they reach the beginning of the circle. This wastes the splints because the remaining portion is not long enough to do a second row. Some basket makers avoided this situation by skipping over or under two standards at the end of the row. If the second option is taken, it creates a spiral line which is visible on the exterior of the basket.

Photo 62. Visible spiral created when the weaver is passed over two standards at the end of the row on a basket with an even number of standards. Work basket from the collection of Anne Howells, Portsmouth, N.H.



This may not be aesthetically desirable. An alternative which was usually preferred would be to split one of the standards at the point where the standards begin to rise to form the sides.



Photo 63. Notice that one standard is split on the side of this basket. Bottom view of a scale basket from the collection of Peter Terry, Unity College, Unity, Me.

This was most often done on larger baskets where the standards were not necessarily cut in even widths. Consequently, the split standard was not as obvious.

The Abenaki found another solution. They inserted half a standard into the base. The beginning overlaps the center and slides under the first weaver across. In this way it is not visible on the base, except that sometimes the standards appear a little off center. When counting the standards around the base, one counts an uneven number. Of course when most types of cow-wiss are used on the basket it is impossible to use this method because an even number of standards are required.

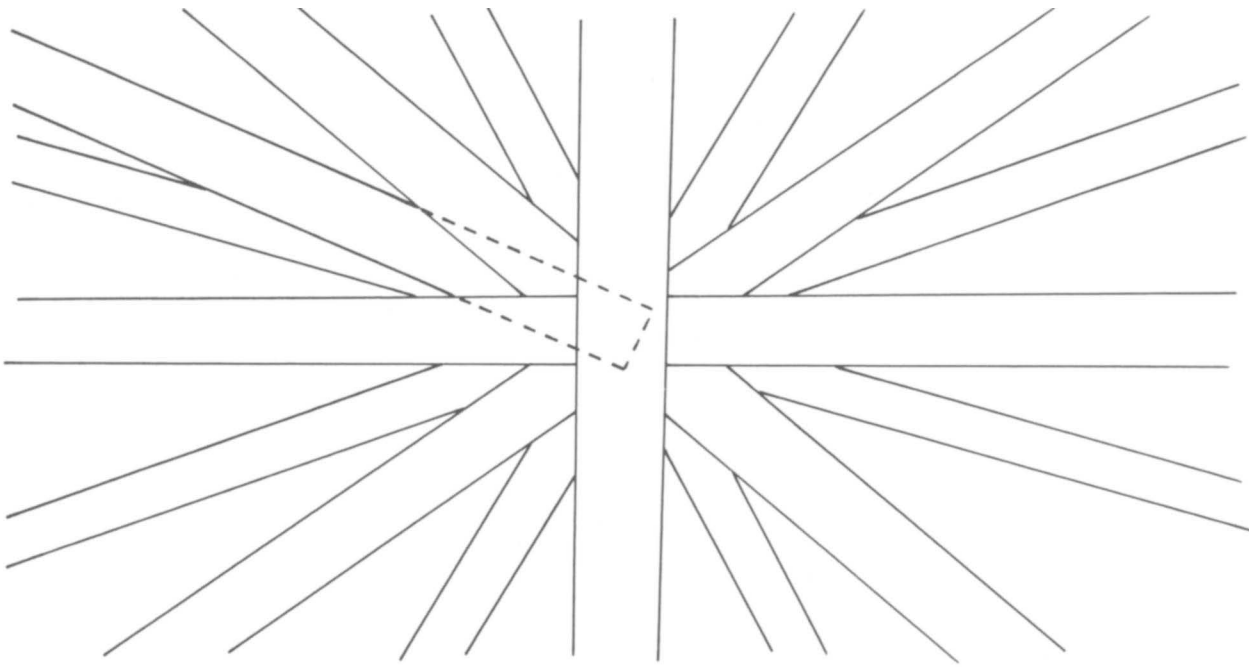


Figure 2. Rough diagram of radial splints showing half a standard inserted and hidden.

The wart weave (photo 4) is one of the few cow-wiss that permits the use of an uneven number of standards. It was interesting to note that the wart weave was exclusively used on the most popular Abenaki work basket style, the marmot. Since the Abenaki were more noted for their sweet grass baskets, then this method of dealing with the even number of standards could be applied. No doubt, the Abenaki were inspired to invent this new procedure of dealing with a common construction problem because the Abenaki specialized in fancy work more than the other tribes.

Another aspect of basketry in which the Abenaki differ from the other tribes was in the preparation of splints. Basically the Abenaki pounded their ash in much the same fashion as the Maliseet, Passamaquoddy and Penobscot. They pounded the entire surface of the log using the back of an axe or a mallet, and then removed the loosened annual rings or splints in widths about 3" wide, the length of the log. The log was then pounded again to loosen more annual rings and the procedure thus repeated until all the wood was removed. The difference lay in the fact that the Abenaki developed a rhythmic stroke. This was important to ensure an even application of pressure when wielding the axe or mallet to strike the log. It was essential that the log be completely and evenly pounded. If a portion was struck too hard or often, it would break the splints underneath and if a portion was missed by the axe, it was not loosened and would tear at that location when one tried to remove the splints. Of course the person pounding the ash had to know the quality and characteristics of the ash he was pounding in order to prevent damage by applying too heavy or too light a stroke. Frequently two men pounded a log together. This was never done among the tribes mentioned above.

They did not develop a similar rhythmic method of pounding but instead depended on an accurate aim. After the bark was removed from the log, mud was applied to the surface. When the axe struck the wood it left an imprint or mark with each stroke. Each stroke overlapped the previous one. In this way no fragment was left untouched by the axe's surface.

Splint preparation among the Abenaki became a procedure entirely separate from basket weaving as it was solely the men who pounded the ash, scraped the splints and split them. Among all other tribes studied, the women scraped and split the wood as well as the men. It was not because the division was made between male and female roles that was significant but rather that such a division existed. This distinction had a definite consequence on the development of basketry at Odanak as will be revealed in the conclusion.

The Abenaki also used more tools in the preparation of splints and basket weaving. Like the other tribes they used ash splitters, guages, and sweet grass combs. In addition, the Abenaki employed a wooden instrument with a steel blade through which splints were passed for smoothing. This was useful in preventing knife wounds which sometimes occurred when using a crooked knife. A wedge shaped vice implement was occasionally used to cut standards in a tapered shape. This tool saved time in making round covers and round based baskets and ensured uniformity of standard or warp size. Expert basket makers did not require this tool but many found it convenient such as Anna Capino Godon, known as the best basket maker on the Reserve (Carrie Hoff). Extremely practical was the use of a round flat board which one could place on the knees when weaving. This allowed the basket maker the freedom of working anywhere. All of these tools decreased the time required in basket preparation and construction. This was a novel approach to the problem of developing methods of making baskets more quickly. None of the other tribes studied considered this approach during the Depression. The tools also permitted less experienced craftsmen to produce better quality baskets. The improvement of construction efficiency and quality was just as important in stage one as in stage 2. Therefore, these tools may have originated during the late 19th century, though they were probably more commonly employed during the depression.

Clearly the distinctive aspects of Abenaki basketry in material preparation, construction techniques, basket types and styles indicate a more autonomous basket industry than had been found among the other tribes studied. The Maliseet, Passamaquoddy, Penobscot and Abenaki have a similar language base, yet the Abenaki developed some unique aspects of basket technology. Superficially, however, the basket styles of all four tribes appear similar because (1) they all excelled in fancy work, (2) frequently incorporated sweet grass (3) and used only brown or black ash wood. Yet, numerous specific designs were attributed to the Abenaki which were not made by the others.

In summary, the analyses of basket styles and construction revealed some fascinating aspects of Abenaki basketry and supported historical information gleaned from the interviews. Clearly, the Abenaki developed a distinctive basket culture which was mirrored in the local stylistic preferences and unique approaches to splint preparation and basket construction.

CONCLUSION

Abenaki basketry developed into a more specialized art than had been observed among the Micmac, Maliseet, Passamaquoddy and Penobscot. This was probably due to the fact that they had consciously selected a more specific market. The tourists, with whom they dealt, would not, after all, purchase utility baskets as gifts or souvenirs. These baskets were usually large and bulky which meant they were more difficult to transport. A very important consideration for tourists trying to travel as light weight as possible.

As a result of this specialized market which was distantly removed from their home territory, the Abenaki were probably less likely to borrow basket styles from other tribes in their region such as, the Huron or Montagnais, with whom they sometimes inter-married. Consequently, the Abenaki were creating more fancy basket styles to accommodate their specialized market and this, together with the distance of the market from neighbouring tribes, encouraged a more autonomous development of basket styles and types and unique construction methods. Further research with the Huron and Montagnais basket culture would shed more light on the distinctive characteristics of Abenaki basketry.

The analyses of basket construction not only suggested the autonomous development of Abenaki basketry but also revealed that the Abenaki had maintained a higher standard of construction and design than had been witnessed among the other tribes previously studied. The reasons for this will be explained later.

The historical section of this report explained the events that lead the Abenaki basketry from its period of great prosperity to the present decline and probably eventual disappearance in the near future. Obviously the key factor was the shift in economic control from the basket maker to the basket dealer. Phileas Launière is most often blamed by the Abenaki basket makers for the discouragement of basket making among the children of the generation interviewed. Although he was certainly clever and ruthless in taking advantage of the Abenaki, the circumstances for his eventual domination or even that of another dealer, were already in existence. The two main factors responsible for the shift in control were: 1. the creation of the separate roles of (a) ash preparation and (b) basket weaving; and 2. the encouragement and growing dependency on the French to prepare ash and weave small baskets. These two factors had their innocent beginnings during the late nineteenth century, the period of greatest prosperity for the Abenaki basket makers.

Since Pierreville and Odanak are situated side by side and as many of the Abenaki surnames are French, it can be assumed that there was a good rapport between the two cultures. It seems natural that the French relatives of the Abenaki, and friends would show an interest in a native craft that was already a well developed art form and a lucrative business. Whatever the reason may have been, by 1900 (and possibly earlier), the French residents

in the area were marginally involved in basketry. Some men knew how to prepare ash and farmers cultivated sweet grass, cleaned it, and braided it. The Abenaki men were often more occupied in operating the business aspects of basketry and welcomed the opportunity to purchase prepared splints and sweet grass before their seasonal migration to the resorts. Gradually, the men became less and less involved in the material processing or basket weaving. The Abenaki had specialized in fancy work which was mainly women's work, until today when only one Abenaki still practices the art of pounding ash and ash preparation. Many people interviewed admitted that their fathers did not prepare the ash or weave baskets. Some French women also learned basket weaving and sold their work to local merchants at Pierreville or Notre Dame. Sometimes the Abenaki purchased smaller baskets from them such as, pincushions, pin compacts, thimble holders, and scissor holders, to complete their sewing baskets and such novelty items as finger traps (Indian handcuffs) and baby rattles.

The early basket dealers such as C.N. Saba or P.A. Alain who had already developed large existing markets realized that the individual basket makers such as widows and single girls could make baskets for them regularly if they supplied them with the splints. Saba was not in competition with the independent basket making families since he did not share the same market and the people who worked for him all winter were still available for hire in the summer by these families. The French residents at Pierreville and the local dealers were also not in competition with the Abenaki since they likewise did not share the Abenaki market but, in fact, supported the Abenaki basketry by supplying them with splints and sweet grass.

But this symbiotic relationship was destroyed by Launière who had the vision to see how these two separate movements would lead to his manipulation of Abenaki basketry. He began by undercutting the price of splints below that offered to basket makers by other dealers while gradually taking over their retail clientele. He continued to expand his sale of baskets abroad and encouraged the French women to buy his splints and make similar basket types as the Abenaki. As he eliminated the majority of his competitors, he forced the independent families who had purchased their splints to work for him. In so doing, the people who worked for these families found themselves working for Launière as well. Launière's business expanded to all the major centers in the north-eastern United States, as well as Quebec, and Ontario. During the Depression he had such a stronghold on the business that he forced the basket makers to accept greatly reduced prices for their baskets. Of course, the market price had reduced during this period. In order for him to maintain his high margin of profit he coerced the basket makers to accept his rates. The Abenaki could not refuse because by this time the French were in competition with them.

These independent basket making families who still prepared their own splints and had continued despite Launière's domination

finally fell during the Depression. They had a greater overhead than Launière because they had to rent or maintain accommodations in the United States; pay travel expenses; and pay hired help. It was simply no longer profitable to make the trips to the resorts where fewer tourists visited and where the market price had dropped.

Because young people were not encouraged to learn basketry at the end of stage two and during stage three, there were fewer and fewer basket makers. As a result, in stage three it became less profitable for the dealer who required a large volume of baskets for his expansive market, to continue selling splint work. This became evident to J.P. Grenier the last non-Abenaki basket dealer who began his business about 1950. By 1965 he had eliminated basketry from his Indian tourist business.

Today only a handful of elderly basket makers keep the art alive and this will only continue as long as they survive or as long as they can find someone willing to prepare splints for them.

Appendix A

Dealer's Catalogues

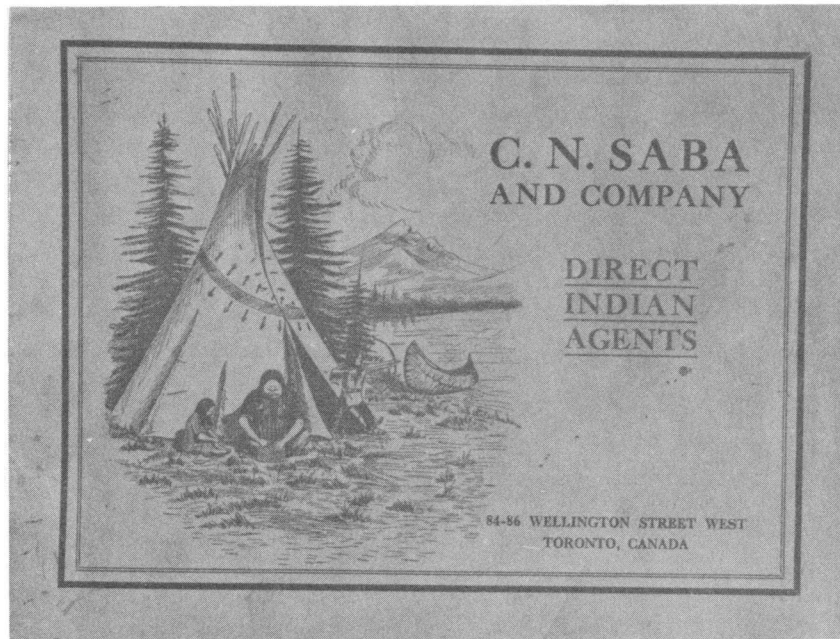


Photo 64

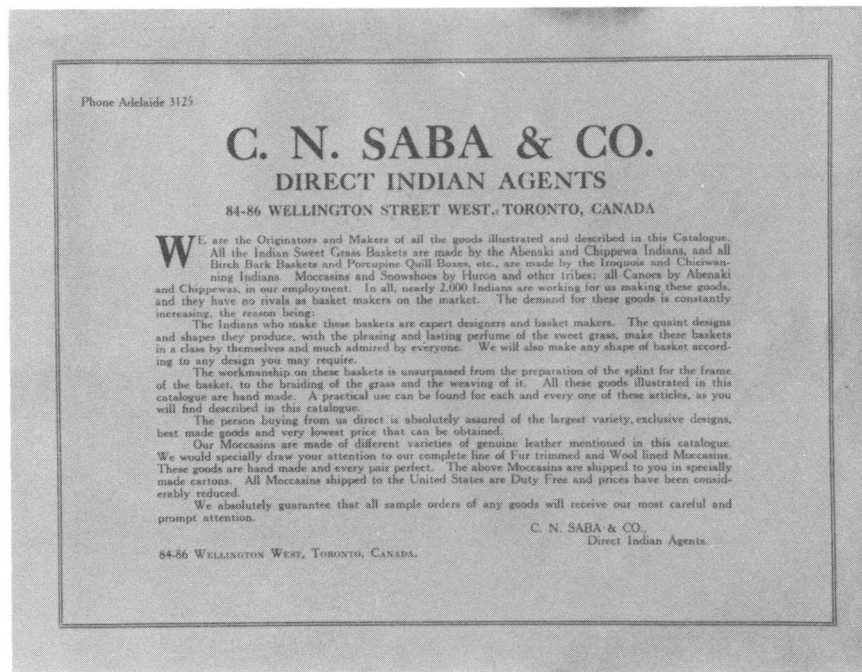


Photo 65, page 1

Round Work Baskets

NO.	DESCRIPTION	SIZE	PER DOZ.
610	All Grass Work Basket, Grass Bottom, Round.	11 ins. diameter	\$20.00
420	Heavy Braid Work, Grass, Splint Bottom, Round.	8 ins. diameter	9.00
427	Heavy Braid Work, Grass, Splint Bottom, Round.	7 ins. diameter	7.00
191 ²	Heavy Braid Work, all Grass, Grass Bottom, Round.	7 ins. diameter	8.50
19	Fine Braid Work, all Grass, Grass Bottom, Round.	7 ins. diameter	8.50
21	All Grass Fine Braid, Grass Bottom, Round.	6 ins. diameter	6.50
20	All Grass Heavy Braid, Grass Bottom, Round.	6 ins. diameter	6.50
44 ⁴	Hair Receiver, Round.	4 ins. diameter	2.75
151	Round Trinket Basket, all Grass, Splint Bottom.	4 ins. diameter	2.75
138	Round Trinket Basket, all Grass, Splint Bottom.	5 ins. diameter	3.50
309	Round Work Basket, all Grass, Splint Bottom.	6 ins. diameter	5.00
11	Round Work Basket, all Grass, Splint Bottom.	7 ins. diameter	7.00
111 ²	Round Work Basket, all Grass, Splint Bottom.	8 ins. diameter	9.00
605	Round Work Basket, all Grass, Splint Bottom.	9 ins. diameter	11.00
605 ¹	Round Work Basket, all Grass, Splint Bottom.	10 ins. diameter	13.00
68-2	Fancy Onipe Large Work Basket	10 ins. diameter	18.00
49-3	Fancy Shape Work Basket.	8 ins. diameter	9.00
73-2	Biscuit Jar.	6 ins. diameter	9.00
49-1	Fancy Shape, Splint and Grass.	6 ins. diameter	6.00
800	Heavy Braid	6 ins. diameter	9.00
117 ¹	Three-Legged Work Basket	6 ins. diameter	7.50

Photo 66, page 2

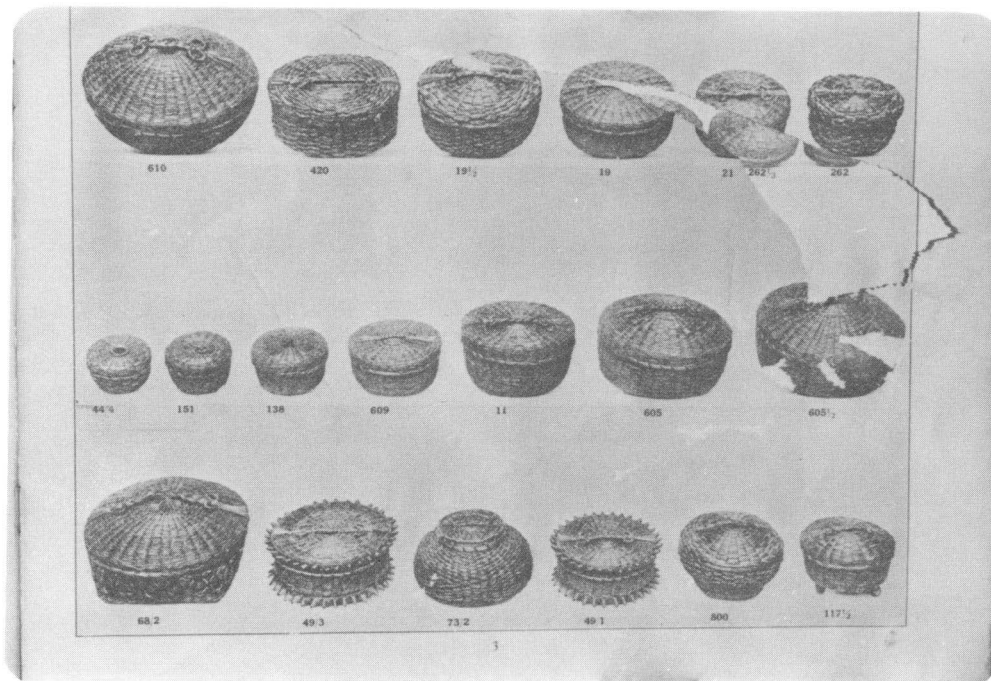


Photo 67, page 3

N. SABA & CO.

DIRECT INDIAN AGENTS

TORONTO, CANADA

Flat Arm Work Baskets

NO.	DESCRIPTION	SIZE	PER DOZ.
610	Fine Braid, all Grass Flat Arm Work Basket.	13 ins. diameter	\$21.00
420	Fine Braid, all Grass Flat Arm Work Basket	11 ins. diameter	14.00
427	Fine Braid, all Grass Flat Arm Work Basket	10 ins. diameter	12.00
191 ¹ / ₄	Fine Braid, all Grass Flat Arm Work Basket. (Not Illustrated)	9 ins. diameter	9.00
19 ¹ / ₄	Fine Braid, all Grass Flat Arm Work Basket.	8 ins. diameter	8.00
21 ¹ / ₂	Fine Braid, all Grass Flat Arm Work Basket	7 ins. diameter	6.50
36 ¹ / ₂	Fine Braid, all Grass Flat Arm Work Basket. (Not Illustrated)	6 ins. diameter	5.00
	Fine Braid, all Grass Trinket Basket	4 ins. diameter	2.50
	Fine Braid, all Grass Watch Case.	2 ins. diameter	1.50
	all Grass with Handle, Flat Arm Work Basket	11 ins. diameter	15.00
	all Grass with Handle, Flat Arm Work Basket	10 ins. diameter	12.50
23 ¹ / ₄	all Grass with Handle, Flat Arm Work Basket	9 ins. diameter	9.50
29	all Grass Flat Arm Work Basket	8 ins. diameter	8.00
362 ¹ / ₂	all Grass with Handle, Flat Arm Work Basket.	8 ins. diameter	8.50
462 ¹ / ₂	Heavy Braid, all Grass and Splint, with Handle, Flat Arm Work Basket.	11 ins. diameter	13.00
462	Heavy Braid, all Grass and Splint, Flat Arm Work Basket	10 ins. diameter	11.00
2629 ¹ / ₄	Heavy Braid, all Grass Flat Arm Work Basket	11 ins. diameter	14.00
2610	Heavy Braid, all Grass Flat Arm Work Basket. (Not Illustrated)	10 ins. diameter	12.00
2629 ¹ / ₂	Heavy Braid, all Grass Flat Arm Work Basket.	9 ins. diameter	9.00

Photo 68, page 4

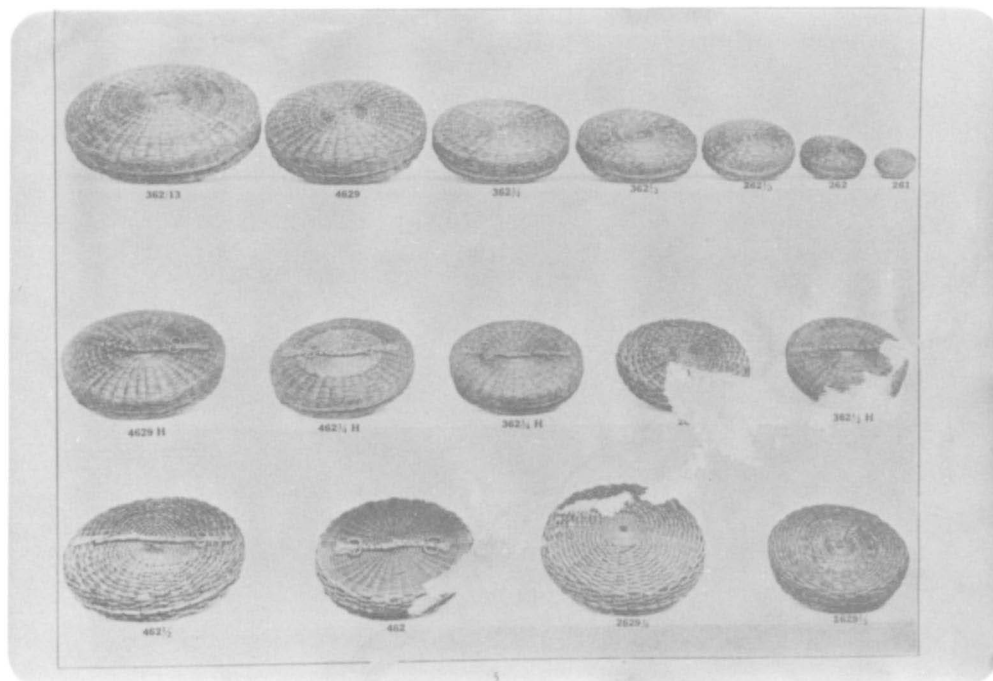


Photo 69, page 5

N. SABA & CO. DIRECT INDIAN AGENTS

Round and Open Work Baskets

NO.	DESCRIPTION	SIZE	PER DOZ.
31 $\frac{1}{4}$ -10	Open Work Basket, Braided Grass and Splint	5 ins. by 10 ins.	\$ 5.75
31 $\frac{1}{4}$ -9	Open Work Basket, Braided Grass and Splint	5 ins. by 9 ins.	4.75
31 $\frac{1}{4}$ -8	Open Work Basket, Braided Grass and Splint	4 ins. by 8 ins.	3.75
31 $\frac{1}{4}$ -7	Open Work Basket, Braided Grass and Splint	4 ins. by 7 ins.	2.75
31 $\frac{1}{4}$	Open Work Basket, Braided Grass and Splint	3 ins. by 6 ins.	2.00
31 $\frac{1}{4}$	Open Work Basket, Braided Grass and Splint	5 ins. diameter	1.50
31 $\frac{1}{4}$	Open Work Basket, Braided Grass and Splint	4 ins. diameter	1.00
699	Open Work Basket, Braided Grass and Splint	8 ins. diameter	12.00
707	Work Basket, Flower Pot Shape, two Handles.	7 ins. deep	6.50
708	Open Work Basket.	7 ins. deep	7.50
31 $\frac{1}{4}$ -8	Cuff Box, Fine Braided Grass	8 ins. by 2 ins.	4.50
9 R	Open Work Basket, Bag Bottom	9 ins. diameter	1.50
6 R	Round Mat with Bark Centre, Quill decorated	6 ins. diameter	1.20
301	Grass Collar Box, Bark Top	4 ins. diameter	2.50
615 $\frac{1}{2}$	Fancy Shape Work Basket, all Grass	10 ins. diameter	16.00
615	Round Work Basket, Fancy Shape, Heavy Braided Grass	10 ins. diameter	16.00
19 $\frac{1}{2}$	Work Basket, Fine Braid, Splint Bottom.	11 ins. diameter	16.00
2000	Work Basket	9 ins. diameter	12.50
610 $\frac{1}{2}$	Large Work Basket or Waste Basket.	10 ins. diameter	15.00
19 $\frac{1}{2}$	all Grass Work Basket	11 ins. diameter	20.00
606 $\frac{1}{4}$	Work Basket, Heavy Braid.	9 ins. diameter	12.50
605 $\frac{1}{4}$	Heavy Braid, Splint Bottom Work Basket	10 ins. diameter	13.00
609 $\frac{1}{2}$	Heavy Braid, Splint Bottom Work Basket	9 ins. diameter	11.00
		6 ins. diameter	6.00

The above sizes are only approximate.

Photo 70, page 6

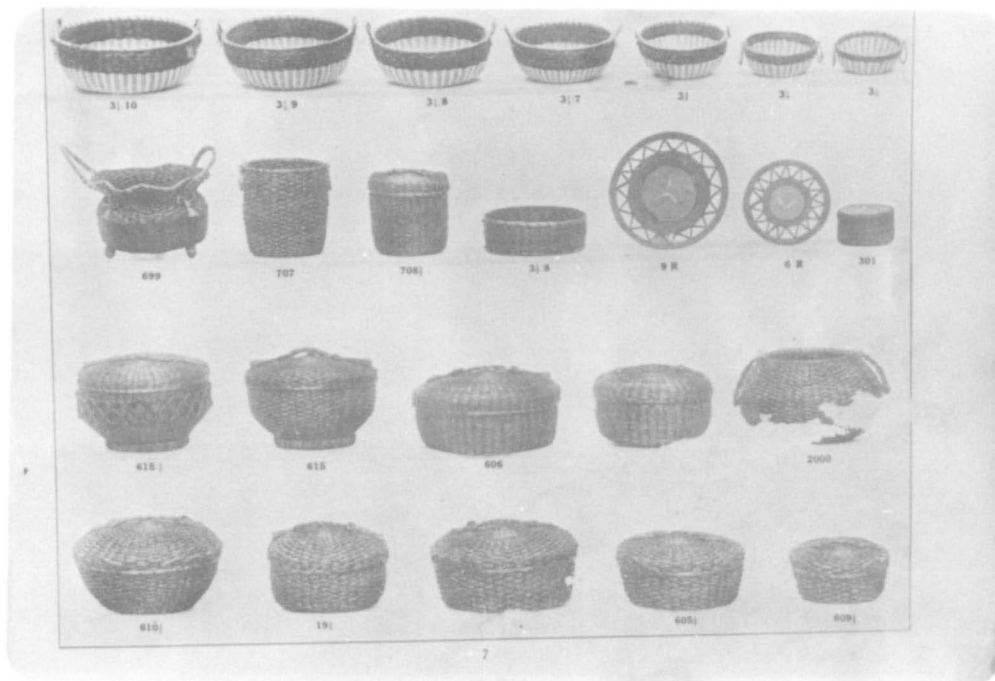


Photo 71, page 7

C. N. SABA & CO.

DIRECT INDIAN AGENTS

TORONTO, CANADA

Bag Bottoms, Letter Trays, Handkerchief Baskets, Telescope Baskets with Handle, Hand Bags

NO.	DESCRIPTION	SIZE	PER DOZ.
10x	Fine Braid, Bag Bottom, all Grass	1 in. high 10 ins. diameter	\$ 6.00
9x	Fine Braid, Bag Bottom, all Grass	1 1/2 in. high 9 ins. diameter	5.00
8x	Fine Braid, Bag Bottom, all Grass	1 1/2 in. high 8 ins. diameter	4.00
7x	Fine Braid, Bag Bottom, all Grass	1 1/2 in. high 7 ins. diameter	3.50
6x	Fine Braid, Bag Bottom, all Grass	1 1/2 in. high 6 ins. diameter	2.50
2022 1/2	Tomato Shape, Braided Grass	4 1/2 ins. diameter	4.50
301 1/2	Grass Basket with Birch Bark Top	3 1/2 ins. by 3 1/2 ins.	3.00
311 1/2	Bark and Grass Basket	4 ins. by 4 ins.	3.00
81 1/2	Square Handkerchief Basket, loose cover, with handle	9 x 9 ins. square	12.00
8 1/2	Square Handkerchief Basket, loose cover, with handle	8 x 8 ins. diameter	10.00
7 1/2	Square Handkerchief Basket, loose cover, with handle	5 x 5 ins. square	6.00
420	Tray, Braided Grass, Splint Bottom.	7 ins. by 10 ins.	8.00
426 1/2	Tray, Braided Grass, Splint Bottom.	6 ins. by 8 ins.	6.00
426 1/4	Tray, Braided Grass, Splint Bottom.	5 ins. by 7 ins.	5.00
410-11	Arm Work Basket, Telescope, with round handle	11 ins. diameter	16.00
410-10	Arm Work Basket, Telescope, with round handle	10 ins. diameter	14.00
410-8	Arm Work Basket, Telescope, with round handle	8 ins. diameter	10.00
410-7	Arm Work Basket, Telescope, with round handle	7 ins. diameter	8.00
410-9	Arm Work Basket, Telescope, with round handle	9 ins. diameter	12.00
52-1	Half Moon Shape Lunch Basket	7 ins. diameter	6.00
59	Square Handkerchief Basket, four corners.	12 ins. diameter	10.00
511	Hand Bag, Fine Braid.	9 ins. by 6 ins.	15.00
501	Hand Bag, Fine Braid.	8 ins. long	12.00
500 1/4	Hand Bag, Heavy Braid.	6 ins. long	6.00
2230	Heavy Braid Work Basket, with handle Telescope.	8 ins. by 4 ins.	12.00
2229 1/2	Fine Braid Work Basket, with handle	8 ins. by 4 ins.	12.00

Above sizes are approximate.

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Photo 72, page 8

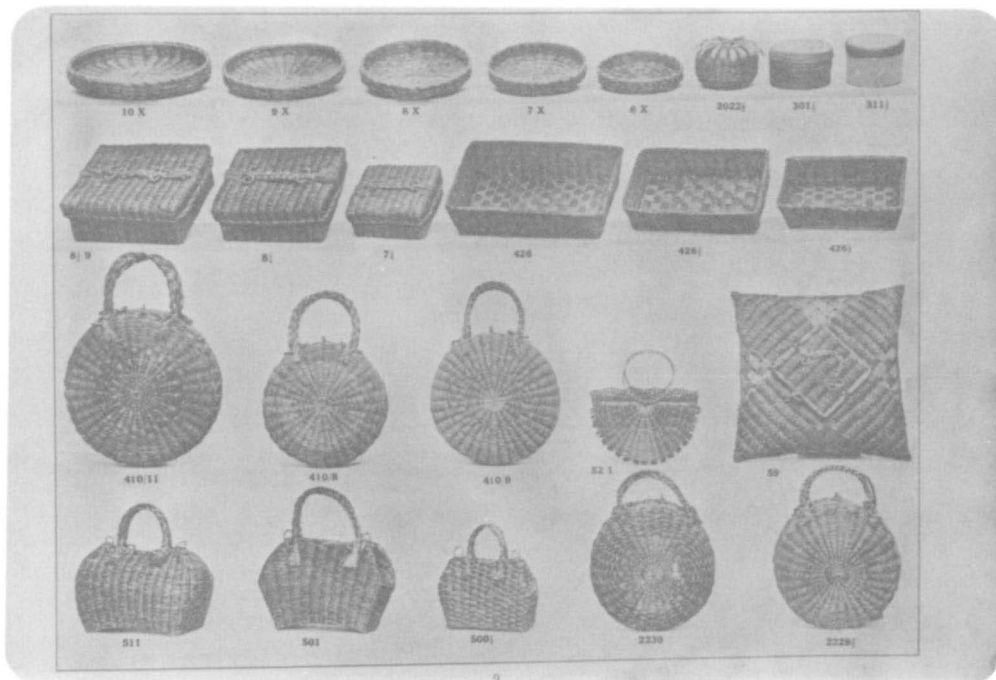


Photo 73, page 9

C. N. SABA & CO.

DIRECT INDIAN AGENTS

TORONTO, CANADA

Assorted Styles and Shapes of Work Baskets

NO.	DESCRIPTION	SIZE	PER DOZ.
470-11	Work Basket with Compartment containing: Scissors, Thimble, Pin Cushion and Button Basket	11 ins. diameter	\$20.00
470-10	Work Basket with Compartment, containing: Scissors, Thimble, Pin Cushion and Button Basket	10 ins. diameter	18.00
470-9	Work Basket with Compartment, containing: Scissors Case, Thimble, Pin Cushion and Button Basket	9 ins. diameter	15.00
470-8	Work Basket with Compartment, containing: Scissors, Thimble, Pin Cushion and Button Basket	8 ins. diameter	12.00
470-7	Work Basket with Compartment, containing: Scissors, Thimble, Pin Cushion and Button Basket	7 ins. diameter	9.00
2229	Hand Work Basket, with two Handles, Telescope.	6 ins. diameter	10.00
222 $\frac{1}{2}$	Hand Work Basket, with two Handles, Telescope.	5 ins. diameter	7.00
222 $\frac{1}{4}$	Hand Work Basket, with two Handles, Telescope.	4 ins. diameter	5.00
58	Four Corner Handkerchief Basket	10 by 10 ins. square	9.00
57	Four Corner Handkerchief Basket	9 by 9 ins. square	8.00
56	Four Corner Handkerchief Basket	7 by 7 ins. square	6.00
61	Four Corner Handkerchief Basket	6 by 6 ins. diameter	3.50
425 $\frac{1}{4}$	Card Tray	10 by 6 ins. diameter	3.60
255	Open Work Basket with Compartment, Side all Grass, containing: Pin Cushion, Scissors Case, Thimble and Spool Basket	10 by 10 ins. diameter	12.00
255 $\frac{1}{2}$	Open Work Basket with Compartment, Side splint and Grass, containing: Pin Cushion, Scissors Case, Thimble and Spool Basket	10 by 10 ins. diameter	12.00
255 $\frac{1}{4}$	Open Plain Work Basket	10 by 10 ins. diameter	7.50
211 $\frac{1}{2}$	Work Basket with Compartment, containing: Scissors Case, Thimble and Pin Cushion	9 ins. diameter	10.00

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Photo 74, page 10

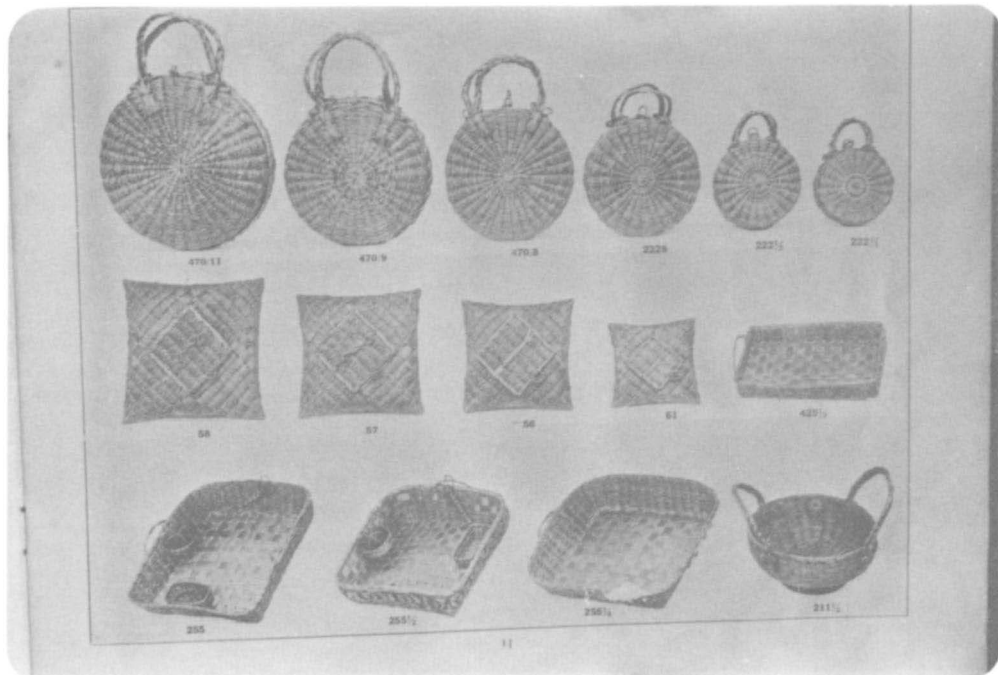


Photo 75, page 11

C. N. SABA & CO.

DIRECT INDIAN AGENTS

TORONTO, CANADA

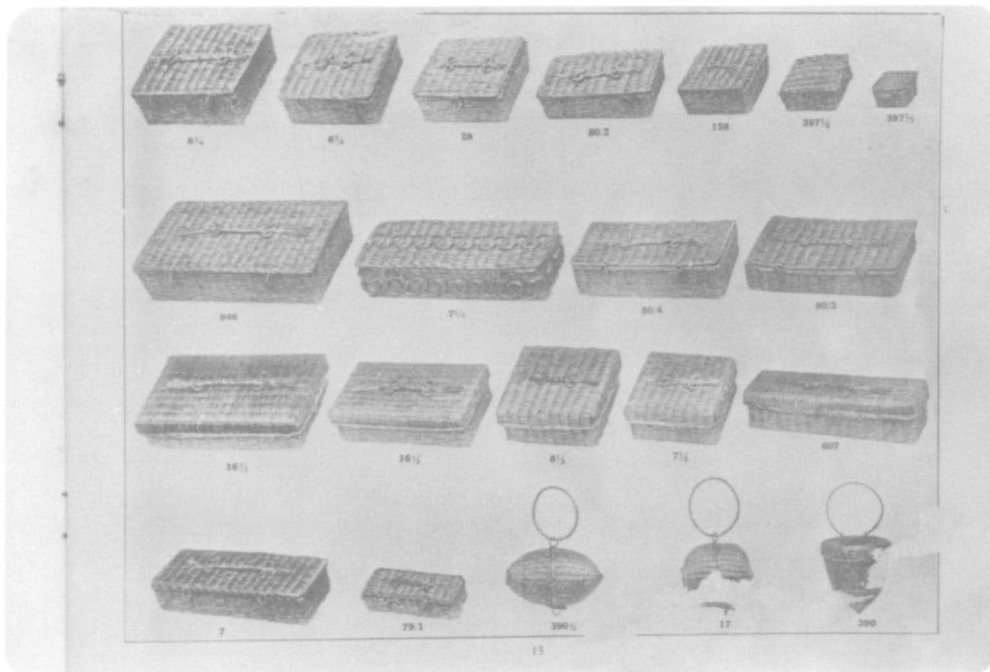
Square, Oblong and Yarn Baskets

NO.	DESCRIPTION	SIZE	PER DOZ.
6 ³ / ₄	Handkerchief Basket, attached Cover, Splint Bottom, with Handle	8 by 8 ins. square	\$ 10.00
6 ¹ / ₂	Handkerchief Basket, attached Cover, Splint Bottom, with Handle	7 by 7 ins. diameter	8.00
28	Handkerchief Basket, attached Cover, Splint Bottom, with Handle	6 by 6 ins. diameter	7.00
80-2	Misses' Glove Box, attached Cover, Splint Bottom, with Handle	9 by 4 ins. diameter	6.00
158	Small Handkerchief Basket, attached Cover, Splint Bottom, with Handle	5 by 5 ins. diameter	5.00
397 ¹ / ₂	Trinket Basket, attached Cover	4 by 4 ins. diameter	3.00
397 ¹ / ₂	Large Stamp Case, attached Cover	3 by 3 ins. diameter	1.50
946	Photo or Veil Basket, attached Cover	13 by 8 ins. diameter	14.00
71 ¹ / ₂	Glove Box, Fancy Shape, attached Cover	13 by 4 ins. diameter	10.00
80-4	Photo Basket, attached Cover	11 by 5 ins. diameter	9.00
80-3	Photo Basket, attached Cover	11 by 6 ins. diameter	9.00
16 ³ / ₄	Photo or Stationery, detached Cover	11 by 6 ins. diameter	12.00
16 ¹ / ₂	Photo or Stationery, detached Cover	10 by 6 ins. diameter	10.00
81 ¹ / ₂	Square Handkerchief Basket, detached Cover	7 by 7 ins. diameter	9.00
71 ¹ / ₂	Square Handkerchief Basket, detached Cover	6 by 6 ins. diameter	8.00
607	Glove Box, detached Cover	12 by 4 ins. diameter	9.00
7	Ladies' Glove Box, attached Cover	12 by 4 ins. diameter	9.00
79-1	Pencil or Eyeglass Case	7 by 2 ins. diameter	3.60
390 ¹ / ₂	Yarn Basket, Torpedo Shape, with Handle	8 ins. length	5.50
17	Yarn Basket, Ball Shape	7 ins. length	5.50
390	Yarn Basket, Acorn Shape	7 ins. length	5.50
171 ¹ / ₂	Silk Crochet Round Ball Knitting Basket (See Illustration)	4 ins. length	3.50

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Photo 76, page 12



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Photo 77, page 13

C. N. SABA & CO.

DIRECT INDIAN AGENTS

TORONTO, CANADA

Fruit, Lunch and Work Baskets

NO.	DESCRIPTION	SIZE	PER DOZ.
625	Fancy Shape Fruit Basket, with 2 Handles	10 ins. diameter	\$ 9.00
212	Bowl Shape Fruit Basket, with 2 Handles	10 ins. diameter	9.00
211	Bowl Shape Fruit Basket, with 2 Handles	9 ins. diameter	8.00
210	Bowl Shape Fruit Basket, with 2 Handles	8 ins. diameter	7.00
102	Small Trinket Basket	4 ins. diameter	3.00
213	Open Work Basket	5 ins. high 11 ins. diameter	11.00
214	Open Work Basket, Fancy Edge	4 ins. high 10 ins. diameter	8.00
245	Open Work Basket, Heavy Braid	9 ins. diameter	8.00
698	Jardiniere or Flower Pot, with 2 Handles	6 ins. diameter	9.00
698 ¹⁻²	Jardiniere or Flower Pot, with 2 Handles	4 ins. diameter	7.00
53-2	Lunch Basket, with 2 Handles	10 ins. diameter	10.00
53-1	Lunch Basket, with 2 Handles	7 ins. diameter	6.50
256	Eight Corner Work Basket, with Handle	9 ins. diameter	9.00
256 ¹⁻²	Eight Corner Work Basket, with Handle	8 ins. diameter	7.50
256 ³⁻⁴	Eight Corner Work Basket	6 ins. diameter	6.00
52-2	Lunch Basket, Half-moon Shape	10 ins. diameter	12.00
249	Lunch Basket, Oblong Shape	9 ins. diameter	10.00
248	Lunch Basket, Oblong shape	8 ins. diameter	8.00
247	Lunch Basket, Oblong Shape	7 ins. diameter	6.00
495	Lunch Basket, Oblong Shape, with Cover	8 ins. diameter	9.00

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Photo 78, page 14



Photo 79, page 15

C. N. SABA & CO.

DIRECT INDIAN AGENTS

TORONTO, CANADA

Waste Baskets, Melon Shape Baskets and Handbags

NO.	DESCRIPTION	SIZE	PRD. 564.
1422	Barrel Shape Waste Basket	13 ins. high	9 ins. diameter \$14.00
77 $\frac{1}{2}$	Square Fancy Waste Basket	13 ins. high	9 ins. diameter 14.00
900	Round Waste Basket, Heavy Braid	14 ins. high	10 ins. diameter 21.00
2500	Jardiniere Shape Waste Basket	10 ins. high	11 ins. diameter 24.00
877	Square Waste Basket, Heavy Braid	12 ins. high	9 ins. diameter 21.00
876	Round Waste Basket, Heavy Braid, (See illustration)	12 ins. high	9 ins. diameter 21.00
500 $\frac{1}{2}$	Misses' Hand Bag		6 ins. length 6.50
500	Ladies' Heavy Braid Hand Bag		8 ins. length 9.00
510	Ladies' Heavy Braid Hand Bag	8 ins. length	5 ins. diameter 12.00
512	Travelling Bag, Heavy Braid		18 ins. length 36.00
1600	Jardiniere, Heavy Braid		15 ins. length 24.00
11" N	Melon Shape Fruit Basket		11 ins. length 12.00
9" N	Melon Shape Fruit Basket		9 ins. length 10.00
7" N	Melon Shape Fruit Basket		7 ins. length 8.00
5" N	Melon Shape Fruit Basket		5 ins. length 6.00

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Photo 80, page 16

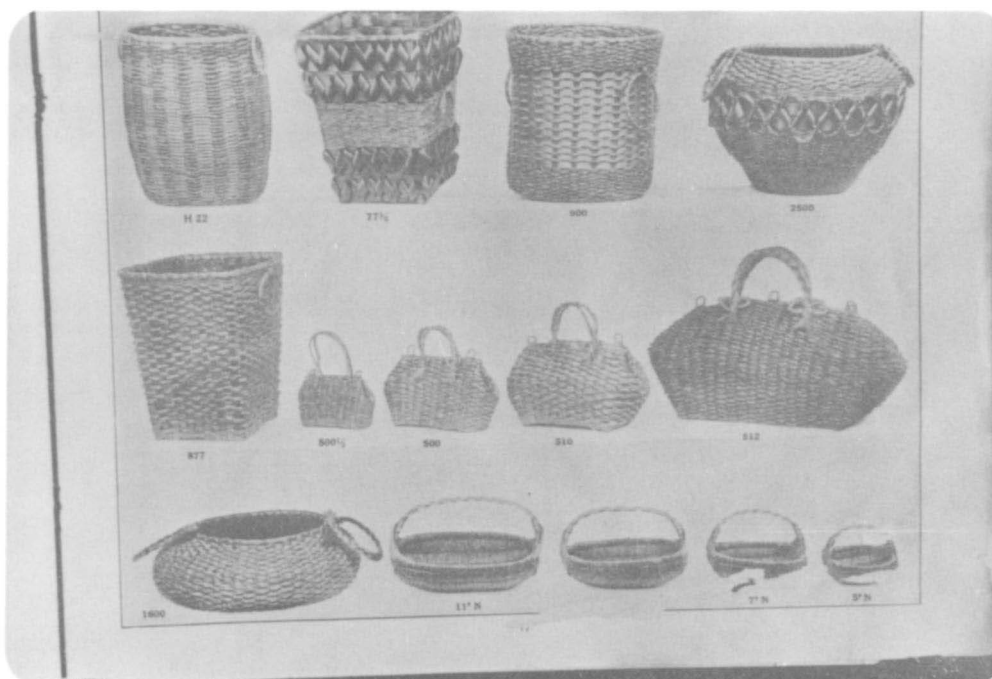


Photo 81, page 17

C. N. SABA & CO.

DIRECT INDIAN AGENTS

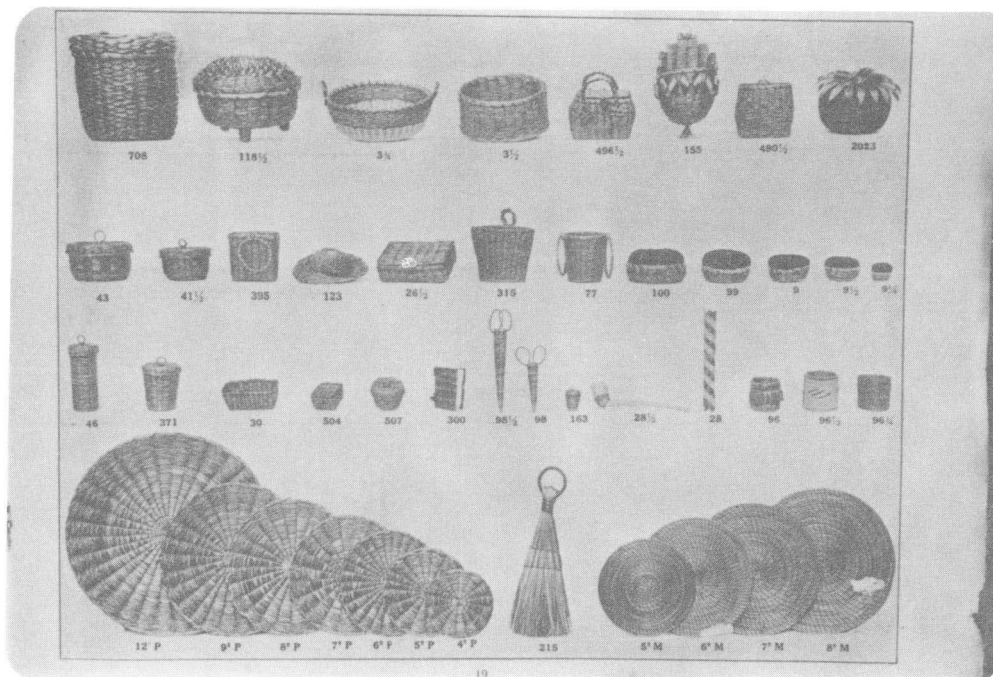
TORONTO, CANADA

Work Bags, Fittings, Etc.

NO.	DESCRIPTION	SIZE	PRICE PER DOZ.	NO.	DESCRIPTION	SIZE	PRICE PER DOZ.
709 $\frac{1}{2}$	Cuff Box	6 ins. by 5 ins.	\$7.50	98 $\frac{1}{2}$	Large Scissors Case		\$1.25
118 $\frac{1}{2}$	Work Basket, three legs, Fancy Shape		7.50	98	Small Scissors Case		.90
31 $\frac{1}{2}$	Trinket Basket	5 $\frac{1}{2}$ ins. diameter	2.00	163	Thimble Case		.90
31 $\frac{1}{2}$	Bag Bottom or Collar Box		4.00	28 $\frac{1}{2}$	Pipe covered with Sweet Grass and Splint		1.25
496 $\frac{1}{2}$	Small Trinket Basket with Cover		2.40	28	Finger Trap	6 ins. length	.75
155	Hair Receiver		2.50	96	Napkin Ring, Sweet Grass, Braided		.75
490 $\frac{1}{2}$	Wall Pocket		2.50	96 $\frac{1}{2}$	Napkin Ring, Bark and Quill		.75
2023	Tomato Shaped Basket		3.50	96 $\frac{1}{2}$	Napkin Ring, Twisted Grass		.75
43	Round Trinket Basket		2.75	12" P	Mats, Braided Grass worked over	12 ins.	6.00
41 $\frac{1}{2}$	Small Trinket Basket		1.75	9" P	Mats, all Grass worked over, useful for Bag Bottom	9 ins.	3.50
395	Card Case		1.50	8" P	Mats, Braided Grass worked over, useful for Bag Bottom	8 ins.	2.50
123	Doll Hat		2.00	7" P	Mats, Braided Grass worked over, useful for Bag Bottom	7 ins.	1.50
261 $\frac{1}{2}$	Card Box		3.00	6" P	Mats, Braided Grass worked over, useful for Bag Bottom	6 ins.	1.20
315	Whisk Holder		3.50	5" P	Mats, Braided Grass worked over, useful for Bag Bottom	5 ins.	1.00
77	Pail Shaped		2.00	4" P	Mats, Braided Grass worked over, useful for Bag Bottom	4 ins.	.80
100	Pin Cushion, Large Size	4 $\frac{1}{2}$ ins.	2.50	215	Whisk, Sweet Grass		2.50
99	Pin Cushion, Medium	3 ins.	1.50	5" M	Mats, Twisted and sewed up	5 ins.	1.20
9	Pin Cushion, Medium	2 $\frac{1}{2}$ ins.	1.20	6" M	Mats, Twisted and sewed up	6 ins.	1.50
91 $\frac{1}{2}$	Pin Cushion, Work Basket Size	2 ins.	1.00	7" M	Mats, Twisted and sewed up	7 ins.	1.75
91 $\frac{1}{2}$	Pin Cushion, Work Bag Size	1 in.	.75	8" M	Mats, Twisted and sewed up	8 ins.	2.00
46	Hair Pin Case		1.50				
371	Wine Glass Basket		1.75				
30	Spool Basket		.80				
504	Stamp Case		1.00				
507	Button Basket		1.00				
500	Needle Case		1.50				
300 $\frac{1}{2}$	Needle Case, Round Shape		1.50				

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Photo 82, page 18



Page 83, page 19

C. N. SABA & CO.

DIRECT INDIAN AGENTS

TORONTO, CANADA

Flat Arm Work Baskets and Oval Shape Mats

NO.	DESCRIPTION	SIZE	PRICE DOLL.
451-11	Oval Flat Arm Basket, Green and White, Splint and Grass	11 ins.	\$ 14.50
451-10	Oval Flat Arm Basket, Green and White, Splint and Grass	10 ins.	12.50
451-9	Oval Flat Arm Basket, Green and White, Splint and Grass	9 ins.	9.50
451-8	Oval Flat Arm Basket, Green and White, Splint and Grass	8 ins.	8.50
4629-O	Oval Flat Arm Basket, all Grass, Fine Braid	11 ins.	14.50
462 $\frac{3}{4}$ -O	Oval Flat Arm Basket, all Grass, Fine Braid	10 ins.	12.50
362 $\frac{1}{2}$ -O	Oval Flat Arm Basket, all Grass, Fine Braid	9 ins.	9.50
362 $\frac{1}{2}$ -O	Oval Flat Arm Basket, all Grass, Fine Braid	8 ins.	8.50
450-11	Oval Flat Arm Baskets, Roman Colors, Splint and Grass	11 ins.	14.50
450-10	Oval Flat Arm Basket, Roman Colors, Splint and Grass	10 ins.	12.50
450-9	Oval Flat Arm Basket, Roman Colors, Splints and Grass	9 ins.	9.50
450-8	Oval Flat Arm Basket, Roman Colors, Splints and Grass	8 ins.	8.50
650-11	Round Flat Arm Basket, Roman Colors, Splints and Grass	11 ins.	14.00
650-10	Round Flat Arm Basket, Roman Colors, Splints and Grass	10 ins.	12.00
650-9	Round Flat Arm Basket, Roman Colors, Splints and Grass	9 ins.	9.00
650-8	Round Flat Arm Basket, Roman Colors, Splints and Grass	8 ins.	8.00
651-11	Round Flat Arm Basket, Green and White, Splint and Grass	11 ins.	14.00
651-10	Round Flat Arm Basket, Green and White, Splint and Grass	10 ins.	12.00
651-9	Round Flat Arm Basket, Green and White, Splint and Grass	9 ins.	9.00
651-8	Round Flat Arm Basket, Green and White, Splint and Grass	8 ins.	8.00
12-0-P	Oval Flat Mats, suitable for Bag Bottoms as well as Table Mats.	12 by 10 ins.	5.00
11-0-P	Oval Flat Mats, suitable for Bag Bottoms as well as Table Mats.	11 by 9 ins.	4.00
10-0-P	Oval Flat Mats, suitable for Bag Bottoms as well as Table Mats.	10 by 8 ins.	3.50
9-0-P	Oval Flat Mats, suitable for Bag Bottoms as well as Table Mats.	9 by 7 ins.	3.00
8-0-P	Oval Flat Mats, suitable for Bag Bottoms as well as Table Mats.	8 by 6 ins.	2.50
7-0-P	Oval Flat Mats, suitable for Bag Bottoms as well as Table Mats.	7 by 5 ins.	2.00
6-0-P	Oval Flat Mats, suitable for Bag Bottoms as well as Table Mats.	6 by 4 ins.	1.50

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Photo 84, page 20

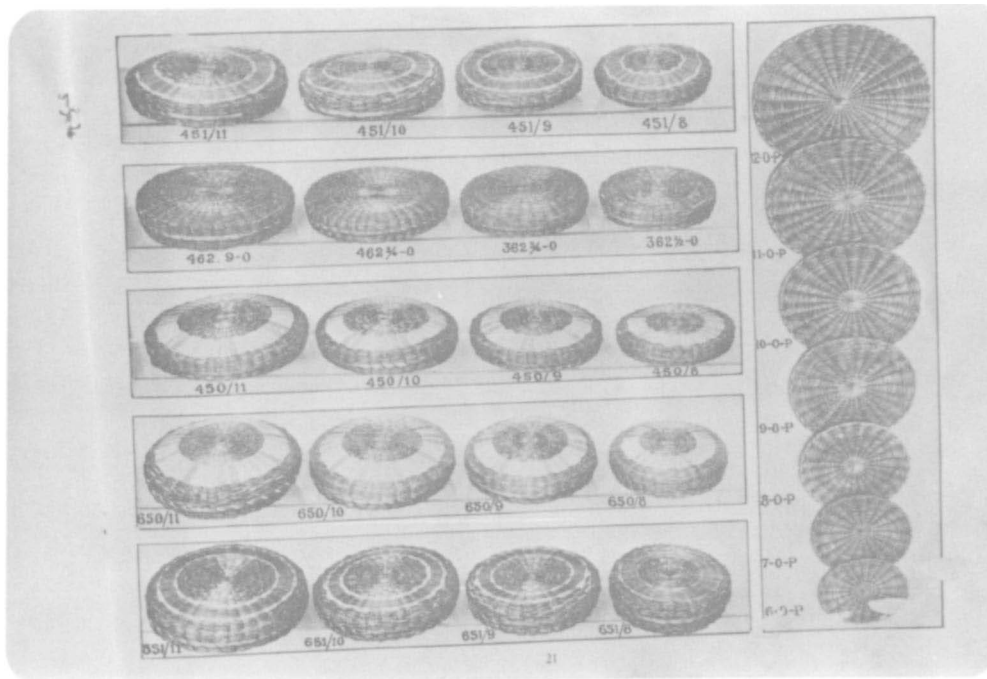


Photo 85, page 21

C. N. SABA & CO.

DIRECT INDIAN AGENTS

TORONTO, CANADA

Round and Oval Work Baskets and Shopping Baskets

NO.	DESCRIPTION	SIZE	PER DOZ.
640-11	Round Deep Work Basket, Roman Color Splint and Grass Splint Bottom	11 ins. dia.	\$ 15.00
640-10	Round Deep Work Basket, Roman Color Splint and Grass Splint Bottom	10 ins. dia.	13.00
640-9	Round Deep Work Basket, Roman Color Splint and Grass Splint Bottom	9 ins. dia.	11.00
640-8	Round Deep Work Basket, Roman Color Splint and Grass Splint Bottom	8 ins. dia.	9.00
640-7	Round Deep Work Basket, Roman Color Splint and Grass Splint Bottom	7 ins. dia.	7.00
640-6	Round Deep Work Basket, Roman Color Splint and Grass Splint Bottom	6 ins. dia.	5.00
711	Round Deep Work Basket, Fine Braided Grass Bottom	11 ins. diameter	18.00
710	Round Deep Work Basket, Fine Braided Grass Bottom	10 ins. diameter	15.00
709	Round Deep Work Basket, Fine Braided Grass Bottom	9 ins. diameter	12.50
708	Round Deep Work Basket, Fine Braided Grass Bottom	8 ins. diameter	10.50
707	Round Deep Work Basket, Fine Braided Grass Bottom	7 ins. diameter	8.50
706	Round Deep Work Basket, Fine Braided Grass Bottom	6 ins. diameter	6.50
4211	Oval Deep Work Basket, Roman Color Splint and Grass Splint Bottom	11 ins. dia.	16.00
4210	Oval Deep Work Basket, Roman Color Splint and Grass Splint Bottom	10 ins. dia.	14.00
4209	Oval Deep Work Basket, Roman Color Splint and Grass Splint Bottom	9 ins. dia.	12.00
4208	Oval Deep Work Basket, Roman Color Splint and Grass Splint Bottom	8 ins. dia.	10.00
2200	Round Jardiniere-shape Basket	8-inch top, 7 ins. deep.	18.00
5th Ave.	Shopping Basket, Grass Bound Edge, Fancy Splint Work on Side, Assorted Colors	13-inch top, 8 ins. deep.	6.50
810-15	Shopping Basket, Grass and Splint, Three Rosettes on one side	13-inch top, 8 ins. deep.	16.00
53-16	Shopping Basket, Grass and Splint, Bell Shape, Fancy Splint Work on Sides	14-inch top, 8 ins. deep.	16.00
Broadway	Shopping Basket, all Splints in Assorted Colors	14-inch top, 10 ins. deep.	16.00

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Photo 86, page 22

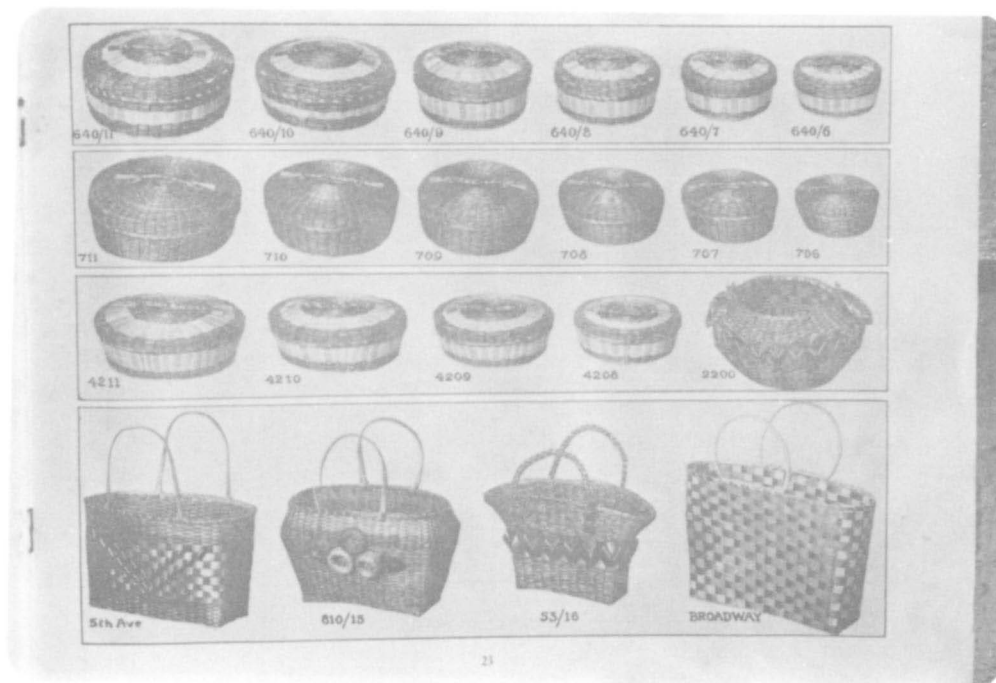


Photo 87, page 23

C. N. SABA & CO.

DIRECT INDIAN AGENTS

TORONTO, CANADA

Natural Porcupine Quill, Bark and Grass Boxes, Etc.

Assorted Designs

NO.	DESCRIPTION	SIZE	PER DOZ.
9" Q	Quill Covered Work Box	9 ins. diameter	\$42.00
8" Q	Quill Covered Work Box	8 ins. diameter	36.00
7" Q	Quill Covered Work Box	7 ins. diameter	27.00
6" Q	Quill Covered Work Box	6 ins. diameter	21.00
5" Q	Quill Covered Work Box	5 ins. diameter	18.00
4 1/2" Q	Bark and Quill Jewel Box	4 1/2 ins. diameter	12.00
4" Q	Bark and Quill Jewel Box	4 ins. diameter	9.00
3 1/2" Q	Bark and Quill Jewel Box	3 1/2 ins. diameter	6.50
3" Q	Bark and Quill Jewel Box	3 ins. diameter	5.00
314	Bark and Quill Cuff Box	6 by 4 ins. diameter	6.00
312	Bark, Quill and Grass Cuff Box	5 by 3 ins. diameter	5.00
311	Bark, Quill and Grass Collar Box	4 by 4 ins. diameter	3.00
313	Bark and Quill Collar Box	4 by 4 ins. diameter	4.00
4" by 4"	Square Bon Bon Box, all Quill	4 by 4 ins. diameter	4.50
4" by 6"	Square Bon Bon Box, all Quill	4 by 6 ins. diameter	6.00
324	Post Card Album	7 by 4 ins. diameter	6.00
309	Bark and Quill Handkerchief Basket		6.00
304	Bark, Grass, and Quill Handkerchief Basket	3 by 10 ins. diameter	6.00
303	Glove Box, Grass, Bark and Quill		3.00
307	Whisk Holder		3.50
302 1/4	Gypsy Kettle		3.00
302 1/2	Gypsy Kettle		2.40
302	Gypsy Kettle		3.60
9" T	Card Trays, Grass, Bark and Quill	3 ins. high 9 ins. diameter	2.50
7" T	Card Trays, Grass, Bark and Quill	2 ins. high 7 ins. diameter	1.50
5" T	Card Trays, Grass, Bark and Quill	1 in. high 5 ins. diameter	1.50
9" O	Table Mats, Grass and Quill, Oval	9 ins. diameter	1.50
" R	Table Mats, Grass and Quill, Round	9 ins. diameter	1.50
84	Fan, Fancy Edges, Grass Centre		4.00

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Photo 88, page 24

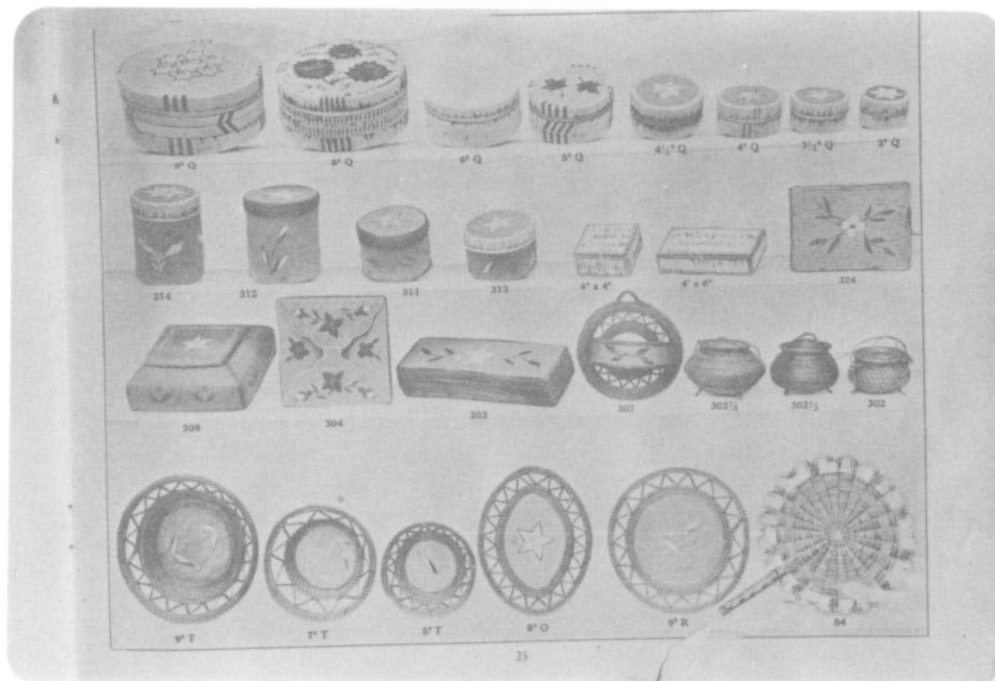


Photo 89, page 25

C. N. SABA & CO.

DIRECT INDIAN AGENTS

TORONTO, CANADA

Picture Frames, Snowshoes, Toboggans and Canoes

NO.	DESCRIPTION	SIZE	PER DOZ.
107	Birch Bark Frame with Canoe attached		\$4.00
104 1/2	Double Picture Frame, Birch Bark, Grass Trimmed	12 ins. by 8 1/2 ins. diameter	4.00
103	Picture Frame, Birch Bark with Wooden Back	9 ins. by 8 ins. diameter	4.00
	Grass Trimmed		
135	Picture Frame, Birch Bark, Oval Opening, Grass	9 ins. by 8 ins. diameter	2.00
	Trimmed	5 ins. by 7 ins. diameter	1.50
101	Picture Frame		
10 S	Snowshoes for Decorative Purposes	10 ins. length	\$3.00
12 S	Snowshoes for Decorative Purposes	12 ins. length	1.60
16 S	Snowshoes for Decorative Purposes	16 ins. length	3.00
20 S	Snowshoes for Decorative Purposes	20 ins. length	6.00
2 S	Snowshoes for Decorative Purposes	2 ins. length	.80
4 S	Snowshoes for Decorative Purposes	4 ins. length	1.00
6 S	Snowshoes for Decorative Purposes	6 ins. length	1.50
8 S	Snowshoes for Decorative Purposes	8 ins. length	2.00
101 1/2	Picture Frame and Match Holder, Photo	5 ins. by 7 ins. diameter	\$3.00
8 L	Picture Frame, Birch Bark, Oval Opening, Grass Trimmed	8 ins. length	4.00
	Indian Photo	30 ins. length	1.50
65	Bow and Two Arrows ready to use	36 ins. length	2.00
66	Bow and Two Arrows ready to use	42 ins. length	2.50
67	Bow and Two Arrows ready to use	"	3.50
1 L	Two 6 in. Snowshoes, 5 in. Canoe attached		4.00
3 L	One 10 in. Snowshoe with Sweet Grass Basket		6.00
7 L	8 in. Leather Frame with 8 in. Canoe, with pair 4 in. Snowshoes attached		5.00
4 L	Leather Back, Two Snowshoes and 5 in. Canoe		7.50
28 1/2 L	7 in. Leather Back, with Leather Tassel and Beads, with Indian Head burned in		4.50
11 L	Whisk Holder	12 ins. length	3.00
12 D	Decorated Toboggan	10 ins. length	2.50
7 D	Decorated Toboggan	8 ins. length	2.00
8 D	Decorated Toboggan		2.50
46 1/2	Holder, Sweet Grass and Splint		

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Photo 90, page 26

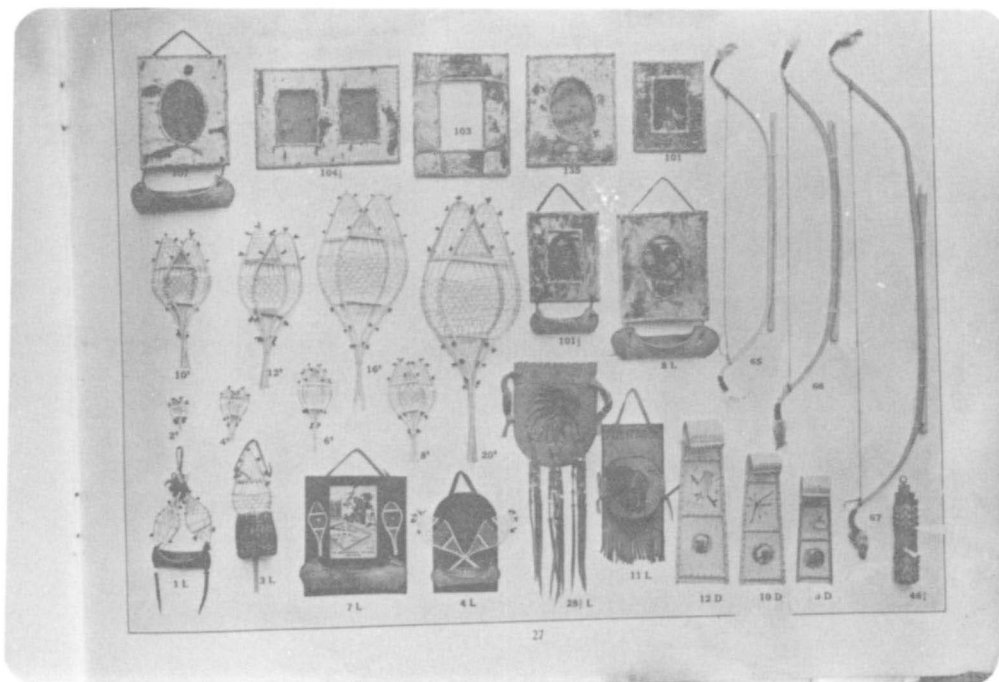


Photo 91, page 27

C. N. SABA & CO. DIRECT INDIAN AGENTS TORONTO, CANADA

Moccasins

Every Pair Hand-made by the Huron Indians

Illustrations show Men's and Ladies' Moccasins, but Prices are quoted Mens last on every line

Peed-Grey, Chrome-tanned Horsehide Moccasin Slipper: warm wool flannel lining; loaded toe cap; in assorted designs; genuine sheared Caribou fur trimming. A genuine Indian idea of solid comfort. This particular Slipper is one of our specialties. Grey and very comfortable; dandy as a bedroom slipper, and makes a most appreciated holiday gift. Loadings find great comfort in this soft and velvety cushioning slipper. In whole sizes only. Packed each pair in a box—

No.	Size	Price Per Doz
No. 202—Men's, sizes 8-11	—	25.00
No. 203—Women's, sizes 7-9	—	18.00
No. 204—Men's, sizes 11-12	—	15.00
No. 205—Children's, sizes 7-10	—	12.00
No. 206—Infants, sizes 1-6	—	12.00

A sample pair will be sent upon request.

Grey Seal Moccasin Slipper: warm wool flannel lining; loaded toe cap; in assorted designs; genuine sheared Caribou fur trimming. A soft, cozy and warm Slipper, very useful as a Bedroom or a House Slipper. Appreciated by many who sought foot comfort and got it. In whole sizes only. Packed each pair in a box—

No.	Size	Price Per Doz
No. 211—Men's, sizes 8-11	—	18.00
No. 212—Women's, sizes 7-9	—	15.00
No. 213—Men's, sizes 11-12	—	11.00
No. 214—Children's, sizes 7-10	—	11.00
No. 215—Infants, sizes 1-6	—	9.00

A sample pair will be sent upon request.

Brown Seal Moccasin Slipper: warm wool flannel lining; loaded toe cap; in assorted designs; genuine sheared Caribou fur trimming. A soft, cozy and warm Slipper, very useful as a Bedroom or a House Slipper. Appreciated by many who sought foot comfort and got it. In whole sizes only. Packed each pair in a box—

No.	Size	Price Per Doz
No. 221—Men's, sizes 8-11	—	18.00
No. 222—Women's, sizes 7-9	—	15.00
No. 223—Men's, sizes 11-12	—	11.00
No. 224—Children's, sizes 7-10	—	11.00
No. 225—Infants, sizes 1-6	—	9.00

A sample pair will be sent upon request.

Brown Seal Moccasin Slipper: warm wool flannel lining; loaded toe cap; in assorted designs; genuine sheared Caribou fur trimming. A soft, cozy and warm Slipper, very useful as a Bedroom or a House Slipper. Appreciated by many who sought foot comfort and got it. In whole sizes only. Packed each pair in a box—

No.	Size	Price Per Doz
No. 231—Men's, sizes 8-11	—	18.00
No. 232—Women's, sizes 7-9	—	15.00
No. 233—Men's, sizes 11-12	—	11.00
No. 234—Children's, sizes 7-10	—	11.00
No. 235—Infants, sizes 1-6	—	9.00

A sample pair will be sent upon request.

Brown Elk Moccasin Slipper: warm wool flannel lining; loaded toe cap; in assorted designs; genuine sheared Caribou fur trimming. A soft, cozy and warm Slipper, very useful as a Bedroom or a House Slipper. Appreciated by many who sought foot comfort and got it. In whole sizes only. Packed each pair in a box—

No.	Size	Price Per Doz
No. 241—Men's, sizes 8-11	—	18.00
No. 242—Women's, sizes 7-9	—	15.00
No. 243—Men's, sizes 11-12	—	11.00
No. 244—Children's, sizes 7-10	—	11.00
No. 245—Infants, sizes 1-6	—	9.00

A sample pair will be sent upon request.

Photo 92, page 28

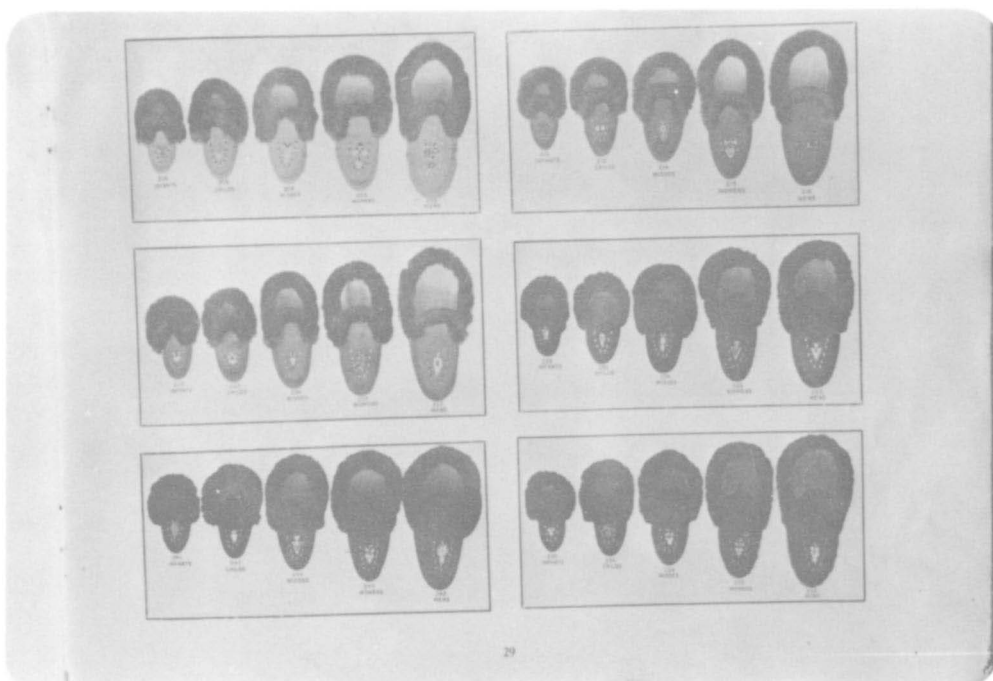


Photo 93, page 29

C. N. SABA & CO. DIRECT INDIAN AGENTS TORONTO, CANADA

Moccasins

Illustrations show Men's and Ladies' Moccasins. but Prices are quoted Men's first on every line.

Every Pair Hand-made by the Huron Indians

Indian Tanned and Staked Genuine Canadian Moose Leather Moccasin Slippers, headed toe cap, in assorted designs, fringe-tipped. In whole sizes only. Packed each pair in a box.

No. 12—Men's, sizes 8-11	Price Per Doz.	\$14.00
No. 13—Women's, sizes 7-10		12.00
No. 14—Men's, sizes 11-2		8.00
No. 15—Children's, sizes 7-10		6.00
No. 16—Infants, sizes 1-6		6.00

Brown Suede Moccasin Slippers, headed toe cap, in assorted designs, fringe-tipped. A typical Indian Slipper, originally used by the Huron Indians as a cushion all-round Slipper; in whole sizes only. Packed each pair in a box.

No. 42—Men's, sizes 8-11	Price Per Doz.	\$11.00
No. 43—Women's, sizes 7-10		7.00
No. 44—Men's, sizes 11-2		6.00
No. 45—Children's, sizes 7-10		5.00
No. 46—Infants, sizes 1-6		5.00

Pair in shoes with Double Sole from same leather

No. 27—Men's, sizes 8-11	Price Per Doz.	\$11.00
No. 28—Women's, sizes 7-10		9.00
No. 29—Men's, sizes 11-2		7.00
No. 30—Children's, sizes 7-10		6.00
No. 31—Infants, sizes 1-6		6.00

Pair in shoes with Single Sole, lined with warm Wool Flannel

No. 47—Men's, sizes 8-11	Price Per Doz.	\$13.00
No. 48—Women's, sizes 7-10		11.00
No. 49—Men's, sizes 11-2		9.00
No. 50—Children's, sizes 7-10		7.00
No. 51—Infants, sizes 1-6		6.00

A sample pair will be sent upon request.

Brown Elk Moccasin Slippers, warm wool lined, headed toe cap, in assorted designs, fringe-tipped. A reversible and double Slipper—Men will find them useful in their. Women will not be without them especially on winter trips and when travelling. In whole sizes only. Packed each pair in a box.

No. 102—Men's, sizes 8-11	Price Per Doz.	\$20.00
No. 103—Women's, sizes 7-10		18.00
No. 104—Men's, sizes 11-2		15.00
No. 105—Children's, sizes 7-10		12.00
No. 106—Infants, sizes 1-6		10.00

A sample pair will be sent upon request.

Black Goat, Chrome-tanned Horadide Moccasin Slippers, warm white wool lined, headed toe cap, in assorted designs, fringe-tipped. A real treat to any's feet, soft and comfortable. Men will find the Slippers very pleasing and serviceable. In whole sizes only. Packed each pair in a box.

No. 112—Men's, sizes 8-11	Price Per Doz.	\$20.00
No. 113—Women's, sizes 7-10		18.00
No. 114—Men's, sizes 11-2		15.00
No. 115—Children's, sizes 7-10		12.00
No. 116—Infants, sizes 1-6		10.00

A sample pair will be sent upon request.

Most of these lines are in stock. Order now to secure immediate shipment.

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Photo 94, page 30

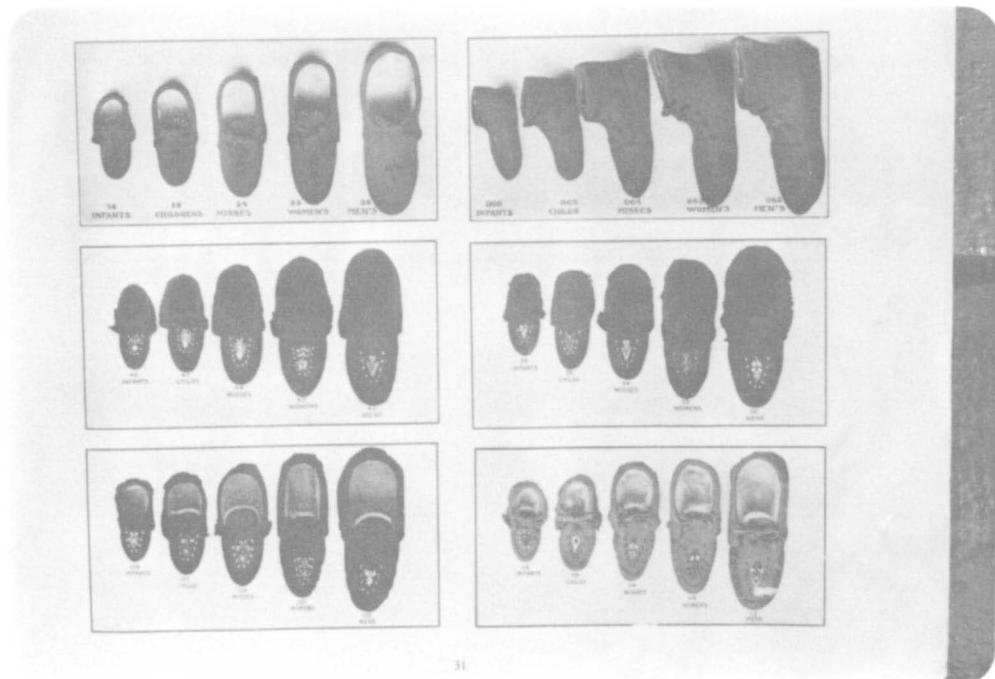


Photo 95, page 31

C. N. SABA & CO.

DIRECT INDIAN AGENTS

TORONTO, CANADA

Birch Bark and Wooden Canoes

NO.	DESCRIPTION	SIZE	PER DOZ.
24" B	Braced Canoe, Birch Bark Quill Decorated	24 ins. length	\$15.00
18" B	Braced Canoe, Birch Bark, Quill Decorated	18 ins. length	5.00
16" B	Braced Canoe, Birch Bark, Quill Decorated	16 ins. length	4.00
11" B	Braced Canoe, Birch Bark, Quill Decorated	11 ins. length	2.00
14" B	Braced Canoe, Birch Bark, Quill Decorated	14 ins. length	3.00
24" R	Rough Bark Canoe	24 ins. length	7.50
18" R	Rough Bark Canoe	18 ins. length	5.00
8" R	Rough Bark Canoe	8 ins. length	1.50
6" R	Rough Bark Canoe	6 ins. length	1.25
8" F	Canoe, Plain	8 ins. length	.75
12" W	Canoe, Wooden with Two Paddles	12 ins. length	2.50
15" W	Canoe, Wooden, with Two Paddles	15 ins. length	3.50
18" W	Canoe, Wooden, with Two Paddles	18 ins. length	5.00
24" W	Canoe, Wooden, with Two Paddles	24 ins. length	7.50
9" C	Covered Bombay Canoe, Quill Decorated	9 ins. length	1.50
11" C	Covered Bombay Canoe, Quill Decorated	11 ins. length	2.00
10" R	Rough Bark Canoe	10 ins. length	2.00
12" R	Rough Bark Canoe	12 ins. length	2.50
15" R	Rough Bark Canoe	15 ins. length	3.50
30" B	Braced Canoe, Quill Decorated	30 ins. length	21.00
36" B	Braced Canoe, Quill Decorated	36 ins. length	30.00
10" S	Smooth Bark Canoe	10 ins. length	2.00
12" S	Smooth Bark Canoe	12 ins. length	2.50
18" S	Smooth Bark Canoe	18 ins. length	5.00
5" F	Plain Canoe	5 ins. length	.30

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Photo 96, page 32

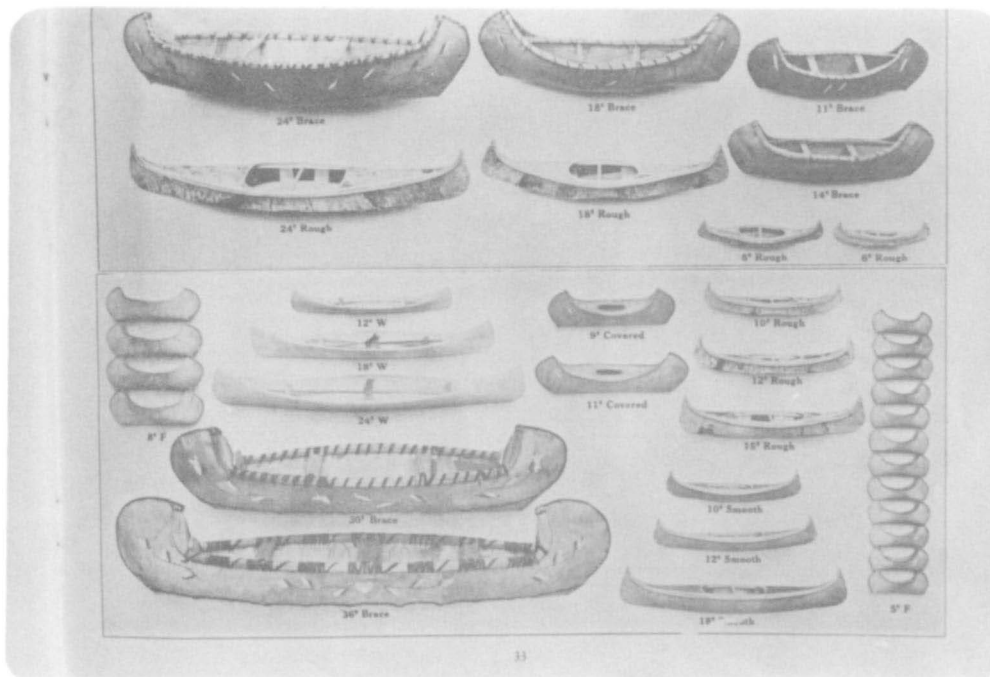


Photo 97, page 33



Photo 98

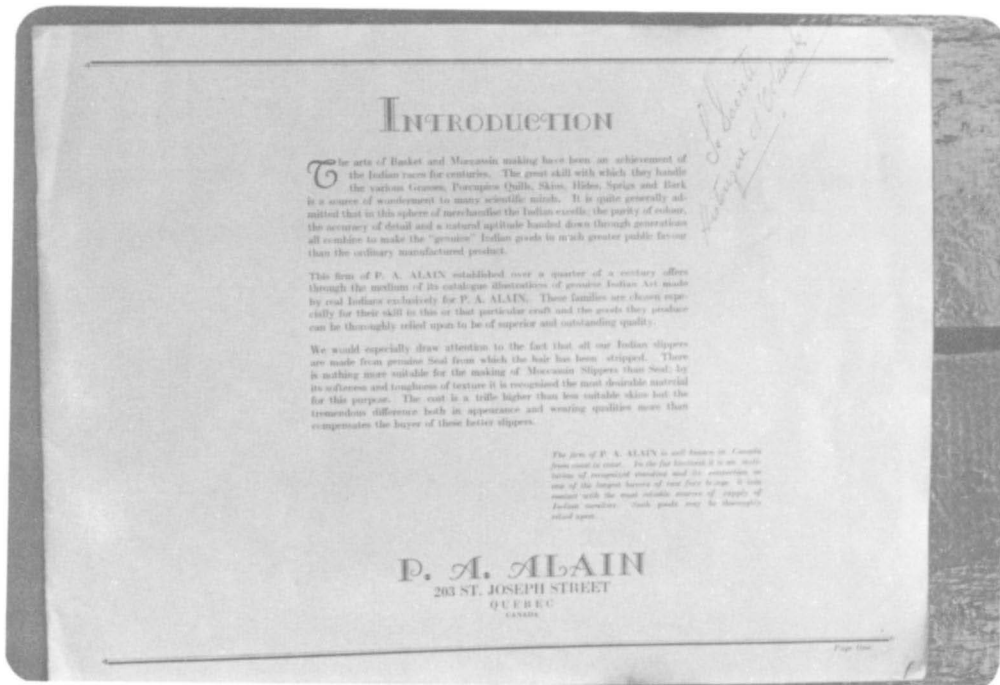


Photo 99, page 1

A few first comers a 10, misaven
connect No. A 100 = 5 1/6 doz
No. 10/g Hat = 9
Pocket Book 503 = 5 3/4
Key 701 = 6 1/4
701A = 3 1/4
701A2 = 3 1/2
Bell Skofa (gum) B 25 = 3 1/2
Hair Holder = 4 1/4
Book Match C 3 = 6 1/2
Wish Holder 546 = 3 1/4

Indian Slippers

The exceptional quality of Alain Indian Slippers has made them splendid retail sellers, their increased demand each year is unquestionable due to their very fine appearance and beautiful finish.

The line is made up of just two qualities:

- No. 120—Northern Fox Hair Seal (First grade)
- No. 120B—Greenland Hair Seal (Second grade)

The very durable nature of Seal Skin makes an elegant article. Every pair of "Alain" Indian Slippers is guaranteed to be genuine Hair Seal. All smooth leather slippers are Hair Seal with the hair removed.

We suggest caution when purchasing Indian Slippers as many inferior grades made from "cat" skin and other leathers have made their appearance on the market in recent years.

Suggested Sizes	
Men	5 to 12
Women	5 to 7
Misses	11 to 2
Children	2 to 10
Infants	1 to 5

see Page 1

Photo 100, page 2

120 Northern Fox Hair Seal
 120B Northern Fox Hair Seal
 120B Black Canvas (Kerosene Seal)
 120B Greenland Hair Seal
 120 Hair Seal, Smooth, leaved

P. A. ALAIN
 QUEBEC

350 Hair Seal (Smooth, leaved)
 350 Hair Seal (Smooth, leaved)
 350 Hair Seal (Smooth, leaved)
 350 Hair Seal (Smooth, leaved)
 350 Hair Seal (Smooth, leaved)
 350 Hair Seal (Smooth, leaved)

P. A. ALAIN
 QUEBEC

350 400 510 100

see Page 1

Photo 101, page 3

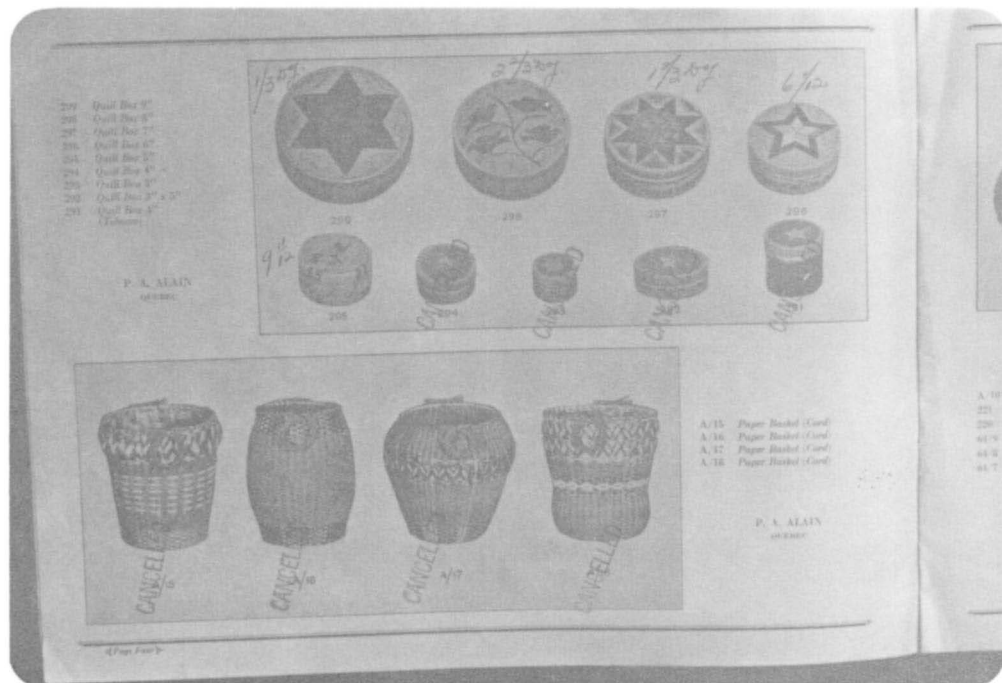


Photo 102, page 4

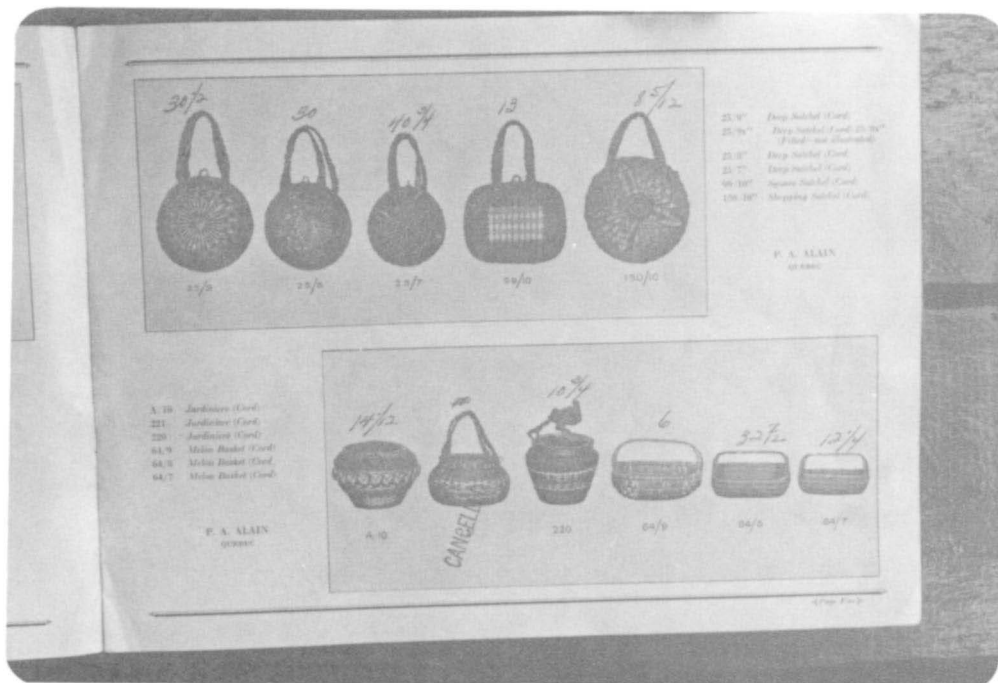


Photo 103, page 5

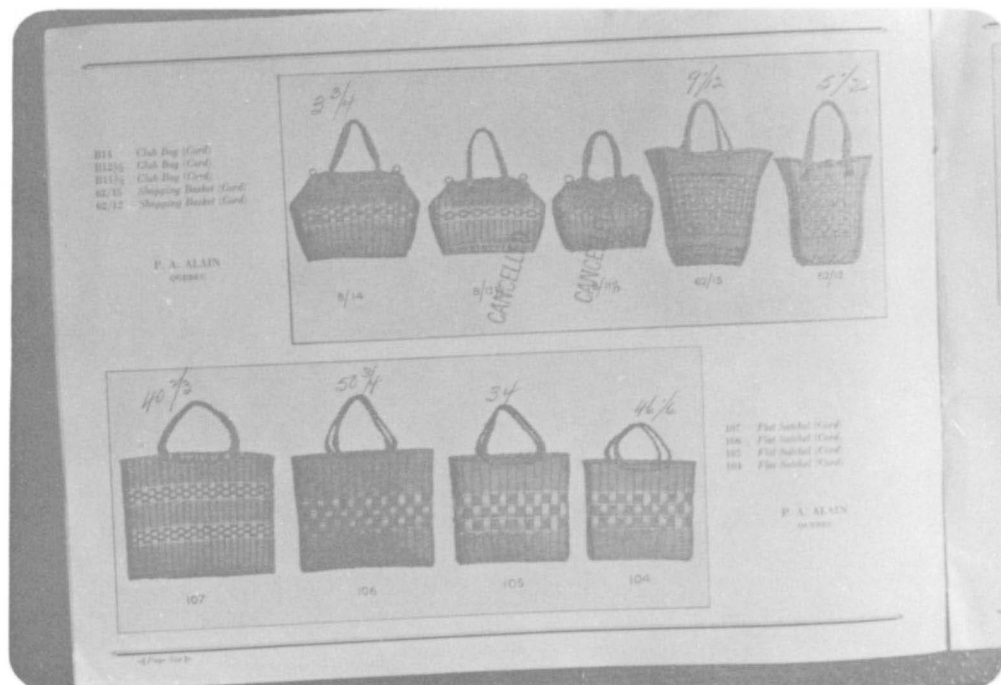


Photo 104, page 6

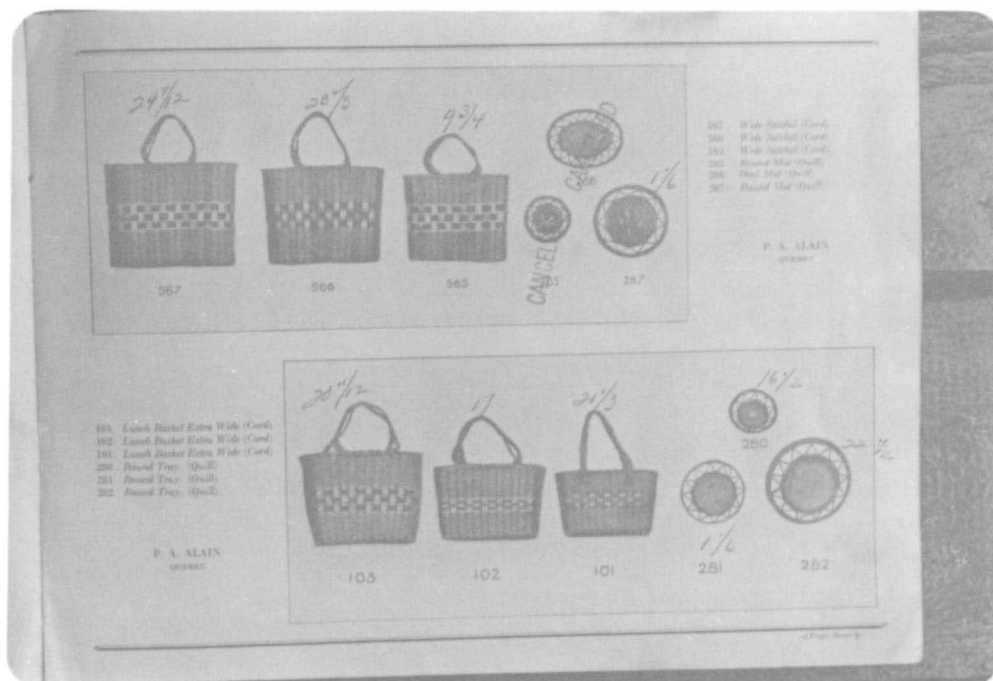


Photo 105, page 7

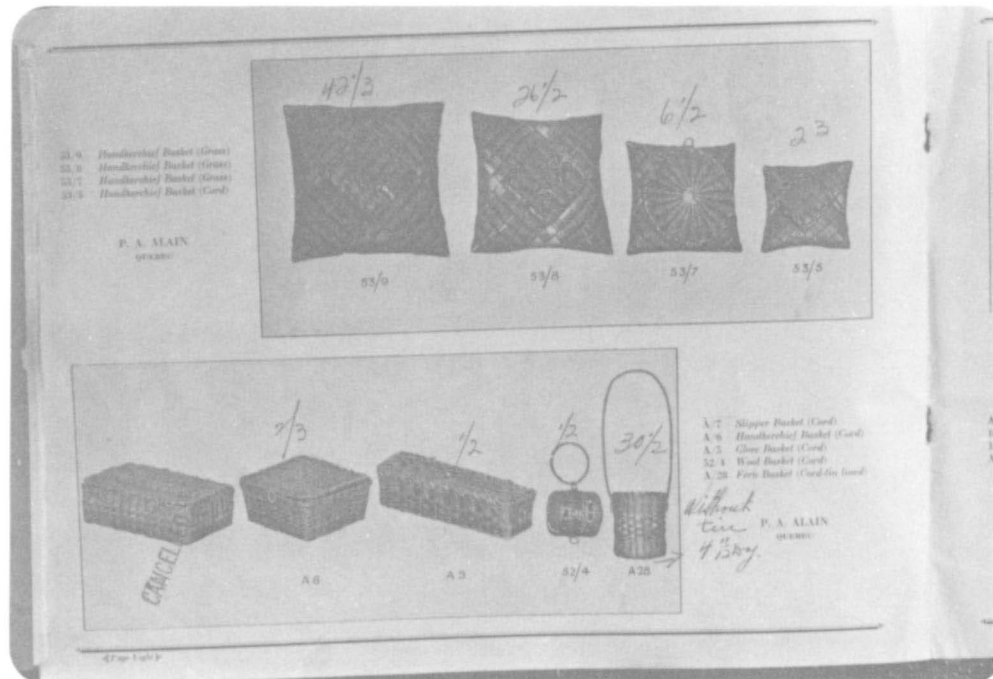


Photo 106, page 8

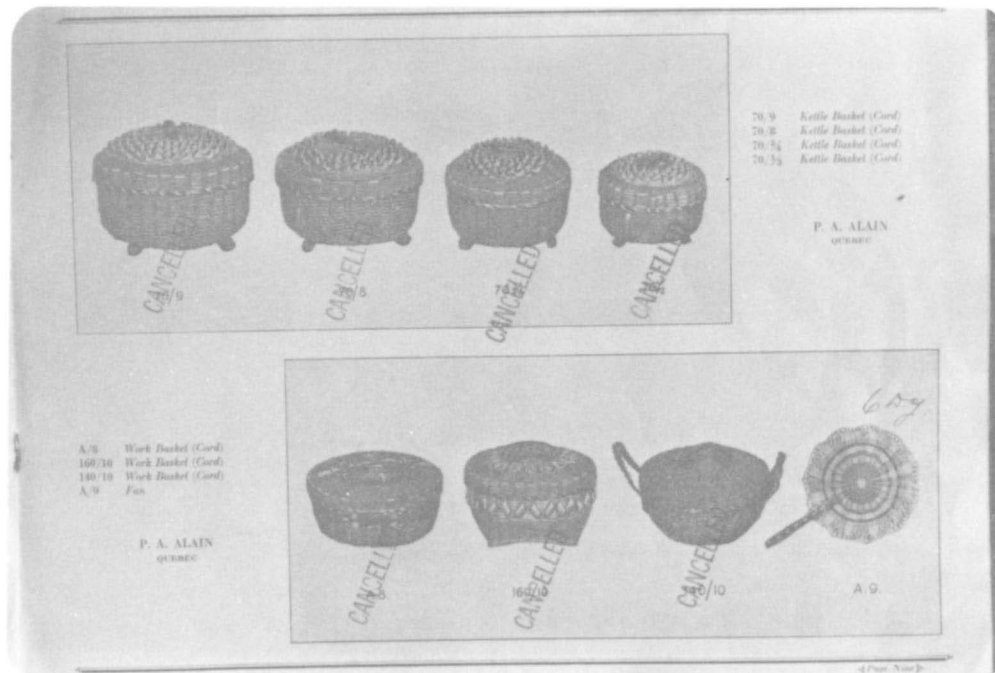


Photo 107, page 9

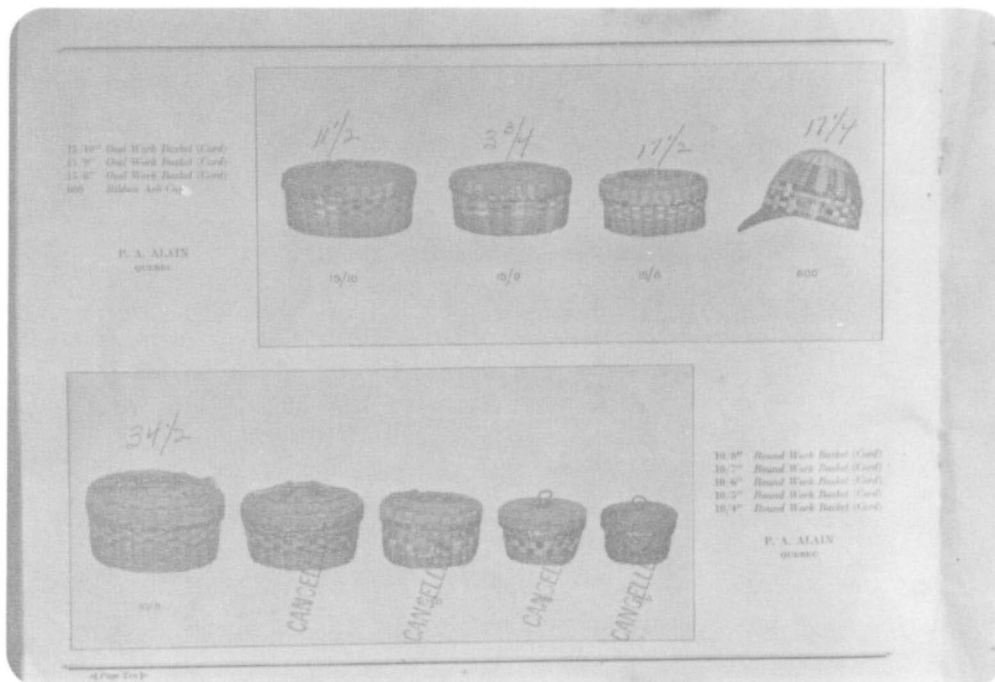


Photo 108, page 10

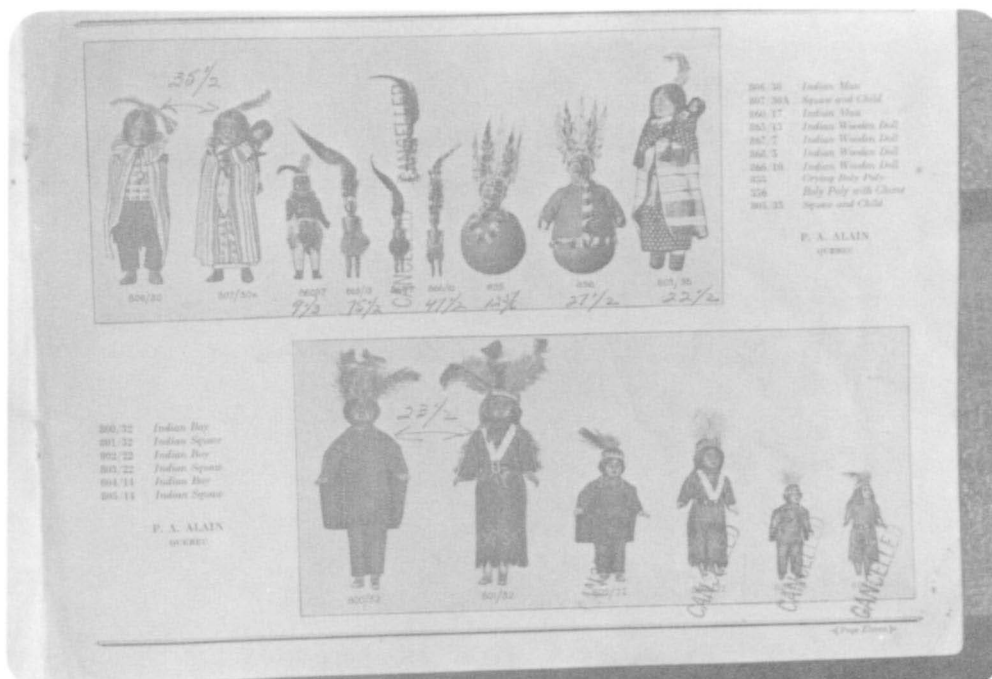


Photo 109, page 11

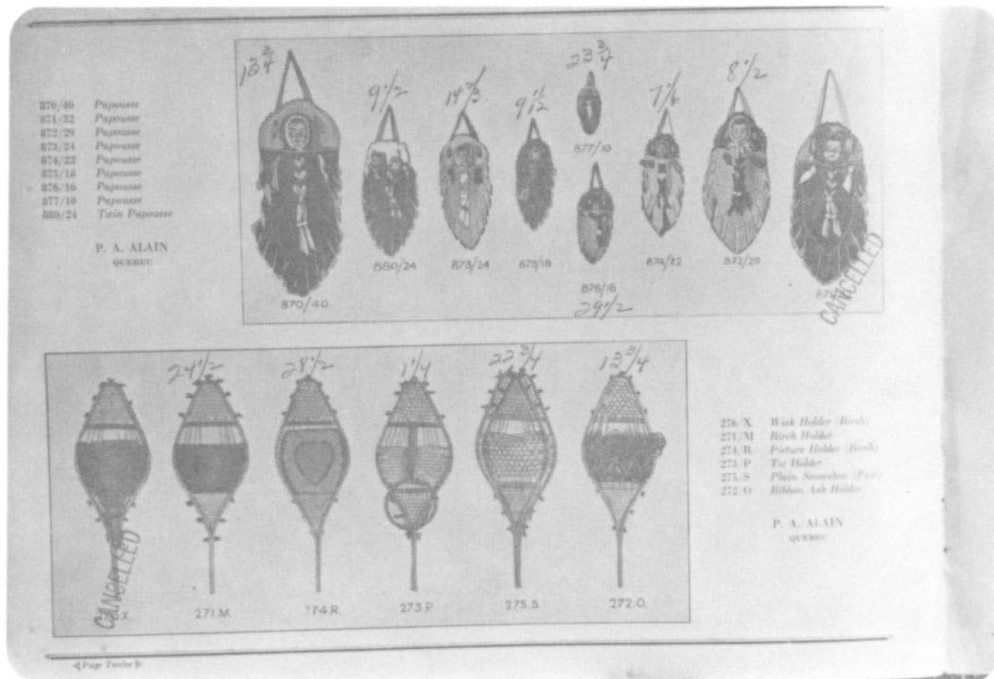


Photo 110, page 12

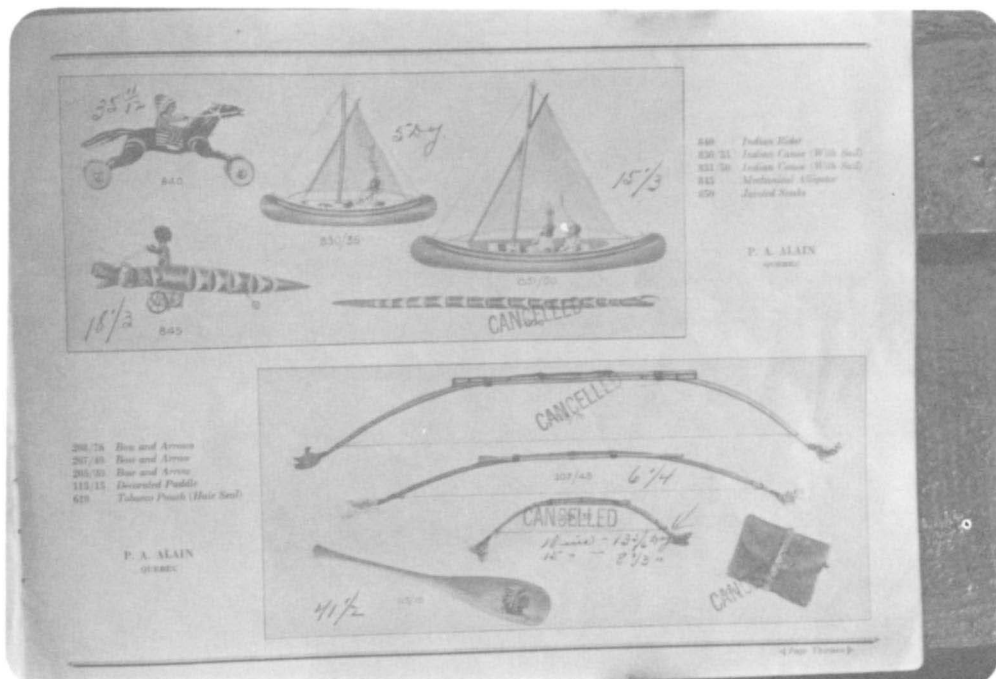
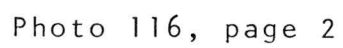
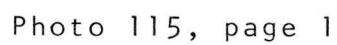


Photo 111, page 13

Photo 114, page 16



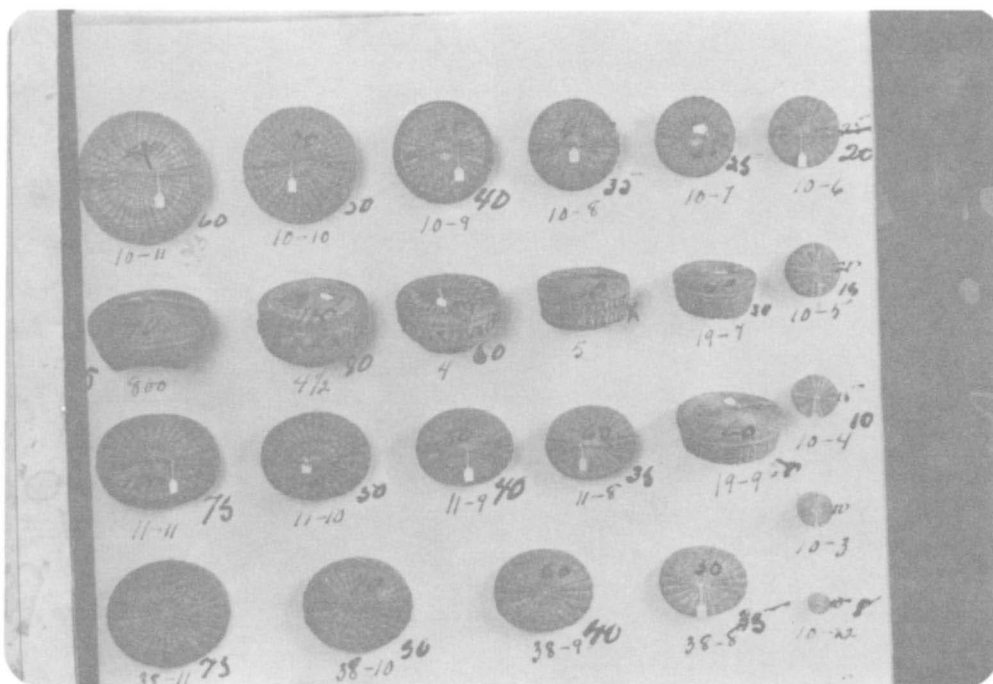


Photo 117, page 3

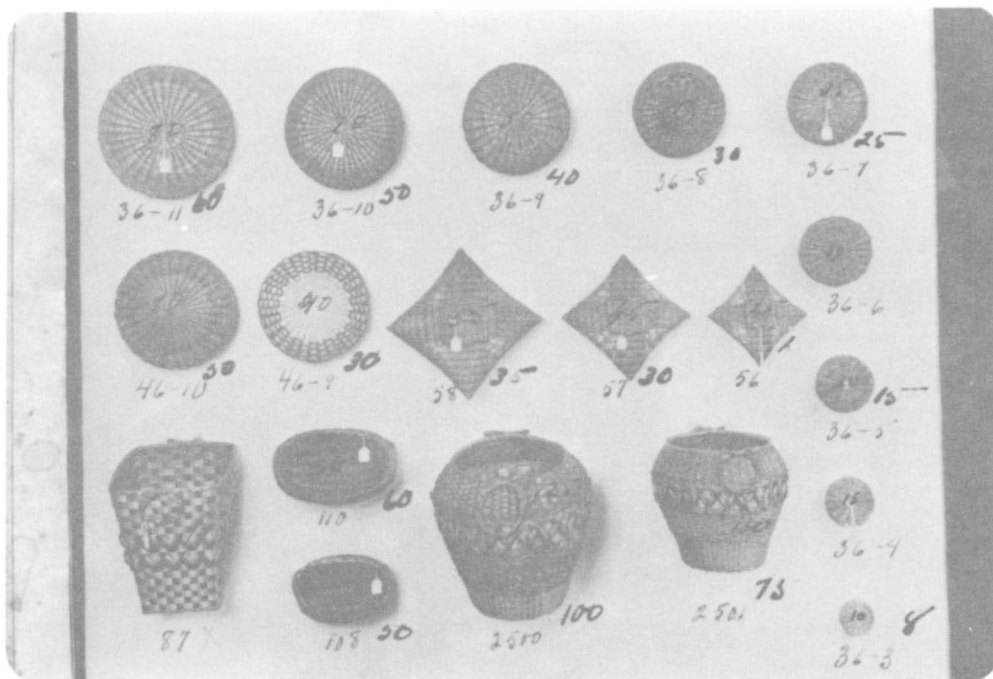


Photo 118, page 4

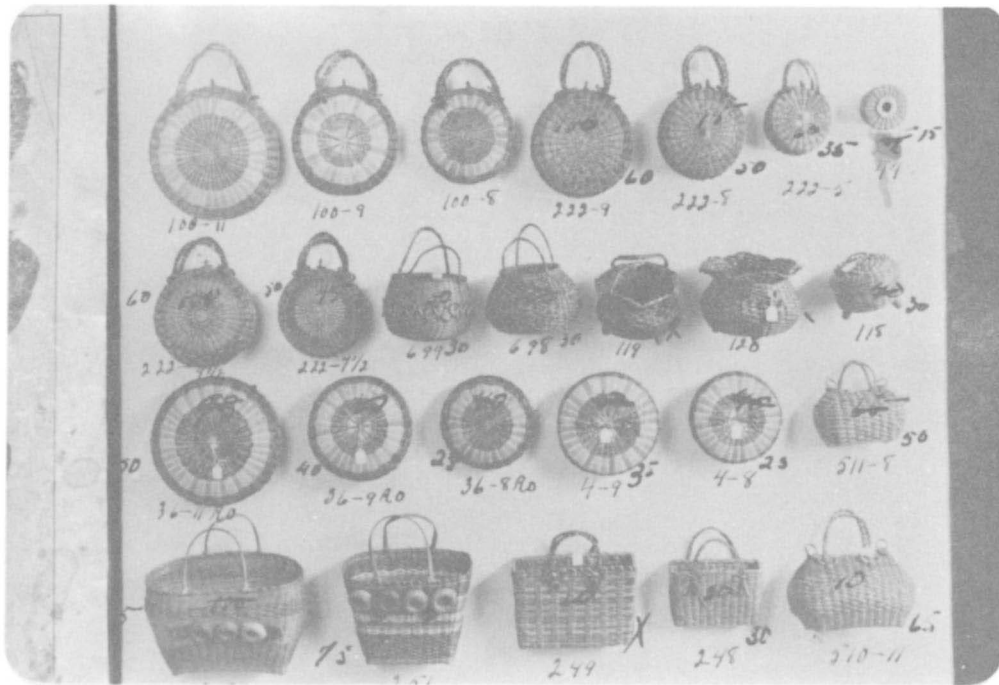


Photo 119, page 5

Godon

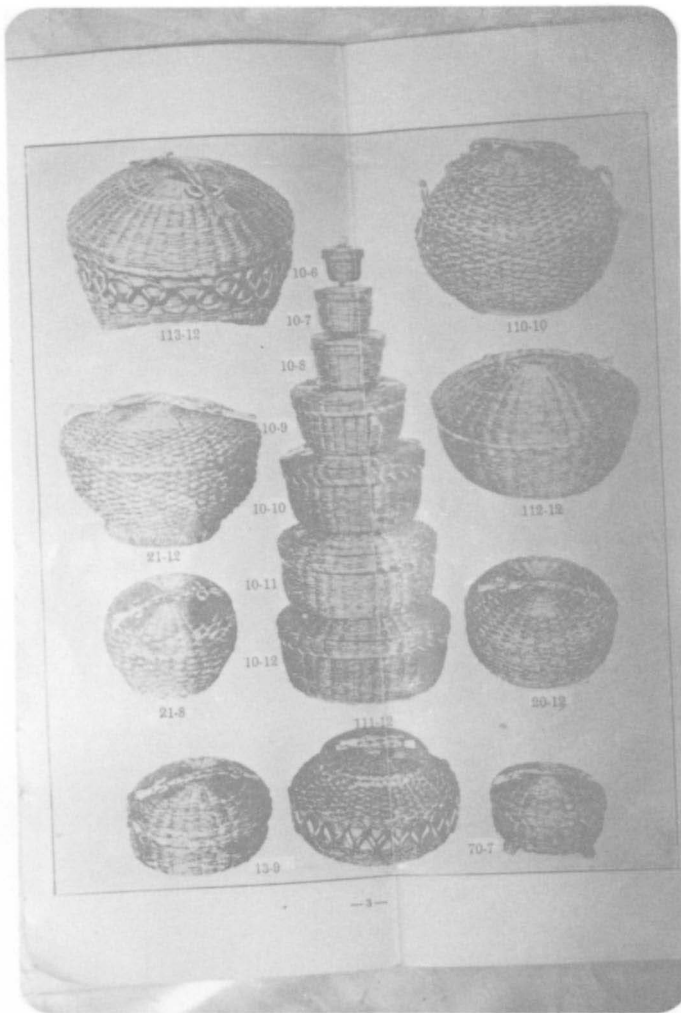


Photo 120, page 3.

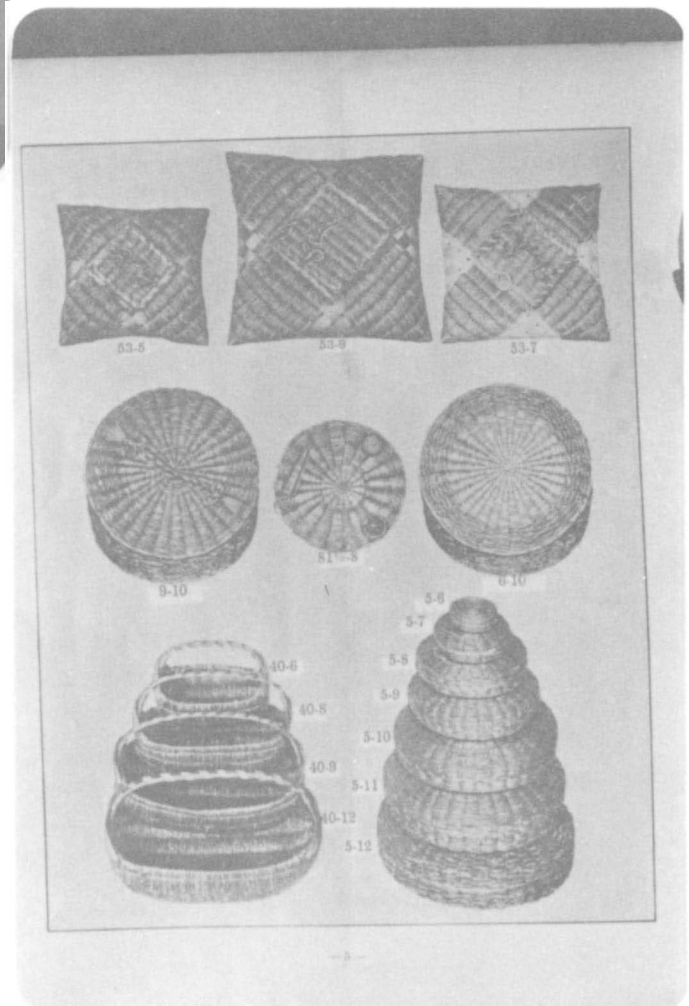


Photo 121, page 5.

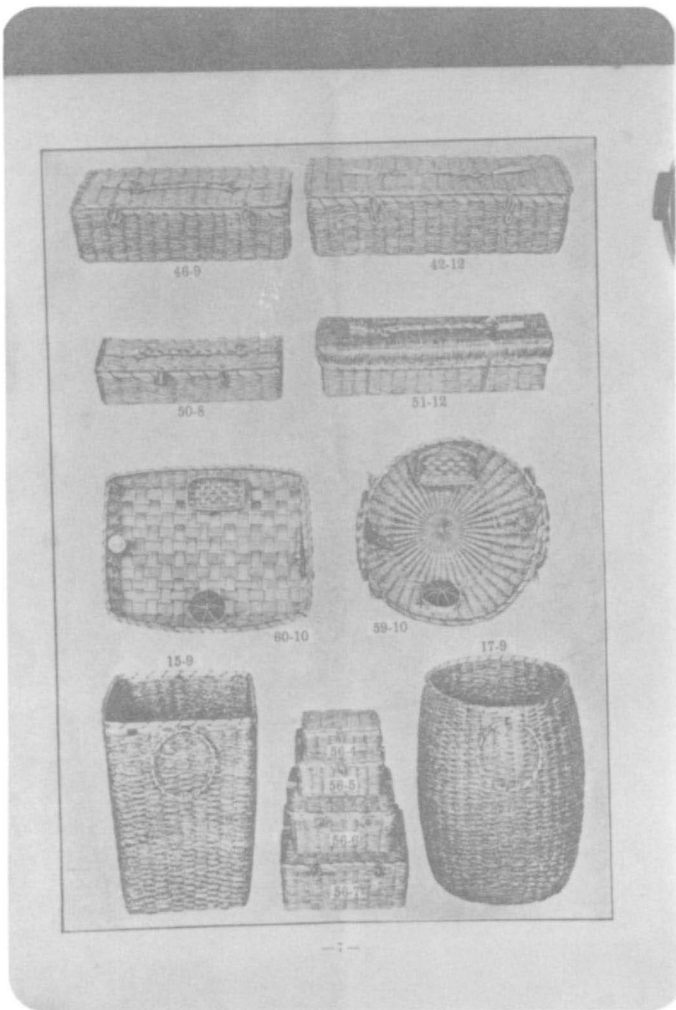
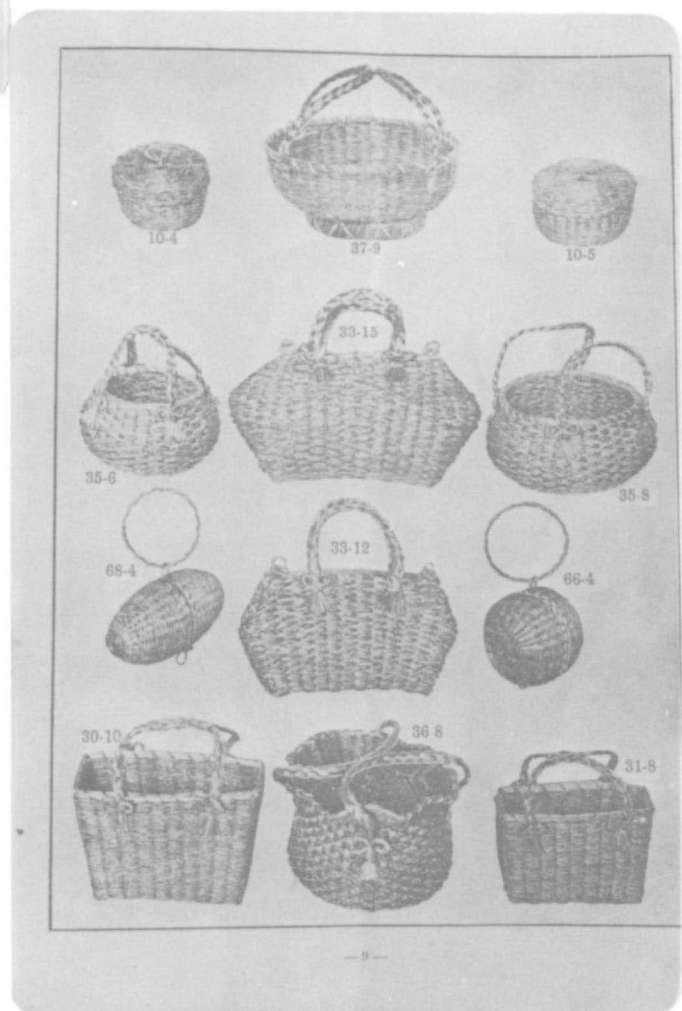


Photo 121, page 7.

Photo 122, page 9.

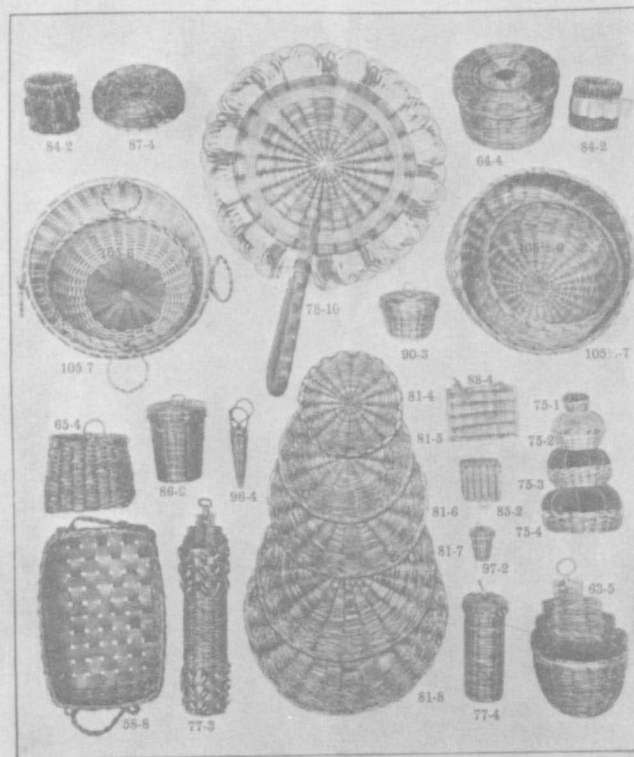




— 11 —

Photo 124, page 11.

Photo 125, page 13.



— 12 —

APPENDIX B

The following chart was used to determine the frequency of basket types made at Odanak. The information was extracted from each of the interviews conducted in June, 1980. In order to safeguard their privacy a number is arbitrarily assigned to each of the eight people interviewed. Across the top of the chart are the following headings:

Basket type	- This column includes all the basket types and styles shown to the Abenaki interviewed at Odanak.
No	- This column lists the basket makers interviewed who stated that they did not make the basket type shown in the first column.
Yes	- This column lists people interviewed who made the basket type shown in the first column.
Seen	- This column lists those who stated that they had seen the baskets shown in the first column, made at Odanak, although they did not make them themselves.
Not seen	- This column lists those who stated that they had never seen the basket type shown in the first column, made at Odanak.
Description	- In this column are listed the specific styles of basket types shown in the first column that were made by the people interviewed.
Other	- This column lists Abenaki basket makers mentioned in the interviews who made the basket type shown in the first column.

Basket Type	No	Yes	Seen	Not Seen	Description	Others
arm		1,2,3,4, 5,6,7				
book mark	4 (mother) 5 (mother)	1,2,3,4, 5,6,7				
bottle	2,3,4,6	1,5,7				2. sister-in-law to Marie M. Sadiquiss
shopping	7 (cross cut) 7 (drop handles)	1,3,4,5 6,7			1. MA16, NMM30, NMM25, NMM31, MA49 -purse, AM286, BN8, NBM75, DMH5, AM157 3. narrow style satchel used for purses. Saba 4th line & 5 Ave., p.23 #810-15. 4. DTS.2 5. P.A. Alain P.6 no cord used. 6. Saba P.23, #53.16 Broadway 7. Saba P.15 #53.2 P.23 #810.15, NMM25 (for Launiere) made mostly wide splints	1. Anna Dennis, aunt of Anna Capino in (Book P.11, #23-10); 2. brother made drop handles
thimble	4,6	1,7,8	4		7. made on a mold	
bread	3,5	1,2			3. made style for postcards	
catchall		1			1. DPY12, AM129, P.T.40, AM113, MWM1 earlier all of sweet hay	
closed in	6 (sq. base)	1,3,5, 6,7,4			1. no molds 3. Saba P.17, #2500, #1600 4. Saba P.17, #1600 (mother) 5. Saba P.17, #2500 6. Saba P.17, #2500 Saba P.23, #2200 7. Saba P.17, #1600	

Basket Type	No	Yes	Seen	Not Seen	Description	
coasters	1,3					
comb	3,4,5,6,7	1,2	3,4,6,7		1. no post, cow-wiss 2. with post and cow-wiss 6. mother made one for cutlery	
writing paper box		1,7			7. large not deep - special mold	
flower		1,4 (no vases) 5,3,6			1. MA3, AM195, 3. Alain P.8, #A28, P.T.50, MA3 (mother) 4. Alain P.8, #A28, MA3 is made at Odanak 6. Alain P.8, #A28, MA3, BN18 7. MA3 (use a wire hoop)	1. Aunt (Book P.9 #36.8)
jewelry	4	1,2,3,5,6,7	4 (NMM 19, AM 122)		1. "Marmot" AM122. AM281 2. "Marmot" AM122 3. others made feet for her 6. Alain P.9 top row 7. for Launiere	
flat handkerchief	3,7	2,4,5,6			1. Aunt in her book P.5 #53.5 3. Mother - square or round covers 4. Mother	
covered work		1,2,3,4,5,6,7			1. Aunt, Godon P.3, #112 & 113, 2. Various sizes of SH & cow-wiss, Saba P.3 #49.3 NMM24	1. Yvonne Robert (NMM24)

Basket Type	No	Yes	Seen	Not Seen	Description	Others
covered work - cont'd					2.Saba P.3 #49.3, NMM24 3.Saba P.23 top line 4.Saba P.7 #615 (mother - no mold) Saba P.7 #606 (used a mold) Saba P.23 #573 lines 5.Saba P.3 Saba P.7 all line 3 except last one 6.Saba line 1&2 P.3 7."Deeps" like arm basket but higher KA2,MA9 no rainbow weave	4.Yvonne Robert (NMM24) 5.Yvonne Robert (NMM24)
waste-paper		1,2,3,4,6,7			1.Aunt (Book P.7 #15-7) Aunt (Book P.7 #17-9) 2.Round or square with braided SH ring attached to hoop 3.Alain Book 3, P.11 #16.9. Alain P.4 A/17 Alain P.4 A/15 4.Saba P.17 top line Alain P.4 A/15 6.Saba P.17 top line 7.square or barrel shaped made on molds.	
open work		1,2,3,4,5,6,7			1.Aunt(book P.7 #60.10) BN27,DPY 8, NSM28, NSM36 most often square 2.sq. or rect. 3."corbeille" with pockets, scissor holders, thimble case and pincushion	

Basket Type	No	Yes	Seen	Not Seen	Description	Others
open work cont'd					4.Line 1 P7 Saba 5.Saba P.7 #699 Rect. with pockets, scissors, pincushion & thimble 6.Saba P.15 line 1 Saba P.19 #3-1/4 Alain No.2, P.9 #35.6, #35.8 7.Saba P.7 #699 type with pockets	
pencil box		1,7			1.Aunt(book P.7 #51-12) 7.short glove basket - no cover	
1920's purse	4,6	1,2,3, 7			1.made from sweet hay and and Hong Kong cord Aunt(book P.9 #36.8) 2."shopper" 3.she did not make them by the dozen 4.Saba P.17 #512 mother	2.Mrs. Jean M. Sadaquiss
tatting egg, acorn or ball	3,4,5, 6(acorn)	2, 6 (ball) 7	3		1.egg Aunt(book P.9 #68-4) Aunt - ball 2.DEM13 7.Saba P.13 #390-3/4	2.Athanase De Gonzque
half moon	3,4,7	5,6			1.Aunt(book P.11 #24-10)	3.Cousin Marie Panadis
fan	2,3,4,7				1.Aunt(book P.13 #178-10) 3.Mother 4.Mother	2.Melvina Robert- Aunt
place mat		1,3,4,5, 7			1.Aunt(book P.13 #81-4,5, 6,7,8)	

Basket Type	No	Yes	Seen	Not Seen	Description	Others
hair receiver	2	3,4,6,7,			1.Aunt (book P.13 #77.3) 4.Alain No.2,P.13 #64.4. and her mother 6.Alain No.2,P.13 #64.4 7.both with hole in cover and wall style,BN27	
pincushion		1,2,3,			3.Mother stuffed them with wool rags	
napkin ring	1, 4 (mother)	8,3,4,5, 6,7			8.Alain No.2, P.13 #8A.2 5.SH style with bow 7.some with SH & some with cow-wiss	
scissor holder	1,2,3, 4,5,	7,8	4		8.Alain No.2, P.13 #96.4 7.used a mold	
five cent	1	2,3,4,5, 6,7			2.4" across with a band of color, hoop, thin splint handle 3.same as above & no cow- wiss 4.P.T.35 by the dozen 5.by the dozen, sold for 5¢ 6.candy basket P.T.35, P.T.27 7.no cow-wiss	
glove	3,4	1,5,7			1.mostly made of SH 4.Mother made a few 5.no cow-wiss, only SH	3.Alice Capino Alain No.2 #50-10
hat	3,4	1		4	1.made with large brim	4.Panadis sisters
knitting	4,5	1,2,3,6, 7			1.NMM26 2.NMM26, MA35 3.NMM26 6.NMM26 7.NMM26	

Basket Type	No	Yes	Seen	Not Seen	Description	Others
lampshade	7,3	1,6			6.with lace work, some for tables and some for hanging	7.Anna Capino
melon	2,3,5,6	1,7			1.P.T.132 7.splint & SH	2.Mrs. Alivie (Debleus) Obamsawin
large ring handled	7,4	1,3			1.AM186	7.Aunt Mary Jane Nagazoa NBM36
pedestal or labole	1,2,7					
pin compact	1,5	3,4,6,7			4.only round 6.she bought some 7.square or round	
drum purse	3	1,2,4,5,7	3		2.with SH or with cow-wiss 4.Mother also 5.for sewing basket with needle holder scissor holder & thimble holder 7.smaller ones	
pot purse	2	1			1.AM135(not a purse)	
rect. purse	1	2				
fishing	1,2,7	8	2		8.MA25,BN4	
pack	1,2,7	8	2			
baby carrier	7	1				7.Anna Capino Godon

Basket Type	No	Yes	Seen	Not Seen	Description	Others
powder puff	1,7,2					
horn of plenty	3,6,7	1	3,6		1.made a few	7.Alice Capino & Matilda (Benedict) Dagoonsay
cups & saucers	1,2,4,6,7			6		
pitcher	1,2,4,6,7			6		
strawberry	6,7	1	6		1.some	
snowshoe weave	1,2,3,4,6,7		3		4.not made at Odanak	1.Siegefroid Robert Obomsawin 2.Mrs. Gabriel Gill (non-Indian) Roseanne (Roy) Gill (non-Indian) 6.Siegefroid Obomsawin (cousin)
trays	2,4,6	1,3,5,7			3.AM260 5.Alain No.2 #21 not mother 6.not made 7.oblong 8"x8"x12"	7. Anna Capino A.259
tall trinket	1					
wall pocket	1,7					
T.T.work	1,2,4,5,		4	2,6		7.Anna Capino made square or rect.

Basket Type	No	Yes	Seen	Not Seen	Description	Other
birds	1,7					7.Elvina (Pacquet) Hannis
apple	1,8					
bushel	1,8,7				7. Father with ear handles	
clothes	1,7	8			8. rect., square or round 7. Father	
hat box	1,8					
covered round	1,8,7			7		
picnic	1,8,2					
nose	1,8,2, 7					
eel trap	1,8,2, 7					
pipe	3,4	2,6,7			2.SH on the bowl & bands of colored splint on stem	3.Carey Hoff
button		2,4,6,3			2.all of SH 3"-4" across 4.MA62 6.MA62 (form) PT160	3.oval made by Anna Capino
heart shape	2,7,3,	1				7.Elvina Pacquet Hannis
hat pin	2,6,7				6.not made here	
portfolio case	3,4,	2,5,6,7 (NMM12)			2.NMM12 3.Mother NMM12 4. " NMM12 6.NMM12	5.also girls who worked for her

Basket Type	No	Yes	Seen	Not Seen	Description	Others
rattles	4,5	2,7			2.square - peas inside 7. " "	
baby carriage	2,3,4,					
doll's cradle	3	2,7	3			2.Jessie Bennedict with bows on hood
chair	2					
kettles	2					
warming plates		2				
whiskey glass	2,4,7,3	5,6			5.for personal use 6.wine glass Saba P.19 #371	3.Uncle Urbain Nolett
baby	2		2			
sowing	2,7					
collection plate	2	7	2		7.NMM18	2.some at Church
snakes - Indian handcuffs	4,3,6	7			6.purchased from a French woman who was the only one who made them	
square handkerchief	3	4,5,7				3.Alice Capino
pipe basket		3			3.made to hold local priest's pipe	
bracelet	3,7		3		7.daughter Eunice (Hoff) Clarke	7.Elвина Obamsawin Hannis

Basket Type	No	Yes	Seen	Not Seen	Description	Others
pumpkin	3,7				7.Elvin (Pacquet) Hannis	Juliette Nolett Cousin
baby bed on stand	6	1			6. Anna Capino & Alice did lace work	
hamper	7				7. Father "A" handles	
cowboy hat	7					
trunk					7. Father	
potato					7. Father	

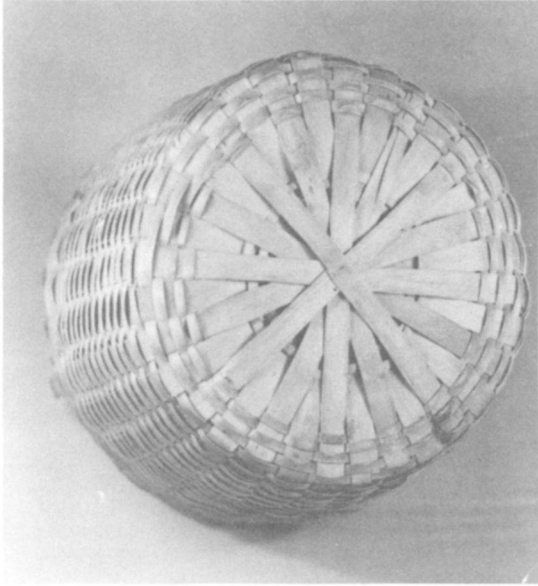


Photo 126. Base of round basket showing construction of radial standards (warps), which are bent to form the vertical elements of the sides. The standards are held in place with weavers (weft) which are woven in and out between the standards.

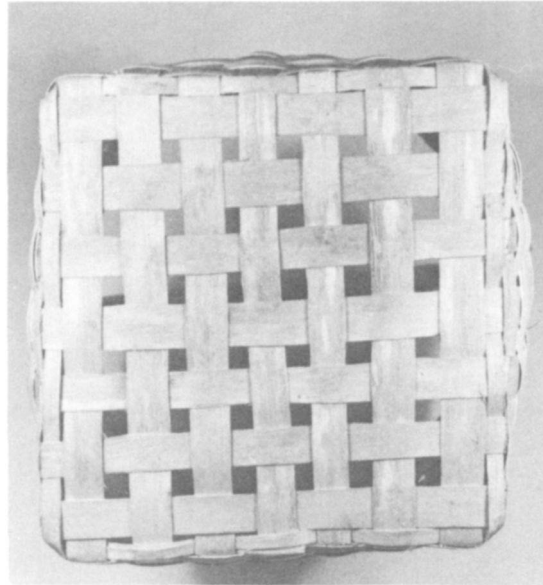


Photo 127. Square base woven in plait weave.

Splint baskets have four basic elements - standards, weavers, hoop and binding. Handles, covers, and decorative weavers are optional and not essential to construction.



— The hoop reinforces the ends of the standards at the mouth of the basket. The binding holds the hoop on the basket.

— The weaver is the horizontal element
 — The standard is the vertical element

Photo 128. A berry basket from the collection of Anne Howells, Portsmouth, N.H.

APPENDIX D

Basket tools used for the preparation of splints after they are removed from the log and those used in basket weaving.

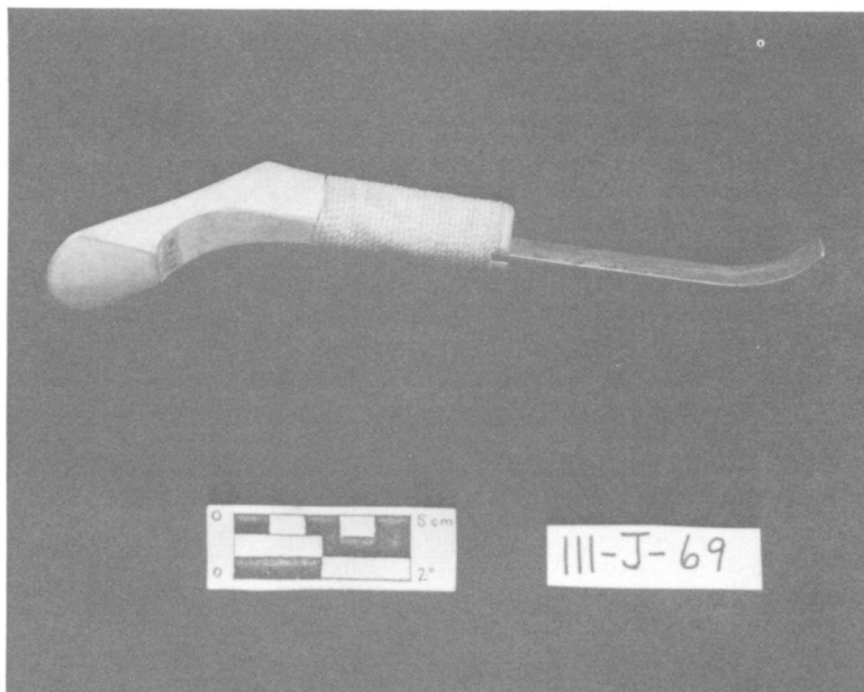


Photo 129. Crooked knife from the collection of the National Museum of Man, Ottawa. It is used to cut and scrape the splints.

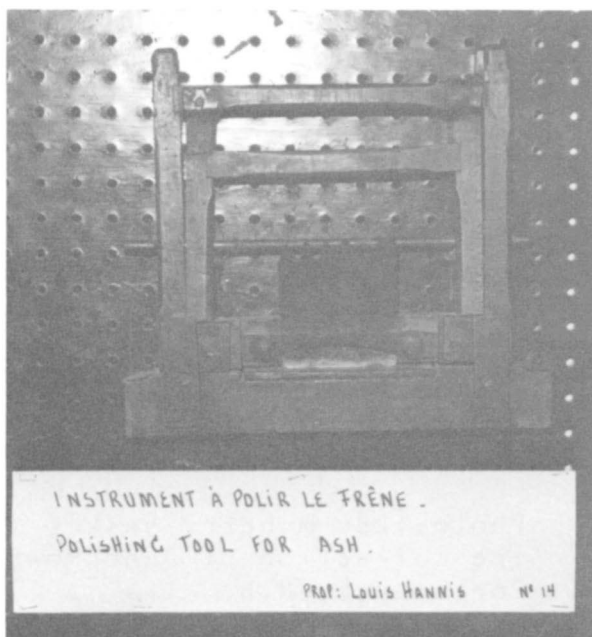


Photo 130. Polishing tool from the collection of Le Musée des Abenaki, Odanak, Que. It is also used to scrape the rough surface of the ash splints.



Photo 131. Ash splitter from the collection of the National Museum of Man, Ottawa, Ont. A single splint is threaded through the side and up between the two touching vertical boards which help guide the splint as it is being pulled apart from this point. Two thinner splints are the result.

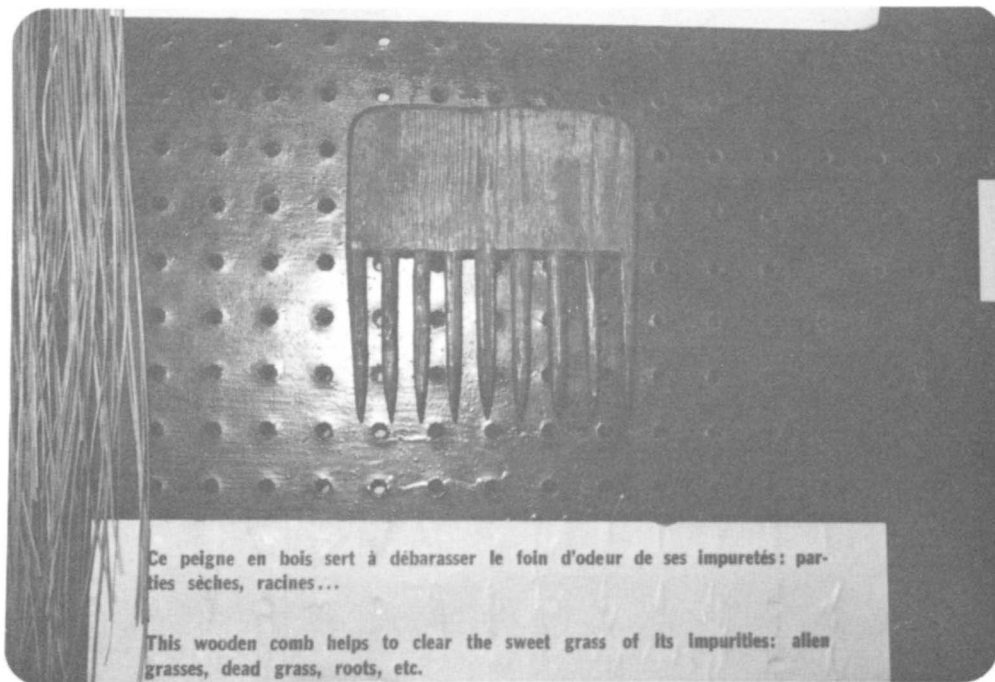


Photo 132. Wooden sweet grass comb from the collection of Le Musée des Abenakis, Odanak, Que. As the exhibit caption indicates, the comb is used to weed out impurities from the sweet grass.

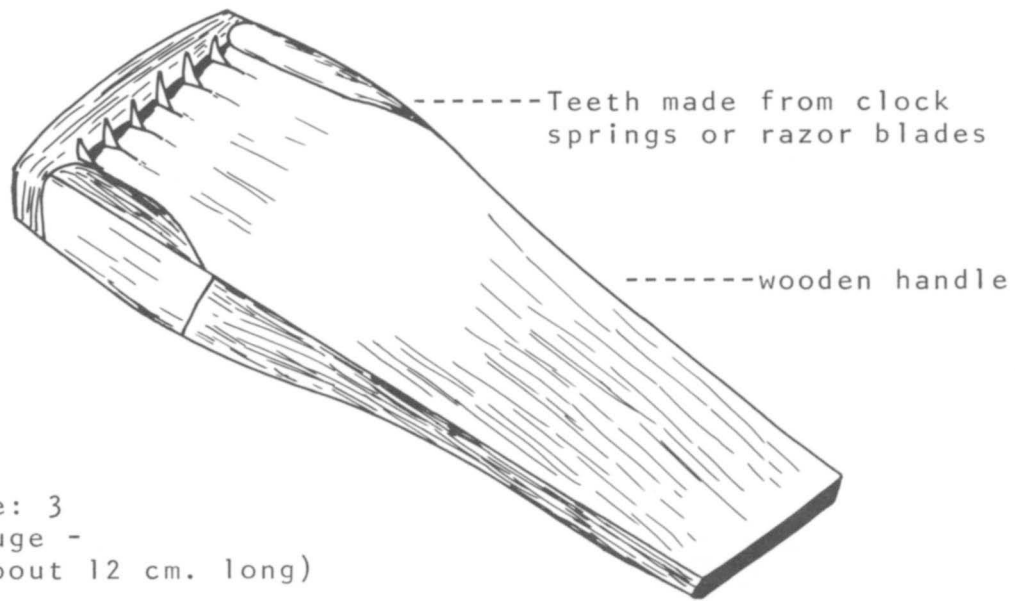


Figure: 3
Gauge -
(about 12 cm. long)

This tool was used to cut a splint in narrow strips.

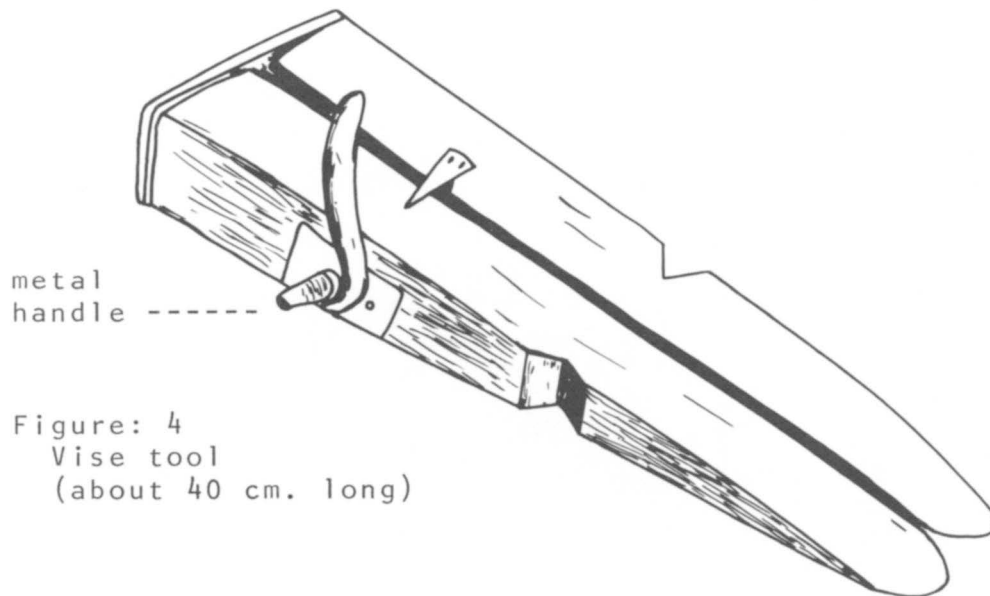


Figure: 4
Vise tool
(about 40 cm. long)

Used to taper the standards of round based baskets or round covers.

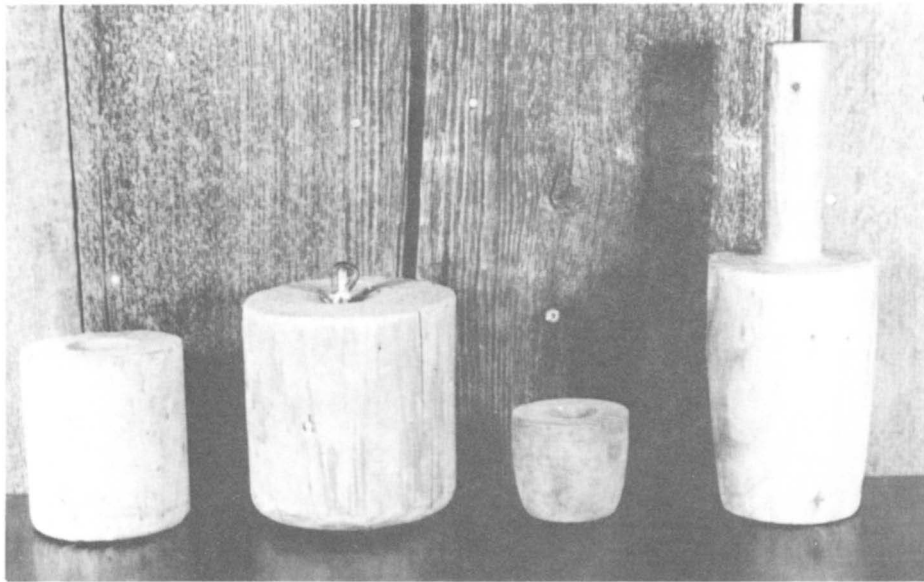


Photo 133. Wooden molds from the collection of Andrea Bear Nicholas, Tobique Reserve, N.B. The Maliseet, Passamaquoddy, Penobscot and Abenaki frequently used molds to ensure perfectly symmetrical baskets.



Photo 134. This flat wooden board was placed on the knees when weaving a basket.

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Kenn Harper. 95 p., 1 map. \$1.25

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- No. 16 AN EVALUATIVE ETHNO-HISTORICAL BIBLIOGRAPHY OF THE MALECITE INDIANS.
Michael Herrison. 260 p. \$2.75

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- No. 17 PROCEEDINGS OF THE FIRST CONGRESS OF THE CANADIAN ETHNOLOGY SOCIETY.
Edited by Jerome H. Barkow. 226 p. \$3.00

In this publication, the reader will find ten of the major papers presented during five of the Sessions. Also included are discussion summaries of three Sessions where no formal papers were presented.

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Annette McFadyen Clark. 282 p., 5 maps. \$3.25

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No. 19 ETHNOBOTANY OF THE BLACKFOOT INDIANS.

John C. Hellson and Morgan Gadd. 138 p., 37 plates. \$2.00

This study documents Blackfoot plant use as it was provided by elderly informants living today, schooled in the tradition of plant uses. Uses of approximately 100 species are described in topical form: religion and ceremony, birth control, medicine, horse medicine, diet, craft and folklore.

No. 20 FROM THE EARTH TO BEYOND THE SKY: An Ethnographic Approach to four Longhouse Iroquois Speech Events.

Michael K. Foster. 448 p., 8 tables, 16 figures. \$5.00

This study is an analysis of four structurally related rituals of the Longhouse Iroquois of Southern Ontario: the Thanksgiving Address, the Great Feather Dance, the Skin Dance and the Tobacco Invocation. Transcribed and translated text included as appendices.

1975

No. 21 BELLA COOLA CEREMONY AND ART.

Margaret A Stott. 153 p., 11 figures, 16 plates. \$2.25

The aim of this study is to lend ethnological importance to a collection of material culture, by revealing the relationship of Bella Coola ceremonialism and art with other aspects of society, and offering an analytical summary of Bella Coola art style. Contemporary ceremonialism and art are also described and analysed.

No. 22 A BASKETFUL OF INDIAN CULTURE CHANGE.

Ted J. Brasser. 121 p., 74 figures. \$2.00

Analysis of the decorative patterns on aboriginal woven and wood-splint basketry, which reveals the tenacious survival of basic artistic concepts of aboriginal origin. The woodsplint technique was adopted by the Indians to adapt their crafts to White Market. Ethnohistorical value of museum collections is demonstrated.

No. 23 PAPERS OF THE SIXTH ALGONQUIAN CONFERENCE, 1974.

Edited by William Cowan. 399 p. \$4.50

The Sixth Algonquian Conference was held in Ottawa, October 4-6, 1974. It was an inter-disciplinary conference embracing archaeology, history, ethnology and linguistics, and this collection comprises most of the papers presented.

- No. 24 CANADIAN ETHNOLOGY SERVICE: Annual Review, 1974.
 Edited by Barrie Reynolds. 71 p., 13 plates, 2 maps, on request.

- No. 25 A CONTEXTUAL STUDY OF THE CARIBOU ESKIMO KAYAK.
 Eugene Y. Arima. 275 p., 3 maps, 31 figures. \$3.25

After a discussion of the place of material culture studies in modern anthropology, the author shows the continuity of the Caribou Eskimo kayak form from the Birnik culture. The reconstruction of general kayak development is given in detail as well as a thorough coverage of construction and use of the kayak.

- No. 26 A PLACE OF REFUGE FOR ALL TIME: Migration of the American Potawatomi into Upper Canada 1830-1850.
 James A. Clifton. 152 p., 3 maps, 7 plates. \$2.25

This monograph contains a study of the movement of a large portion of the Potawatomi Indian tribe from the states of Indiana, Illinois, Wisconsin and Michigan into Upper Canada in the period 1830-1850. It also examines the Canadian evidence to shed some light on not well understood features of Potawatomi social organization and ecological adaptations in the first decades of the 19th century.

- No. 27 PROCEEDINGS: Northern Athapaskan Conference, 1971.
 Edited by A. McFadyen Clark (2 vols). 803 p., 14 maps, 13 figures, 23 tables. \$9.25

The seventeen papers on Northern Athapaskan research in ethnology, linguistics, and archaeology published in these two volumes were presented at the National Museum of Man Northern Athapaskan Conference in March 1971. The papers are prefaced by a short introduction which outlines the rationale and accomplishments of the Conference.

- No. 28 PROCEEDINGS OF THE SECOND CONGRESS, CANADIAN ETHNOLOGY SOCIETY, VOL. I & II. Edited by Jim Freedman and Jerome H. Barkow. 723 p., 2 maps, 31 figures, 9 tables, 3 plates. \$10.75

These Proceedings are of the Second Annual Conference of the Canadian Ethnology Society, held in February 1975 at Winnipeg, Manitoba. The first volume includes papers presented at two of the eight sessions: "Myth and Culture" and "The Theory of Markedness in Social Relations and Language". In the second volume are grouped the papers read at the six remaining sessions: "Contemporary Trends in Caribbean Ethnology", "African Ethnology", "Anthropology in Canada", "The Crees and the Geese", "Early Mercantile Enterprises in Anthropological Perspectives" and "Volunteered Papers". An abstract in French and English precedes each paper.

1976

- No. 29 A PROTO-ALGONQUIAN DICTIONARY. George F. Aubin.
210 p. \$3.25

This dictionary contains nearly 2,300 Proto-Algonquian reconstructions. Each entry contains: the Proto-Algonquian reconstruction, its source and English gloss and the forms cited in support of the reconstruction. An English-Proto-Algonquian index is also included.

- No. 30 CREE NARRATIVE: Expressing the Personal Meanings of Events.
O.P. Richard J. Preston. 316 p., 3 figures, 1 photograph. \$3.50

Narrative obtained from the Eastern Cree Indians of James Bay, Quebec, are considered in their various functions within the Cree culture. The author privileges an inductive approach for this study.

- No. 31 CONTRIBUTIONS TO CANADIAN ETHNOLOGY, 1975. Edited by
David Brez Carlisle. 359 p., 127 plates. \$4.50

This volume contains 7 papers on ethnological subjects. Four of them are on material culture (Day, Damas, Arima and Hunt), one on rituals (Stearns), one on general ethnography (Smith), one on ethnohistory (Gillespie) and one on cultural change (Rogers and Tobobondung).

- No. 32 ESKIMO MUSIC BY REGION: A Comparative Circumpolar Study.
Thomas F. Johnston. 222 p., 38 plates, 9 musical transcriptions.
\$2.75

Study of Alaskan Eskimo music, as part of a distinct western musical complex, compared with Eskimo music in Central and Eastern Canada and Greenland.

The following papers are being distributed gratis by the Chief, Canadian Ethnology Service, National Museum of Man:

Les dossiers suivants sont distribués gratuitement par le Chef du Service canadien d'Ethnologie, Musée national de l'Homme:

- No. 33 LA CULTURE MATERIELLE DES INDIENS DU QUEBEC: Une étude de raquettes, mocassins et toboggans. Carole Lévesque.
O.P. 156 p., 47 figures, 28 planches.

Cette étude sur la fabrication et la décoration des raquettes, des mocassins et des toboggans dans les communautés indiennes du Québec concerne à la fois des objets produits au 19^e siècle et d'autres produits actuellement. Elle s'inscrit dans une approche récente de la culture matérielle où la production est étudiée en fonction des repports sociaux à l'intérieur desquels elle s'insère.

1977

- No. 34 A PRACTICAL WRITING SYSTEM AND SHORT DICTIONARY OF KWAKW'ALA
O.P. (KWAKIUTL). David McC. Grubb. 251 p., 1 plate.

The purpose of this work is to present a phonemically accurate, practical spelling system of Kwakw'ala, the language of the Kwagulh (Kwakiutl) people. The first section deals with the use of the practical orthography while the second section is a two-way, cross-indexed dictionary: English - Kwakw'ala.

- No. 35 THE INDIVIDUAL IN NORTHERN DENE THOUGHT AND COMMUNICATION:
O.P. A Study in Sharing and Diversity. Jane Christian and Peter M. Gardner. 419 p.

The volume reports some of the preliminary findings of a collaborative study of thought and communication among members of one Mackenzie drainage Dene community. Subprojects, on aspects of communication and learning, on shared and diverse classifications and processes having to do with trapping, fishing, and exploitation of moose, are reported.

- No. 36 SHAMATTAWA: The Structure of Social Relations in a Northern
O.P. Algonkian Band. David H. Turner and Paul Wertman. 124 p., 12 plates, 8 figures.

This study aims to test a theory of North Algonkian social organization developed through a structural analysis of Australian hunter-gatherer societies and a critical reading of Northern Algonkian literature.

- No. 37 SOME GRAMMATICAL ASPECTS OF LABRADOR INUTTUT (ESKIMO):
 O.P. A Survey of the Inflectional Paradigms of Nouns and Verbs.
 Lawrence R. Smith. 98 p., 59 tables.

This grammatical sketch surveys the nominal and verbal paradigms of the dialect in current usage among the Laborador Inuit of the Atlantic Coast.

1978

- No. 38 SWAN PEOPLE: A Study of the Dunne-za Prophet Dance.
 O.P. Robin Ridington. 132 p., 20 plates.

The prophet dance, a complex of beliefs and practices among northwestern native people, is studied from the myths and oratories collected among the Dunne-za or Beaver Indians of the upper Peace River.

- No. 39 NEIGHBORS AND INTRUDERS: An Ethnohistorical Exploration of the
 O.P. Indians of Hudson's River. Edited by Laurence M. Hauptman and
 Jack Campisi. 285 p., 29 plates, 3 figures.

Utilizing new archaeological, ethnohistorical and linguistic perspectives, the present volume is aimed as a starting point for future inter-disciplinary research in the field of study of the Indians of the Hudson River.

- No. 40 PAPERS FROM THE FOURTH ANNUAL CONGRESS, 1977. CANADIAN ETHNOLOGY
 SOCIETY. Edited by Richard J. Preston. 431 p., 15 tables,
 14 figures, 3 maps.

This volume contains selected papers presented at the Fourth Annual Congress of the Canadian Ethnology Society in Halifax, February 23-27, 1977. It includes papers on subjects such as maritime ethnology, Micmac research, folklore, friendship, property and ownership, wage labour migration, and the concept of stranger.

- No. 41 THE EFFECTS OF ACCULTURATION ON ESKIMO MUSIC OF CUMBERLAND PENINSULA.
 Maija M. Lutz. 167 p., 5 maps, 2 tables, vinyl record.

The purposes of this study are as follows: to examine the types of music which are performed and listened to in Pangnirtung today, to discuss the cultural context of the music, to place present-day music in a historical perspective, and finally to formulate reasons and justifications for changes that have taken place in music.

- No. 42 A PRACTICAL DICTIONARY OF THE COAST TSIMSHIAN LANGUAGE.
John Asher Dunn. 155 p.

This Tsimshian/English dictionary of more than 2250 entries gives to researchers practical transcription, morphological information, English glosses and phonetic transcription, showing the local variants.

- No. 43 CONTEXTUAL STUDIES OF MATERIAL CULTURE. Edited by
O.P. David W. Zimmerly. 58 p., 29 figures.

This collection of five papers surveys the general field of material culture studies and includes specific recent contextual studies of North American Indian and Eskimo material culture.

- No. 44 ALGONQUIN DIALECT RELATIONSHIPS IN NORTHWESTERN QUEBEC.
Roger Gilstrap. 70 p., 4 illustrations.

This report examines dialect relationships (lexicon, phonology and grammar) which exist between the five Algonquin communities of Amos, Lac Simon, Winneway, Maniwaki and Rapid Lake of northwestern Quebec.

- No. 45 A SURVEY OF THE DERIVATIONAL POSTBASES OF LABRADOR INUTTUT (ESKIMO).
O.P. Lawrence R. Smith. 128 p.

The core of this work is a dictionary of derivational postbases in current usage by the Inuit of the Labrador Coast. Each entry includes the Inuttut form in phonemic orthography, morphophonemic specifications, a semantic characterization in English, notes on idiosyncratic properties and examples of use. An introduction to Labrador Inuttut word-formation is also provided.

1979

- No. 46 ESKIMO ECONOMICS: An Aspect of Culture Change at Rankin Inlet.
O.P. William Hugh Jansen II. 162 p., 11 illustrations.

This report is an investigation into the development of four distinct economic strategies by the Eskimos of Rankin Inlet, Northwest Territories: economic specialization; economic generalization; entrepreneurship; and, dependence upon social assistance.

- No. 47 INUIT ADOPTION. Lee Guemple. 131 p.
O.P.

This study offers a description and analysis of the social and cultural aspects of traditional and contemporary adoptive practices among the Inuit.

- No. 48 SOLSTICE-ALIGNED BOULDER CONFIGURATIONS IN SASKATCHEWAN.
O.P. Alice B. Kehoe and Thomas F. Kehoe. 73 p., 8 plates, 15 figures.

Eleven Saskatchewan prehistoric boulder configurations are investigated to determine whether their rock cairns and lines are likely to have been aligned to astronomical phenomena.

- No. 49 CASE AND CONTEXT IN INUKTITUT (ESKIMO).
O.P. Ivan Kalmår. 159 p., 1 map.

The author investigates the use of the three simple sentence types with both subject and object in the Inuktitut language.

- No. 50 CONTRIBUTIONS TO CANADIAN LINGUISTICS. Eric P. Hamp, Robert Howren,
O.P. Quindel King, Brenda M. Lowery and Richard Walker.
118 p., 7 tables, 1 figure.

This volume contains five papers on linguistic subjects: three are on the Athapaskan languages of Dogrib (Howren 1968), Central Carrier (Walker 1966), and Chilcotin (King 1968); one on Blackfoot (Lowery 1964); and, one on Algonquin (Hamp 1974).

- No. 51 CONTES INDIENS DE LA BASSE COTE NORD DU SAINT LAURENT.
Rémi Savard. 99 p.

Ce volume contient quatorze contes montagnais provenant de François Bellefleur de La Romaine et de Pierre Peters de Saint-Augustin sur la Basse Côte Nord du Saint Laurent. Ils ont été recueillis de 1970 à 1975.

- No. 52 THE CONTEXT OF THE INFORMANT NARRATIVE PERFORMANCE:
O.P. From Sociolinguistics to Ethnolinguistics at Fort Chipewyan, Alberta.
Ronald Scollon. 80 p., 1 map.

The author demonstrates how narrative structure at Fort Chipewyan, Alberta is highly sensitive to the situation of the narrative performance.

- No. 53 HOOPER BAY KAYAK CONSTRUCTION. David W. Zimmerly.
O.P. 118 p., 84 figures, 89 photographs, 1 map, 5 blueprints.

This illustrated monograph details the construction process of a 4.6 m (15') Bering Sea-type kayak made in the Yupik Eskimo-speaking community of Hooper Bay, Alaska in October and November of 1976. Instructions and full-size blueprints for the construction of a working reproduction of this kayak are included.

- No. 54 SUFFIXES OF THE ESKIMO DIALECTS OF CUMBERLAND PENINSULA AND NORTH BAFFIN ISLAND. Kenn Harper. 123 p.

This paper analyzes the derivational suffixes of the two closely related Eskimo dialects of Cumberland Peninsula and North Baffin Island. The suffixes are presented in a dictionary format and all variants of a suffix are listed in alphabetical sequence.

- No. 55 A REFERENCE GRAMMAR FOR THE COAST TSIMSHIAN LANGUAGE.
John Asher Dunn. 91 p.

This is a non-technical introduction to the phonology, morphology, and syntax of Coast Tsimshian as spoken in Metlakatla, Alaska, Port Simpson, Kitkatla, Hartley Bay, and Prince Rupert, British Columbia. It contains sections on pronunciation, sound changes, word formation (morphology), syntax, basic sentence types and their grammatical relationships and provides an explanation of the practical orthography currently in use.

- No. 56 ASPECTS OF INUIT VALUE SOCIALIZATION.
O.P. Jean L. Briggs. 63 p.

This volume takes a serious look at "play" in Inuit society by arguing that "play" contains processes essential to the creation, maintenance and internalization of the central values of Inuit society.

- No. 57 ATHAPASKAN WOMEN: Lives and Legends. Julie Cruikshank. 202 p.
O.P.

This volume contains excerpts illustrating the changing themes in Athapaskan culture which were taken from individual booklets previously prepared by the author on the family and personal history and legends of seven Athapaskan women living in the Yukon Territory.

- No. 58 CHIPEWYAN MARRIAGE. Henry S. Sharp. 108 p., 17 figures.

This volume investigates the operation of the kinship system of the Mission Chipewyan. It examines the utilization of kinship terms, and conflict inherent in this group of Caribou-Eater Chipewyan and an analysis of marriage and the role of affines is included.

- No. 59 EIGHT INUIT MYTHS/INUIT UNIPKAAQTUAT PINGASUNIARVINILIT.
Transcribed and translated by Alex. Spalding. 102 p.

Eight Nassilingmiut (Central Arctic Inuit) myths are given a roughly morphemic translation as well as a literary translation into English with preface and glossary included.

- No. 60 INUIT SONGS FROM ESKIMO POINT $\Delta\Delta^c$ Δ^L $\Gamma\Delta\Gamma$ $\Delta\Delta^s\Delta^c$ $\Delta\Delta\Delta^c$.
Ramon Pelinski, Luke Suluk, Lucy Amarook. 122 p., 12 illustrations,
vinyl record.

This volume contains forty-one Inuit songs of the traditional genres of the *ajajait*, animal songs and children's game songs collected in Eskimo Point, N.W.T. in 1977. All songs appear in Inuktitut with English translations and are accompanied by the musical notation.

1980

- No. 61 THE KYUQUOT WAY: A Study of a West Coast (Nootkan) Community.
O.P. Susan M. Kenyon. 193 p., 8 figures, 9 tables.

This is an account of a modern West Coast (Nootkan) Indian community in historical perspective. Contemporary settlement patterns, house styles, economic occupations, social organization, political developments and ceremonial activities and the evolution of these forms are discussed.

- No. 62 PAPERS FROM THE FIFTH ANNUAL CONGRESS, 1978.
O.P. CANADIAN ETHNOLOGY SOCIETY. Edited by Joan Ryan. 150 p., 4 figures.

This volume contains abstracts and selected papers presented at the Fifth Annual Congress of the Canadian Ethnology Society in London, February 23-26, 1978.

- No. 63 THE HARE INDIANS AND THEIR WORLD. Hiroko Sue Hara.
314 p., 5 maps, 55 figures, 15 plates, 25 tables.

This paper describes the life of the Hare Indians of the Fort Good Hope area, in the Mackenzie River basin of the Northwest and Yukon Territories in an historical perspective.

- No. 64 CANOE CONSTRUCTION IN A CREE CULTURE TRADITION.
J. Garth Taylor. 112 p., 2 maps, 9 figures, 52 plates.

This study examines Eastern Cree canoe construction from a variety of anthropological and historical perspectives. The fully detailed and illustrated technical aspects of canoe construction are combined with a description of the social and economic factors, the canoe builder's view of these activities through myth and song and a discussion of the continuity and change in all aspects of traditional canoe construction.

- No. 65 ALGONQUIN ETHNOBOTANY: An Interpretation of Aboriginal Adaptation in Southwestern Quebec. Meredith Jean Black. 266 p., 15 tables, 4 maps.

This monograph compiles ethnobotanical data reported and published for all Algonkian speaking groups in eastern North America with ethnobotanical data from field studies with Algonquin bands in the Ottawa River drainage and Cree bands in the St. Maurice drainage in an attempt to resolve some ecological and historical problems in western Quebec.

- No. 66 THE INUIT LANGUAGE IN SOUTHERN LABRADOR FROM 1694 TO 1785/
LA LANGUE INUIT AU SUD DU LABRADOR DE 1694 A 1785.
Louis-Jacques Dorais. 56 p., 1 map/1 carte.

This monograph consists of word and affix-lists, as well as grammatical observations, concerning the language of the Southern Labrador Inuit from 1694 to 1785. They were collected from written texts of this period and show that the language of these 18th century Inuit is almost identical with that of their contemporaries in the Eastern Canadian Arctic.

Ce travail présente sous forme de listes de mots et d'affixes ainsi que de remarques grammaticales les données linguistiques continues dans les textes d'époque portant sur les Inuits du Labrador méridional, de 1694 à 1785. Il nous permet de constater que la langue inuit de 18^e siècle était, à peu de choses près, semblable à celle qui est parlée aujourd'hui dans l'Arctique oriental canadien.

- No. 67 THE TRAPPERS OF PATUANAK: Toward a Spatial Ecology of Modern Hunters. Robert Jarvenpa. 272 p., 22 tables, 9 figures, 6 maps, 40 plates.

This study develops an analytical framework that treats special arrangements of human populations as a fundamental form of ecological adaptation for subarctic Indian societies. The geographical mobility of commercial fur trappers and fishermen from the English River Chipewyan community of Patuanak, Saskatchewan is employed as a variable for explaining the organization of economic subsistence cycles and ongoing processes of settlement system change.

- No. 68 NORTH WAKASHAN COMPARATIVE ROOT LIST.
Neville J. Lincoln and John C. Rath. 426 p., 1 map.

This book contains a listing of approximately 2650 roots from the various North Wakashan languages, namely Heiltsuk (Bella Bella and Klemtu), Oowekyala (Rivers Inlet), Haisla (Kitimat) and Kwakwaka (Alert Bay, Port Hardy, etc.). Each root is illustrated with lexical words from the language where it is represented, cognate words being brought together under a single entry and cross-referenced to each other as they occur at different points in the alphabetical order. The root list is preceded by concise phonologies of each language and an exposition of the techniques used to isolate roots in North Wakashan.

- No. 69 PERSISTENT CEREMONIALISM: The Plains Cree and Saulteaux.
O.P. Koozma J. Tarasoff. 247 p., 5 diagrams, 92 plates.

This monograph contains transcripts of taped interviews, participant observations and sketches and photographs collected in the mid-1960s on the Rain Dance and Sweat Bath Feast of the Plains Cree and Saulteaux. It illustrates how the social group (the ritual elders in particular) contribute to the identity, stability and survival of the native culture.

1981

- No. 70 ANALYSE LINGUISTIQUE ET ETHNOCENTRISME: Essai sur la Structure du Mot en Inuktitut. Ronald Lowe. 126 p.

L'analyse que propose la présente étude de la structure du mot inuit, dans le cadre de la psychomécanique du langage, remet en cause la vision nettement indo-européenne du langage à laquelle conduisent la plupart des modèles, anciens et récents, de la linguistique.

- No. 71 THE IDENTITY OF THE SAINT FRANCIS INDIANS: Gordon M. Day. 157 p., 2 maps, 4 figures.

This study attempts to identify the contemporary language and culture of the Saint Francis Indians by tracing their origins in the written record, genealogies, oral tradition and in language. The purpose is to assign the linguistic and ethnographic data obtained from the Saint Francis Indians in the twentieth century to the tribes known at the time of white contact in the seventeenth century.

- No. 72 CHANGING ECONOMIC ROLES FOR MICMAC MEN AND WOMEN: An Ethnohistorical Analysis. Ellice B. Gonzalez. 157 p., 7 maps, 8 figures, 12 tables.

This study examines the alteration and adaptation of Micmac male and female roles in Nova Scotia over a period of four hundred years in the context of the broader changes which their society experienced as it interacted with the dominant European culture.

- No. 73 THREE STORIES IN ONEIDA: Edited by Karin Michelson. Told and translated by Georgina Nicholas. 77 p.

Three stories in Oneida, a Northern Iroquoian language, and an introduction, also in Oneida, are given with an interlinear translation and a morpheme-by-morpheme analysis.

- No. 74 WINDOW ON THE PAST: The Photographic Ethnohistory of the Northern and Kaigani Haida. Margaret B. Blackman. 236 p., 20 figures, 15 tables, 30 plates.

This is a study of the Northern and Kaigani Haida ethnohistory as viewed through a visual medium. The author attempts to demonstrate the utility and significance of early photographs by detailing several approaches to the analysis of over 200 photographs of late 19th century Northern and Kaigani Haida villages and people.

- No. 75 A PRACTICAL HEILTSUK-ENGLISH DICTIONARY with a Grammatical Introduction, Volumes I and II. John Rath. 768 p.

This dictionary contains approximately 9500 Heiltsuk entries which, in selected cases, feature grammatical derivatives and/or examples of usage in addition to their English glosses. The Heiltsuk practical orthography is used and a grammatical introduction is included relating the orthography to the phonetics and the phonemics of the language and outlining the essentials of morphology and syntax.

- No. 76 SOURCES FOR THE ETHNOGRAPHY OF NORTHEASTERN NORTH AMERICA TO 1611. David B. Quinn. 93 p.

This guide attempts to enumerate the printed and manuscript sources for northeastern North American ethnography from the earliest discoveries by Europeans down to the time of the effective establishment of European settlements in the area and also to indicate briefly the content of these sources and the features of the Amerindian societies which they record.

- No. 77 CLYDE INUIT ADAPTATION AND ECOLOGY: The Organization of Subsistence. George W. Wenzel. 179 p., 17 tables, 31 figures.

This monograph examines the position of Inuit kinship and its associated behavioral concomitants as they effect the patterning of Inuit ecological relations. It demonstrates the role such features, functioning as one component within the cultural ecological system, play in organizing and maintaining the observed pattern of man-land interactions.

- No. 78 PAPERS FROM THE SIXTH ANNUAL CONGRESS, 1979. CANADIAN ETHNOLOGY SOCIETY. Edited by Marie-Françoise Guédon and D.G. Hatt. 265 p.

This volume contains a selection of symposia, papers, and abstracts of papers presented at the Sixth Annual Congress of the Canadian Ethnology Society in 1979, and reflects something of the variety of perspectives and approaches current in Canadian anthropology at the present time.

1982

- No. 79 MUSICAL TRADITIONS OF THE LABRADOR COAST INUIT. Maija M. Lutz.
89 p., 2 maps, 1 table.

This study examines both the indigenous and borrowed musical traditions of the Labrador Inuit with emphasis on the impact of the Moravian missionaries on Inuit performance since 1771. Comparisons are made between the current Inuit musical situations of Nain, Labrador and Pangnirtung, N.W.T.

- No. 80 NORTH-WEST RIVER (SHESHĀTSHĪT) MONTAGNAIS: A Grammatical Sketch.
Sandra Clarke. 185 p.

This work outlines the grammatical categories and inflections, both nominal and verbal, of the Montagnais dialect of North-West River, Labrador. The phonological system of the dialect is briefly sketched and, although the present work does not treat the derivational aspects of Montagnais morphology, certain very common derivational forms are included. A survey of the chief sentence types of the North-West River Montagnais is provided.

- No. 81 MOOSE-DEER ISLAND HOUSE PEOPLE: A History of the Native People of
Fort Resolution. David M. Smith. 202 p., 1 table, 3 figures, 10 maps.

This work is a history of the native people of Fort Resolution, Northwest Territories from the beginning of the fur trade on Great Slave Lake in 1786 to 1972. Aboriginal culture provides a base for the historic changes discussed.

- No. 82 MUSIC OF THE NETSILIK ESKIMO: A Study of Stability and Change,
Volumes I and II. Beverley Cavanagh. 570 p., 16 figures, 10 plates,
1 vinyl record.

This study defines the traditional styles and genres of Netsilik Inuit music and examines the extent of change which this music has undergone especially as a result of contact with European and North American music. Volume two consists of song transcriptions and commentaries.

- No. 83 BELLA COOLA INDIAN MUSIC: A Study of the Interaction between
Northwest Coast Indian Musical Structures and their Functional Context.
Anton F. Kolstee. 247 p.

This paper describes the ethnographic context and analyses the structural characteristics of Bella Coola songs. Seventy-three original transcriptions which encompass a broad spectrum of Bella Coola ceremonial and non-ceremonial repertoires are included.

- No. 84 OOWEKEENO ORAL TRADITIONS: As Told by the Late Chief Simon Walkus Sr. Transcribed and translated by Evelyn Walkus Windsor. Edited by Susanne Hilton and John Rath. 223 p., 2 maps.

This work contains fifteen texts in the Oowekyala Wakashan language with interlinear English translations from Rivers Inlet, British Columbia. General remarks on the author's language and culture are given in a brief introduction to the texts.

- No. 85 ABENAKI BASKETRY. Gaby Pelletier. 136 p., 4 figures, 134 plates.

This report explores the reasons for the diminishing influence of splint basketry on the economy and way of life of the St. Francis Abenaki at Odanak, Quebec in the last century.