

TAI

MAGAZINE

a publication of Traditional Arts Indiana

2014

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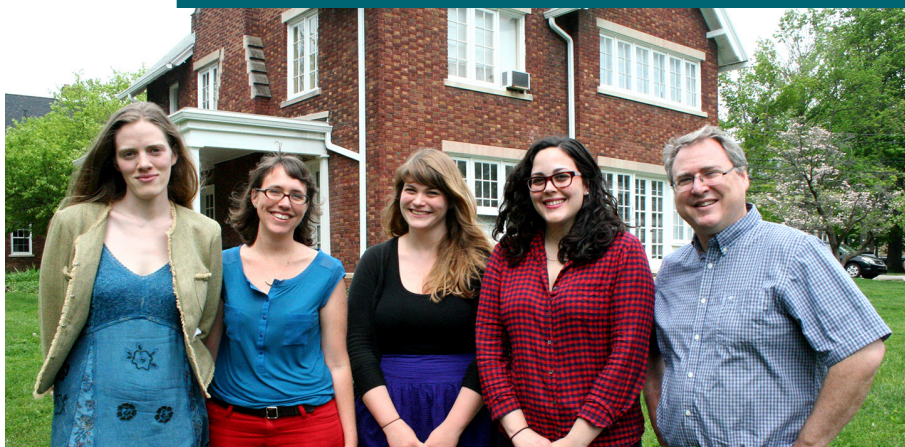
Governor's Arts Awards





Traditional Arts Indiana (TAI) is a partnership between Indiana University and the Indiana Arts Commission.

Traditional Arts Indiana is dedicated to expanding public awareness of Indiana's traditional arts practices. TAI identifies, documents, and seeks to understand more fully the many ways in which cultural values are embedded in daily life. It calls attention to aesthetic forms that firmly ground and deeply connect individuals to their communities— whether it's the stories we tell, the objects we make, the foods we share, or the ways we live our lives. TAI's overarching goal is to integrate and connect cultural heritage to educational activities, cultural conservation, arts, and community development at the local, state, and national level.



TAI STAFF

Pictured from left to right:
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 Kelley Totten, Graduate Assistant
 Hannah Davis, Project Coordinator
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Cover Photo: Rowland and Chinami Ricketts pose in their garden, just outside the greenhouse where the seedlings for this year's indigo crop were maturing. Photograph by William Winchester Claytor

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Background image: Swatches testing the indigo dye vat in Rowland Rickett's studio. Photograph by William Winchester Claytor

Traditional Arts Indiana is in partnership with



Letter from the Director

This has been another amazing year at Traditional Arts Indiana. From being honored with a 2013 Governor's Arts Award to receiving a fellowship from the Library of Congress to research the occupational traditions of park rangers, we have been overwhelmed by the support we have received from throughout the state and beyond.

This year's TAI Magazine focuses on the various ways that our state's natural resources inspire and shape the creative lives of Hoosiers. Our work with Indiana State Parks and Reservoirs over the past couple of years have highlighted how cultural values and the environment are closely intertwined.

Four years ago, Hannah Davis came to our program as a talented undergrad.

She worked her way through college helping TAI, interviewing artists, creating publications, and presenting public programs. This fall, she will start a new chapter in her life, studying folklore at Western Kentucky University and working for the Kentucky Folklife Program. She has been an important member of our TAI staff and she will be missed.

I want to congratulate a few TAI alumni for their new positions: Christopher Mulé was named the Director of Folk Arts at the Brooklyn Arts Council; Selina Morales is taking over as the Director of the Philadelphia Folklife Project; and Jenn Jameson was named the Folk & Traditional Arts Director for the Mississippi Arts Commission. As we applaud each of



their successes, I am reminded that I too am celebrating a milestone – this is my tenth anniversary as TAI's director and I want to thank all of the artists, students, and supporters who have made our program a success and my work a joy.

Finally, I want to thank TAI's many funders and supporters. If it was not for those who support our public research and arts projects, we could not continue to do our programs and our work training the next generation of folklorists, arts professionals and archivists.

Looking to the future,

Intern Hannah Davis reflects on her four years at TAI



Hannah with her father, Geoff Davis, at the 2013 Governor's Arts Awards Ceremony. Hannah was an intern at TAI from 2010 - 2014.

By Hannah Davis

I spent a week preparing for my first meeting at Traditional Arts Indiana, scouring blogs and articles about the best ways to "do" social media. Overhauling the organization's presence on Facebook and Twitter was my first assignment, and although I, like every other freshman, used the sites regularly, I wasn't exactly adept at using them strategically.

I presented my research to my new coworkers one afternoon. Our director, Jon, was there, as were our four graduate assistants – Anna Batcheller, Suzanne Godby Ingalsbe, Kate Schramm,

and Kara Bayless – and Thomas Richardson, a family friend and long-time employee of TAI.

I sat at the head of the table, notes in hand, and began my spiel. My voice was audibly shaky. I broke out in a very visible sweat. But I survived, and at the end, there were only a few questions. Thomas asked the hardest one: "Is all this effort worth it?"

I stumbled through a response. Yes! Of course the effort was worth it! We don't advertise, and social media is free! I was seething – the one person in the room I was comfortable talking to had completely belittled my first big project.

Now, it's obvious enough that Thomas, whether it was a conscious effort or not, was preparing me to work in the field.

Four years later, things are at least a little different. Gradually, I moved from tweeting and updating our Facebook page to creating massive spreadsheets of fieldwork material and transcribing hours-long conversations. I began more public work; I made four academic posters to represent our organization at the annual American Folklore Society conference. I arranged for a weekend of demonstrations at Indiana's largest outdoor

recreation event. There was a little more autonomy each semester, and gradually, my first coworkers – the ones who taught me the ropes – moved on. New ones took their places, and now I'm the one training others. Sometimes, I even ask the questions the newbies probably don't know how to answer.

It hasn't all been smooth sailing; I've made more than my fair share of mistakes. But my four years at TAI gave me direction and experience in a field that, for undergrads, is often hard to find.

TAI bills itself as a nonprofit that works for the benefit of Indiana's traditional artists, but it provides a service for its staff, too – it's a hub for the training and instruction of future folklorists.

I like to think of my time in the office as the practical application of what I learned in class. And without it, I wouldn't necessarily be in the same position. TAI gave me the background I needed to land an internship at the Smithsonian's Center for Folklife and Cultural Heritage last summer, to apply and gain admission to the country's two best folklore graduate programs, and – perhaps more importantly – lead a meeting without breaking into a sweat.

TAI around Indiana



Traditional Arts Indiana continues to partner with the Indiana State Fair to honor the agricultural and artisanal traditions of our state. A place where friendly competition encourages quality and everyday excellence, the fair celebrates the talents from the many small groups and communities of our state. Join us August 1 - 17 for the 2014 Indiana State Fair! Steve Hedges (above) won 3rd place in the 2013 fiddle contest. Turn the page to read the full list of winners. This year's Fiddle Contest will take place August 9, 2014. Contact TAI for information about participation. Photograph by Jon Kay

Report from the Main Street Stage, 2013 Indiana State Fair



The Whipstitch Sallies, pictured from left to right: Katie Burk, Sam Roberts, Allie Burbrink, and Kat Erickson.

August 15, 2013 A recorded bugle track cut through the murmur of announcements, jangly rides, radio broadcasts, vendor soundtracks, sizzling griddles, and the whirring of engines, fans, and cotton candy machines. Behind the Main Street Stage, the harness races started, with sleek horses careening around the dirt racetrack pulling their two-wheeled carts known as sulkies. Adding to a bustling Thursday scene at the Indiana State Fair, TAI hosted live

music on the Main Street Stage with energized sets to get fairgoers tapping their feet and dancing.

The morning's first group, the Whipstitch Sallies, an all-female bluegrass band from Indianapolis, began to play their medleys of tight vocal harmonies on well-known songs in addition to their own compositions. Crowds gathered under the white tent to listen to the group. Besides the familiar old-time rhythm, at times the songs took on a driving, even punk quality. Allie described their music to the audience, saying they do "Americana with a bluegrass flavor."

In the afternoon, TAI welcomed Frutelend Jackson of Hammond, Indiana and his Windy City Travelers to the stage. A performer of American Piedmont, prewar, and Delta blues, as well as a natural raconteur, Frutelend not only performs but also teaches blues in schools around Illiana (the border region between

Illinois and Indiana). He said that he wants to enable youth to find their own expressive voices—an aspect he brought to the Main Street performance as well, never passing on an opportunity to teach: "Blues are the facts of life expressed musically," he explained, emphasizing the music's accessibility.

– Kate Schramm



Frutelend Jackson performed an afternoon set on the Main Street Stage at the 2013 State Fair. Photographs by Jon Kay

Needlepoint artist Mary Schwartz honored as 2013 State Fair Master

Named the 2013 State Fair Master, needlepoint artist Mary Schwartz, celebrated her 50th consecutive year of exhibiting at the Indiana State Fair. Mary shared her stories, photos, and memories of her years at Indiana's State Fair with TAI (*see images below from Mary's state fair scrap book*).

Active in 4-H as a girl, Mary started embroidering as a compromise with her mother: she could continue to show sheep if she participated in an activity her mother believed to be more feminine, such as embroidery. While Mary works in several different styles of needlepoint, her favorite medium is crewel embroidery, a technique that uses wool thread to create depths of color and shading. "I like the feel of the wool," Mary said. "I was a sheep producer at one time – my family was – and so therefore I'm going to continue to support the sheep people."

Earning numerous blue ribbons over the years, Mary's skill and artistry in embroidery represents just one aspect of her contributions to the Indiana State Fair. She has worked for the past several years as coordinator of the Antiques division in the Home and Family Arts Building. She enthusiastically supports her department, treating her co-workers as family and welcoming and encouraging new participants and visitors each year. The distinction of being named a State Fair Master is a highlight, said Mary, as she joins the ranks of the many distin-



guished and talented people that have preceded her: "It is really an honor to be recognized for the state. You stop and think about how many exhibitors are on this campus at one time, to be singled out and saying, 'we recognize you for your years of servitude to us' – it's a big thing."

- Kelley Totten

Rotating Exhibit Network Sharing Indiana's traditions at our state libraries

BLACKSMITHING TRADITIONS in the Indiana Stone Belt

Crafting Rifles in a Family Tradition
Marvin Kemper

They teach central Indiana tool makers to craft the "Indiana Blacksmith," forging and welding a tradition that dates to the beginning of the region's iron industry.

At the Stone Belt in Ellettsville, Dan Roberts has spent 25 years in a gun shop and factory, cutting edge of each one with heavy blows of a "big hammer." Dan learned the craft by hand in an area that is now a museum, and he continues to work in the shop, and he teaches the craft to his son, Dan Jr.

For Kemper, the creative and technical aspects of the work go hand in hand. His customers include both collectors and those who want to own a piece of history. Mary Heston, Marvin's wife, works with his son, Dan Jr., setting out the pieces of the rifles.

BLACKSMITHING TRADITIONS in the Indiana Stone Belt

When it comes to a blacksmith, the finished work is the pride and joy of the smith. Dan Roberts and Ed Bixler work in the Stone Belt, and they are proud of their work. Dan Roberts and Ed Bixler work in the Stone Belt, and they are proud of their work.

Naptown Knitters

Every Sunday and Wednesday, a group of knitters gather around a large table to knit scarves and hats for charity. In our members state the group, the more than 100 members have been in the past, and they are still going strong.

The men also exchange stories and ideas, personal difficulties, and laughter. "It's kind of like a family," says Ed. "It's like going to a great aunt or grandmother's house and hanging out with your cousins."

The communal, safe, and welcoming atmosphere is a relief from the daily grind of life. The Indiana Entry Educational Facility, a minimum-security prison, is nearby.

Daviess County Amish Quilt Auction

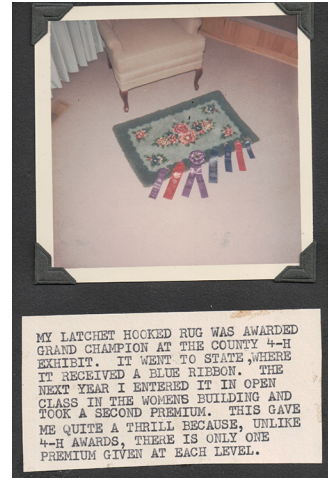
During the week of the Amish Quilt Auction, the Daviess County Amish community comes together to support a good cause. The auction is held at the Daviess County Amish Community Center, and it is a great opportunity to see some of the finest Amish quilts in the state.

The Daviess County Amish community is known for its quilts, and the auction is a great way to see some of the best. The quilts are made by hand, and they are a true reflection of the Amish way of life.

Mariachi Zelaya

The Mariachi Zelaya band is a group of musicians who play traditional Mexican music. They have been playing for many years, and they are proud of their tradition. The band is made up of talented musicians who have spent years perfecting their craft.

The Mariachi Zelaya band is a true representation of the Mexican musical tradition. They play a variety of styles, from traditional to modern, and they are always looking for new ways to improve their sound.



State Fair Fiddle Contest – 2013 Results

The State Fair fiddle contest, sponsored annually by TAI, highlights Indiana's fiddle traditions. The contest, held August 10, 2013, awarded winners in four age categories.

- Ages 12-17**
 - First - Samantha Cunningham
 - Second - Sophie Arnold
 - Third - Klaus Griessemmer
- Ages 18-59**
 - First - Doug Fleener
 - Second - Patrick Murphy
 - Third - Chad Watkins
- Ages 60+**
 - First - Harold J. Klosterkemper
 - Second - Alan Frodge
 - Third - Steve Hedges



Fiddle champ Doug Fleener (left) listens to Harold Klosterkemper warm up for the senior division. Photograph: Jon Kay

Larry Haycraft's Net Making

A Game of Patience and Math

From the time he was a boy, Larry Haycraft has been making nets. He has spent years perfecting his craft, and he is proud of the results. His nets are made of high-quality materials, and they are a true reflection of his skill and experience.

Larry Haycraft's net making is a traditional craft that has been passed down through generations. He is proud to continue the tradition, and he is always looking for new ways to improve his craft.

Jim Smoak Picking Banjo from "Hillbilly" to Bluegrass

From the time he was a boy, Jim Smoak has been playing the banjo. He has spent years perfecting his craft, and he is proud of the results. His banjo playing is a true reflection of his skill and experience.

Jim Smoak's banjo playing is a traditional craft that has been passed down through generations. He is proud to continue the tradition, and he is always looking for new ways to improve his craft.

Two Turkey Call Makers: Bill Barker and Tim Oldham, Jr.

The turkey call is a traditional instrument that has been used for centuries. Bill Barker and Tim Oldham, Jr. are two of the best turkey call makers in the state. They have spent years perfecting their craft, and they are proud of the results.

Bill Barker and Tim Oldham, Jr. are two of the best turkey call makers in the state. They have spent years perfecting their craft, and they are proud of the results.

The Geode Grotto

An international tradition with a southern Indiana aesthetic

The Geode Grotto is a traditional craft that has been passed down through generations. It is a true reflection of the southern Indiana aesthetic, and it is a great way to see some of the best work in the state.

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Growing Blue

Rowland Ricketts, indigo, and art in process

Rowland Ricketts is a traditional artist who has spent years perfecting his craft. He is proud of the results, and he is always looking for new ways to improve his craft.

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Recap of 2013 TAI Events

Traditional Arts Indiana had a busy year of successful events in 2013. To kick off the summer, TAI participated in June's Limestone Month with an exhibit and demonstrations (*see below*). In the fall, TAI participated for the second year in a row at the Hoosier Outdoor Experience (*see opposite*). Current and past TAI staff, supporters, and artists joined director Jon Kay in September at the Governor's Arts Awards (*see page 17*). Throughout the fall, folklorist Kate Schramm organized a series of events around the state in conjunction with TAI's Rotating Exhibit Network: stoneworking demonstration with Matt Bruce in Zionsville; Indiana plants and heritage with Dani Tippmann and Viki Graber in Warsaw; The Not Too Bad Bluegrass Band in Sullivan; Indiana fiddle tunes with Larry Hopkins and Paul Goodpasture in Salem; folk art and aging in Columbus; a bed turning with the Sisters of the Cloth in South Bend; and Mariachi Zelaya in Lafayette.

Visit TAI's website for our latest events and programs.

2013 Limestone Month

TAI's documentation of Indiana limestone work culminated in an exhibit and public program series in June 2013. Celebrating Monroe and Lawrence Counties' "Limestone Month," TAI collaborated with craftspeople connected to the region's building stone industry to present our project at several locations around the regional stone belt. At the Mathers Museum of World Cultures in Bloomington, TAI opened its exhibit *Limestone Traditions: Stoneworking in South-Central Indiana*. This set of panel displays highlights the specialized skills, knowledge, and experience shared by the state's professional stone craftspeople. The exhibit includes images and quotes drawn from TAI's extensive field research in the stone industry from fall 2012 through spring 2013. In addition to showing the exhibit at the Mathers Museum, TAI presented programs at McCormick's Creek State Park, Spring Mill State Park, and at downtown Bedford's Barbecue at the Quarry and Limestone Carving Exhibit. These programs featured contributions from stone craftspeople in addition to the *Limestone Traditions* exhibit. The stone cutters, carvers, and tool makers who joined us gave demonstrations, showed examples of tools, patterns, and finished stone products, and talked with visitors about the details of their work. Highlights included a hands-on stone carving demonstration by Matt Bruce at Spring Mill, which allowed many visitors to try out an air hammer and chisel for themselves. Thank you to all of our participants for helping us promote awareness of local stone craft: Andy Morris, Dan Roberts, Will Galloway, Phillip May, Scott Todd, the Backwoods Bluegrass Band, Matt Bruce, and Casey Winningham.

- Joseph O'Connell



Photos (from top, left to right): Exhibit on display at Bedford's BBQ at the Quarry; Dani Tippmann at HOE; Dan Roberts at McCormick's Creek; The Backwoods Bluegrass Band; Larry and Samuel Haycraft at HOE; exhibit on display at the Mather's Museum; Larry Hopkins and Paul Goodpasture in Salem; Roy Spight at HOE; Matt Bruce at Spring Mill; event at Warsaw Public Library; arts and aging lecture in Columbus; Sisters of the Cloth in South Bend; Tony Artis at HOE.

The Hoosier Outdoor Experience

Traditional Arts Indiana brought together five accomplished craftspeople – Dani Tippmann, Tony Artis, Roy Spight, Larry Haycraft, and Casey Winningham – to demonstrate and discuss their traditions and craft at the Hoosier Outdoor Experience. The event, held September 21-22, 2013, at Fort Harrison State Park, marked TAI's second year of participation and drew a diverse crowd from all across Indiana.

Dani Tippmann, a plant tradition bearer from the Miami Nation of Indiana, engaged with event goers by discussing local methods of rice harvesting and explaining traditional uses for well-known plants like cattails and sassafras for both culinary and medicinal purposes. Roy Spight and Tony Artis, who are both musicians and African drum makers, displayed a variety of their drums, encouraging visitors to touch and play the instruments. Roy's beautifully made tongue drums were a particular hit with event goers, who learned from Roy and his wife Vera how the delicate sounding instruments are made and played. In a brilliant moment of educational improvisation, Tony Artis set up chairs around some of his larger wooden drums, gathering five or six children at a time to teach basic techniques and rhythms by creating a beat with a bell that the children would repeat back on the drums. Larry Haycraft's spirited demonstrations of how to use his handmade hoopnets drew fishing enthusiasts and curious non-fisherfolk alike. Casey Winningham, an accomplished gravestone maker, demonstrated how to use a chisel to hand carve letters into limestone.

In addition to the engaging, sometimes loud, and in many cases joyful moments between the craftspeople and visitors, an unexpected but wonderful aspect of the event for me was seeing a new generation of talent. Dani's son was a natural and charismatic educator; engaging groups of children in informative games of "guess which animal" with pelts from animals local to Indiana. Larry's youngest son, Samuel, sat steadfastly by his father, expertly conversing with event goers about the process of hoopnet making and racing his father to see who could complete the longest net. The Hoosier Outdoor Experience offered a relaxed and engaging environment in which event goers could learn directly from skilled and knowledgeable craftspeople and provided a venue for a new generation of tradition bearers.

- Emily Burke



For Love of the Land

Indiana's Natural Resources and Place-Based Traditions

By Meghan Smith

One of the features that shapes Indiana's unique identity is its geography, and the accompanying natural resources that it provides. The sand dunes bordering Lake Michigan offer relaxing beaches and exciting recreation. The rich, black soil and glaciated landscape of Northern and Central Indiana provides a superb environment for agriculture, and forms the foundation of Indiana's long-standing farming traditions. And the wooded, hilly lowlands of Southern Indiana provide prime terrain for other kinds of traditions, such as hunting for morels in the spring.

Responding to the Landscape

Many of Indiana's cultural traditions are a direct reflection of the landscape itself, or even a reaction to the landscape. *Where Hoosiers live affects how they live*, as individuals build their own environments in creative and unique ways. Indiana homes along major waterways are often built upon stilts in response to seasonal flooding, and in the lake country of Steuben County and other parts of Northern Indiana, several practices revolve around fishing and water sport among both locals and "lakers," or seasonal tourists. Fish Lake in Joseph County is just one of

many sites of an annual ice fishing derby. At the Fish Lake derby, which has been held for over forty years, both fishers and spectators gather, spending a full day fishing, sharing food, and visiting with friends.

Indiana also has some of its own special hunting practices based on the presence of local game. Kip and Trent Gordon of Hamilton County breed Treeing Walker coonhounds, a breed developed by their grandfather, Lester Nance. A farmer and breeder of Yorkshire hogs, Nance also loved hunting. He once traded pig feed for a Walker Foxhound, and noticed that rather than chasing foxes, his particular hound was apt to scramble up trees after raccoons. Among fox hunters, this treeing behavior was seen as an undesirable trait to find in one's hound, but Lester Nance used it to his advantage to develop the Treeing Walker coonhound breed. While there are not nearly as many coon hunters in the area as there once were, the hunting tradition is still alive, and exists within a tight-knit community. As Kip said, "usually everybody that hunts around here knows everybody, or knows everybody's truck." Today the Treeing Walker is a nationally recognized breed, loved far beyond Indiana's borders.

A Taste of Hoosier Culture: Indiana Foodways

Indiana also has special foodways linked to the landscape and to the seasons of the year. Late winter and early spring bring a shift from the bitter cold to slightly warmer weather, and lengthening days of sunlight. This transitional warming period, when days bring temperatures above freezing and nights fall below freezing, marks the beginning of maple syrup season. Mike Bell, volunteer and head groundskeeper of the Hinkle-Garton Farmstead in Monroe County, has entertained and educated farmstead visitors by demonstrating the maple syruping process in his homemade evaporator over the last few years. The evaporator is built from an old filing cabinet gutted of its drawers and laid drawer side down. It is lined with stainless steel pans on top, firebrick inside, and fitted with a stovepipe out the back, and the door of a wood-burning stove on the front.

In the sugaring process, Mike employs extensive knowledge on not only sugar maples, but other trees as well. Since his evaporator is fired by downed wood on the farmstead land, Mike has an intimate knowledge of the properties of various kinds of wood used to

fire the evaporator: fruitwood for example, is quite dense and leads to a high burn temperature ideal for evaporating maple sap. However, Mike also understands the drawbacks of certain woods as well. Mulberry, while dense, has a skewed and gnarly wood grain, making it more of a challenge to split with an axe than woods like cherry or sugar maple. This knowledge of his natural materials plays a sweet role in Mike's sugaring success.

As the weather grows warmer in April and May, foodies and fungiophiles turn to their yards and to the woods with large baskets in hand, in hopes of discovering a nice crop of morel mushrooms. While morels are fairly ubiquitous throughout the U.S., the regional climate favors their growth in a way that leads residents of many Midwestern states, including Indiana, to place special emphasis on this tasty natural treat. Every year, Brown County holds a

Above: Christmas Fern, Yellowwood State Forest; photographed by David Orr. David is a graphic designer and photographer who draws inspiration from Indiana's parks and natural resources: "I love the surprise inherent in nature. You can return to the same place over and over but each time find something new." See more of his work at www.davidorogenic.com

Below, left to right: Trent and Kip Gordon with their Treeing Walker coonhounds; Nancy Stump of Steuben County with sheared wool; beekeeper Terry Dalrymple of Steuben County with honeycomb; Michiana potter Glenn Roesler. Photographs by (left) Brent Bjorkman; (center two) Selina Morales; (right) Meredith McGriff.





Left: Mike Bell of Bloomington's Hinkle-Garton farmstead displays a syrup filter after use. Top Center: Maple sap boiling down into syrup. It takes 40 gallons of raw sap to make one gallon of finished syrup. Bottom Center: Mike's home-built filing cabinet evaporator, fitted with stovepipe in back and furnace door in front. Above: Sugar maple tree tapped with a modern spile, which gathers sap into a food-grade bucket. Photographs by Meghan Smith

festival dedicated to these delectable fungi, including workshops, guided forays, and live music. Hoosiers may disagree on the best way to cook morels, whether fried in a simple batter or mixed in a gourmet omelet, but one thing is certain: they can all agree upon the tasty delight and small sense of victory that finding a patch of morels can bring.

Wild and cultivated persimmons, black walnuts, and paw paws also add to a cultural flavor that is distinctly Hoosier. While local recreation, hunting, and farming are shaped by climate and geography, Indiana's food traditions reap the harvest of what grows wild in our area, as well as of the plants best-suited to our climate, whether in large-scale agriculture or our own backyard garden.

Indiana Craft: Materials Gathered from the Landscape

Many Indiana crafts employ local materials as well. In Michiana, some potters imbue a sense of place in their ceramics by firing their work with local wood. Willow shoots are another locally valuable craft material used to make baskets and furniture. Wild willows can be collected along waterways, but some artists,

like Viki Graber of Elkhart County, organically grow their own material for their craft. Graber takes pride in the fact that no modern, artificial materials are used to support her baskets; they are built from nothing but willow. When she's done, any scraps are returned back to the earth, used as mulch, kindling, or compost.

Many other forms of art, craft, and construction spring from Indiana's natural resources. Indiana witnessed heightened popularity in glassblowing in the days of its late-1800s gas boom, but other natural materials are used in creative, expressive ways throughout the state. The use of limestone, geodes, and other local rock for stone-and-mortar construction, dry stone walling, or decoration in and out of the home are a small-scale personalized version of Indiana's large commercial limestone industry. Woodcraft is another area in which local resources are utilized, whether for log buildings or wooden toys.

Some artistic traditions of Indiana pay homage to the beauty of our natural surroundings. While the tree stump gravestone, typically hand-carved from limestone, can now be found in variations around the

country, the epicenter of this tradition lies within Indiana. This practice recognizes not just the state's history of stone-carving, but the beauty of our trees and plants; many tree stump gravestones are flocked with ferns, ivy, and flowers carved in relief. These gravestones also incorporate the powerful symbolism of a life suddenly cut short.

The blend of materials and Hoosiers' knowledge of the landscape help create a sense of local identity. The way we *utilize* our resources, or celebrate our natural environment adds to a sense of community: the way persimmons are processed is as much a part of the Hoosier experience as the fruit itself, as Indiana is famous for its persimmon pudding. The Indiana state fair also evidences the way Hoosiers value agriculture, farming, and the ability to sustain and nourish by working the land.

Why do nature-based traditions matter? Our climate, landscape, resources, and the way we interact with them set us apart from our Midwestern neighbors and the rest of the country: these are the very traditions that remind us of the pride one can take in being a Hoosier.



Calls of the Wild

Hoosier Custom Turkey Call Makers

By Shannon Larson

Due to deforestation and unregulated hunting, Indiana's wild turkey population was eradicated in the early twentieth century. By the 1970s, statewide efforts had resulted in the species' restoration.

Currently, Indiana maintains active turkey hunting seasons in the spring and fall.

For many turkey hunters, the turkey call – a tool used to imitate the sounds of a hen turkey – is an integral part of the hunting experience. While mass-produced calls are readily available, individuals like Bill Barker, Andy Kaiser, Tim Oldham, Jr., and Kenny Sorrells enjoy designing and constructing handmade custom calls for personal use, sale, and competition. Despite the diverse range of styles and perspectives depicted in the profiles that follow, these four men all share a common attentiveness to quality, artistry, and the continuation of Indiana's new, yet thriving, custom call making tradition.



Bill Barker was born in 1943 on a farm in Shelby County. Since making his first call in 1989, Bill has been an active competitor at the annual National Wild Turkey Federation's Turkey Call Competition.

He has primarily competed in the decorative division at Nationals but plans to focus on working calls in the future. Decorative calls are judged more heavily on visual appearance, while sound quality is the number-one priority for working calls.

Striving for "clarity in the scene," many of Bill's works are box calls characterized by finely detailed wood burning. Telltale signs of a "Barker Box" include autumnal landscapes, one or more broken tree limbs, and a laser cut logo of a gobbler and a "sneaky man." Photograph by Greg Whitaker

Tim Oldham, Jr. was born in 1973 and raised in the small town of Chandler in Warrick County. Tim made his first custom call in 2003 and since 2004 has actively competed at the National Competition in the decorative division.

Tim considers call making an "art" and each call "a canvas." He employs wood burning, carving, painting, or a combination thereof in the creation of his works, all of which reflect a love for nature and the outdoors. He also enjoys sharing his "passion" with others so that his calls will "be part of a hunt or someone's experience." According to Tim, "The next spring [someone may take one of my calls] to the woods... and my call – part of me – is going to be on that hunt." Photograph by Greg Whitaker



Andy Kaiser was born in 1976 and has lived in the Boonville area in Warrick County all his life. Since making his first call in 2003, Andy has specialized in making pot calls. A "Kaiser Call" is recognizable by a smooth finish and a distinctive trail of turkey tracks.

Andy enjoys "connecting" with hunters who custom order his calls, as doing so allows him to "really get to know people and...live out turkey hunting all over the country." Not only is Andy motivated by a strong commitment to his customers, he also hopes to "pass it along" and "make a tradition out of call making with his kid or kids." Photograph by Shannon Larson

Kenny Sorrells was born in Indianapolis in 1967 but has lived in Bloomington since the age of six. From hunting with his father and brothers as a youth, to now sharing the experience with his wife, Angela, and two of their sons, hunting has always been a "family tradition" for Kenny.

In 2000, Kenny began crafting custom turkey calls because of "the desire to accomplish the harvest of a turkey with something [he] made." Currently, Kenny produces custom calls and does laser engraving on demand through his company Triune Custom Products, Inc. Kenny primarily makes working box calls characterized by wood lamination, inlays, checkering, and laser engraved turkey motifs. Photograph by Shannon Larson



Monument in Stone

The Providence Home Grotto

By Meghan Smith

The Providence Home of Jasper serves as a rest home tucked in a quiet neighborhood. It is also the site of one of Indiana's most unusual treasures, a manmade grotto, or cave, built entirely from geodes and cement. Like many Roman Catholic grottos of the Midwest, and even around the world, the grotto in Jasper was built to commemorate the Virgin Mary's divine visit to a cave in the French Pyrenees. However, unlike the other Midwestern grottos, the Providence Home grotto is built entirely from Southern Indiana geodes, giving a unique sense of place to the site.

The Jasper grotto is composed of a central cave-like area with an altar before the statues of the Virgin Mary and a young Saint Bernadette. According to Roman Catholic tradition, 14-year-old Bernadette Soubirous was out collecting wood near her home in Lourdes, France, when she had her first of several visions of a beautiful woman in blue and white robes, standing at the mouth of a grotto. On one of many visits, the woman introduced herself, saying, "I am the Immaculate Conception [the Virgin Mary]". At the grotto in Jasper, Bernadette is depicted kneeling before Mary. Both statues are carved from the smooth, white marble of Carrara, Italy. The main grotto is flanked on either side by the Catholic Stations of the Cross. In the surrounding area, a large shrine is dedicated to Saint Joseph, and small stone niches are dedicated to various saints and holy figures. The grounds are further beautified by fountains, planters, and other sculptures, all composed of Indiana geodes embedded in cement.

Understanding the Jasper grotto requires knowledge

of Catholic tradition and the creator's life story. Father Angelo Quadrini, current director of the Providence Home and a wonderful storyteller, was the perfect person to deliver the history of the beautiful garden complex. The idea for the Jasper grotto was conceived by Father Philip Ottavi, director of the home in the 1950s and 60s. Father Philip was born in the Abruzzi region of Italy in 1906. On a snowy January night when Father Philip was only a boy, a massive earthquake devastated his village, taking the lives of his sister and both parents. After many long hours pinned under a beam in the cold and the rubble, Father Philip was rescued, and brought to Rome where he was raised as an orphan. He later entered the seminary to train for the Catholic priesthood, and was eventually assigned to work at the Providence Home, then a Catholic home for mentally disabled men.

1958 was a time of reflection and commemoration for Roman Catholics at the Providence Home and around the world, marking the centennial of the Virgin Mary's appa-



rition and self-proclamation as the Immaculate Conception in 1858. Father Philip was inspired to build the Jasper grotto in remembrance of the miracle at Lourdes, but he had a personal motivation as well. Others had noted Father Philip's aversion toward stone; he could sometimes be seen kicking a rock out of his path in disdain. This dislike is understandable when one considers the scenes of rubble Father Philip must have endured after the earthquake of his childhood. Thus, building a grotto was not only a way to honor the Virgin Mary and the peasant girl who later became Saint Bernadette, but also a way to overcome Father Philip's particular dislike of stone. As part of this effort, it was of paramount importance to find truly beautiful stones for the project.

Father Thaddeus Sztuczko, who was also assigned to the Providence Home at the time, was responsible for finding and gathering the stone needed for the project. By luck, he discovered geodes in a creek in Heltonville, near Bedford. The creek lies in a large swath of South Central Indiana known as the Geode Belt. This belt stretches from Morgan County and flows southward through Brown, Jackson, Washington, and other counties, and moving into Kentucky through Harrison, Floyd, and Clark Counties. Jasper lies about 45 miles from the Western edge of the Geode Belt. With a kind farmer's permission, members of the Providence Home made several trips with a trailer-hitched station wagon to gather geodes from the creek on his land.

While geodes are certainly the primary material at the grotto, other interesting items have been incorporated as well. As Luisa del Giudice, a scholar of Italian-American folk art has noted, mosaic and inlay are common features of many Italian-American folk art sites, presumably an aesthetic brought by Italian immigrants. This style can be seen in a range of locations, from Sabato Rodia's Watts Towers in Los Angeles to Indiana's own geode grotto. Different colors and textures of geodes embedded in concrete create a mosaic-like feel, but other materials and colors play a role as well. Fathers Philip and Thaddeus were resourceful, and noted that a nearby gravestone carver kept a heap of gravestone scraps including broken stones, and headstones with misspelled names or misprinted dates. These pieces of stone were given new life when used to create the mosaic floor of

the main grotto as well as in numerous flower planters and other sculptures. Other stones and materials such as fossils, coral, seashells, and even a glass bead rosary are incorporated into the mosaics at the Stations of the Cross. The discovery of such details during close inspection is part of what makes a visit to the grotto so intriguing.



The Jasper grotto is a testament not only to Father Philip's vision, but to a spirit of communal creation, as the grotto was built through the cooperation of Fathers Philip and Thaddeus and the residents of the Providence Home. With its use of geodes, fossils, and scraps from a local stone carver, the Jasper grotto is one of many unique places that shape the Indiana cultural landscape.



While the Jasper grotto is certainly one of the more famous forms of geode construction in the state, the grotto is actually just one of many examples of geode-built structures in southern Indiana. Throughout the region, geodes are often collected while plowing farmland or are gathered from creeks and other waterways. The globular stones have a silicon crust, and when cut open, often reveal quartz or other beautiful crystals inside. It is interesting to note that, while geodes are perhaps best-known in their cross-sectioned form, many Hoosiers prefer to work with the stones intact. Geodes are used to outline yards and ponds, and are mortared into everything from stone walls to benches and bird baths, or even a silo (this last impressive example can be spotted in Washington County). These stones are sometimes cemented into the foundations of homes or grave monuments, adding the decoration of a natural mosaic. Even at the home I have been renting in Bloomington for the last year, I was surprised and delighted when the leaves dropped last fall to reveal the remains of an old birdbath and outlined pond hiding in the brush of the yard, all built with geodes. Geode construction is just one of many ways that Hoosiers combine creativity with local natural materials to create a singular sense of place.



Father Angelo Quadrini from Castelliri, Italy first visited the Jasper grotto in 1965, and aided in its original construction. Father Angelo returned to oversee the Providence Home and the grotto in 1995. He has designed and installed part of the grotto's limestone floor, and has found creative solutions to address damage and vandalism, restoring the grotto to its original state.

Dyeing Traditions?

Rowland and Chinami Ricketts discuss how “tradition” and “heritage” affect and complicate their work with indigo dye and ikat weaving

By Kelley Totten

Trained through apprenticeships in Japan and now based in Bloomington, Rowland and Chinami Ricketts bring contemporary interpretations to the traditions they learned in Tokushima, a Japanese prefecture renowned for its indigo production and techniques. Rowland works with indigo dye, a process that starts with the plant’s seed and ends with a color. Chinami uses that color to weave kasuri cloth, narrow-width yardage for kimonos, with a Japanese ikat technique.

Chinami, born and raised in Tokushima, became interested in indigo in her twenties. After graduating from college, she worked at a pharmaceutical company until she decided she wanted to pursue a creative career. She spent a year apprenticing at the Furusho dye workshop, learning traditional indigo dye processes, including shibori, a resist dyeing technique. In 2000, she began a two-year apprenticeship with Yumie Aoto, a master kasuri kimono weaver.

Born in rural Vermont and raised in suburban St. Louis, Rowland moved to Japan after college to teach English. As a photographer, he became interested in ways of producing art that were not as environmentally destructive as the chemicals from developing film. He said that many of his interests converged in indigo: “Growing plants, these historical processes and the accumulated knowledge of human experience that’s found in those traditions was something that was interesting to me.”

Rowland first apprenticed for a year at the Nii indigo farm to learn indigo harvesting and production before apprenticing at the same Furusho dye workshop as Chinami. While Chinami apprenticed with Aoto, Rowland worked as an indigo farmer at their farm and studio, making work for exhibits and dyeing functional items for sale.

In 2003, the pair moved to Michigan where Rowland began a Master’s of Fine Arts program in fibers at the Cranbrook Academy of Art. Following his graduation, they spent a year in Gatlinburg, Tennessee, at the Arrowmont School of Art and Craft where Rowland was an artist in residence; in 2006 they moved to

Bloomington where Rowland began working as a professor in Indiana University’s school of fine art.

Indiana’s temperate climate is similar to that in Tokushima, so Bloomington provided an ideal location for growing the same variety of indigo plant, *polygnum tinctorium*. Rowland plants the seeds in late March and harvests the plants twice in the summer, saving just the leaves to lay out in the sun to dry. In the fall, the leaves are added to a hot compost pile for one hundred days, breaking down the plant material to concentrate the dye stuff. During the 100-day composting cycle, the pile must be turned regularly. Since starting this process in Bloomington, Rowland has cultivated an active group of volunteers to share in the labor and learn about the process. Organized through a Facebook group, “indigrowing Blue,” Rowland’s public events have drawn interest and visitors from all over the world.

“I think one thing that’s been really surprising is that, this might sound strange, but that people actually come,” Rowland said. “It’s a little bit esoteric, you know? To think there’s that many people interested in indigo – it’s kind of exciting.”

Once the indigo is concentrated, the dye vat is prepared. The process requires another set of complicated steps that involve mixing the dye material with wood ash and fermenting the mix to reduce the oxygen and make the dye stuff soluble. Materials are then dyed by submerging them in the liquid vat. Once removed, the dye material is exposed to oxygen, adhering itself to the material permanently.

Rowland’s community outreach and education extend to the studio as well, where he maintains an active community vat and allows local individuals to sign up for time slots to dye their own materials.

Chinami’s studio houses two looms she transported from Japan, as well as the long warping board used in painting the warp with indigo. “One of my goals is to hopefully, through bringing this work here as a Japanese person continuing to weave kimono, to raise awareness to the value of this, of these traditional arts

back in Japan,” she said.

Contemporary kimono design and consumption is challenged by the decline in its use, Chinami noted. The high costs of production, difficulties of cleaning and maintaining the garments, and contemporary fashion trends decrease the demands for kimono cloth. She is drawn to making the beautiful cloths, enjoying the slow, deliberate, and time-intensive process. For Chinami, the challenge is to make the cloth and kimonos relevant to today.

Rowland shares this goal with Chinami – to make traditional craft and processes relevant in their cultures. While he relies on traditional knowledge and considers the farmers, dyers, and artists who have developed the techniques he employs, Rowland is not interested in *preserving* tradition; instead, he wants to *develop* tradition.

“I’d like to see this continue into the future because of its relevance to who we are here and now, not because of what it meant historically,” Rowland explained. “I’m really interested in that relevance to today and how we can use that to be economically sustainable and to sustain this method of working with indigo.” This, he said, is how indigo has developed over time – through continued innovation, development, and evolution of ideas and technology.

In Japan, indigo dyeing processes and kasuri, like many of the traditional arts, are recognized by the Japanese government as “living treasures,” or intangible cultural heritage, in an effort to preserve the traditional knowledge. The recognition, however, can result in codified regulations that often “freeze” processes at a certain historical time. These limitations are sometimes referred to as the “heritage trap”; the intention to safeguard artistic knowledge and insure its survival can actually limit creativity and halt innovation. For example, in indigo production, as Rowland noted, growers he apprenticed with are proscribed from using modern farming tools to harvest the indigo;

however, the growing is not regulated, so they use contemporary synthetic fertilizers. Methods from a specific point in time then get codified and instituted as “tradition.”

Preserving and continuing traditions creates a complicated situation, requiring balance, as Chinami pointed out, that extends beyond traditions of indigo and kasuri. Japanese craftspeople are no longer able to support themselves and their families, she said, as they were in the past. The economic constraints have deterred many in her generation from learning the techniques from the older generations. “The challenge that these traditions face is this continuity to, or sort of ‘passing of the torch’ to the next generation,” she said. “And I think maybe this question of the heritage trap is that it’s almost like competing views on the ways in which these things will survive.”

In Bloomington, indigo is growing. Chinami is considering ways in which she can integrate some of the various weave structures prevalent in the United States into her designs. Rowland is teaching college students, local farmers, fiber artists and hobbyists the techniques of indigo production. Using the historical knowledge of the past, Rowland and Chinami are creating anew with indigo.

For more information on their processes and images of their work, please visit Rowland and Chinami’s website: www.rickettsindigo.com. You can also learn more about each of their individual work through TAI’s Rotating Exhibit Network. Rowland is featured in a 2014 panel (see page 6), and Chinami will be featured in a panel to be released in 2015.

Photographs by William Winchester Claytor





Traditional Arts Indiana honored with 2013 Indiana Governor's Arts Award

By Betsy Shepherd

For the first time in the organization's 16 years as the state folklore agency, Traditional Arts Indiana was named as a recipient of a Governor's Arts Award.

"Through traditional art, we're helping people share their stories, their talents, and their lives," said Jon Kay, Director of Traditional Arts Indiana, upon accepting the award on September 26 at Carmel's Center for the Performing Arts. Along with TAI, five other recipients were acknowledged for their contributions to and positive impact on the arts and the state of Indiana. The ceremony, hosted by Governor Pence and the Indiana Arts Commission, brought together these dedicated individuals to celebrate their achievements and to share the creative rewards of their work with audience members.

Discussing the cultural value of everyday creative works, Kay introduced audience members to artists with whom TAI has collaborated: The Not Too Bad Bluegrass Band of Bloomington performed traditional bluegrass songs, and Jannie Wyatt represented the Sisters of the Cloth quilting guild from Fort Wayne, presenting a quilt she had worked on when she and other members traveled with TAI to the Smithsonian Folklife Festival in 2012.

Governor and First Lady Pence presented each recipient with a limestone statuette hand-carved by Indiana's own master carver William Galloway. Nominated by TAI to create the awards, Galloway also created large-scale versions of the awards to be installed as public sculptures in Indiana's five cultural districts.

Other award winners included philanthropist Christel DeHaan, whose Indianapolis-based foundation provides grant funding to artistic and cultural institutions in central Indiana, Cynthia Hartshorn, high school music educator of 29 years, Grammy-nominated singer-songwriter John Hiatt, and the late Academy Award-winning director and native Hoosier Sydney Pollack.



Above: Jon Kay accepts the award for Traditional Arts Indiana from Governor Mike Pence. Right: 2013 Governor's Arts Award recipients, left to right: Bloomington Mayor Mark Kruzan; Jon Kay; Jannie Wyatt; Rachel Pollack; Bernie Pollack; John Hiatt; Gov. Mike Pence; First Lady Karen Pence; Rebecca Pollack-Parker; Christel DeHaan; Cynthia Hartshorn. Photographs by Angela Talley



Fieldwork Survey: Turkey Run State Park, Parke County

In the fall of 2013, I explored the "Covered Bridge" region of our state, working to identify some of the traditional artists who live near Turkey Run State Park. From woodcarvers and taxidermists to quilters and blacksmiths, I documented the work of a variety of people in Parke and Montgomery Counties, and quickly discovered that many of their expressive forms related to the region's strong hunting and timber traditions. Some artists gathered their raw materials from the environment; for others, nature served as an inspiration for their creative

work. Occasionally, material and muse united, and an artist carved a bird from a found piece of wood or shaved a scene into a deer hide.

As part of TAI's ongoing partnership with Indiana State Parks and Reservoirs, several of the artists I identified will participate in a folklife event taking place June 14, 2014 at Turkey Run's Nature Center that will explore the relationship between traditional arts and natural resources in this distinctive part of our state.

- Jon Kay



Greg Bryant weaves traditional patterns into the seats and backs of old chairs in his antique shop near the small community of Annapolis. In his early teens, he learned the craft from Hubert Sailor, an elderly neighbor. While the old farmer thought his student "wouldn't stick with it," nearly fifty years later, Greg continues the traditional craft. He canes chairs both for his community and to repair those he sells in his shop—doing most of the tedious work in the wintertime when business is slow. Alone, he pokes and pulls strands of wet cane into attractive honeycomb and bowtie patterns.

Linda Haltom stresses that she does not make "traditional" quilts, even though she is a fourth-generation quilter. Growing up, she spent a lot of time with her great-grandmother who hooked rugs and quilted by hand, which helped foster Linda's love for working with her hands and doing applique work. In recent years, she began making "show quilts," beautiful works that combine her pictorial piecing with a distinctive thread-painting technique. She invests months into making each of these special quilts that range from a Christmas village scene to a tranquil view of nearby Sugar Creek. Linda also does custom quilting with a long-arm machine for members in the Sugar Creek Quilting Guild.



Photographs by Jon Kay



The Covered Bridge Festival is arguably one of the most defining facets of life in Parke County. Generations of families and community groups have made and sold festival foods and popular crafts to the nearly one million visitors who flood into the county each fall. One artisan, **Sue Engle**, makes homemade candies that she sells under the “big tent” in Rockville during the ten-day festival. Between Labor Day and the beginning of the event, she and her family will make at least 10,000 bags of rock candy. For many, buying a bag of candy from Sue is an important annual ritual and more than a few bags of her sweets are sent overseas to boost the spirits of homesick soldiers.



Florence Williams grew up helping her family make maple syrup. At 91, Florence has seen great changes in the way her family makes syrup. Where once they tapped trees and hung buckets to collect sap, today they use tubing to accomplish this task. In addition, they now use a reverse-osmosis system to remove the excess water from the sap, which shortens the amount of time and energy it takes to boil down the syrup. Nevertheless, syrup-making remains a family operation, with both her son-in-laws and grandsons helping each year. Florence remains an avid spokesperson and promoter for syrup making in the county, which hosts an annual maple syrup festival the last weekend in February and the first weekend in March.

Growing up on a farm in Parke County, **John Bennett** learned welding and metal fabrication; he became enamored with blacksmithing after seeing a hammer-in at the Feast of the Hunters' Moon. On his way home from the event, he bought an anvil and began teaching himself traditional blacksmithing techniques. Today, his work is inspired by the rural beauty of Parke County. From hummingbirds to dogwoods, John incorporates natural forms and motifs into his architectural ironwork and decorative pieces. He specializes in making deer antlers that he shapes from iron. An avid teacher and demonstrator, John is working with the local county extension office to teach workshops and mentor the next generation. He also demonstrates his talents at various local festivals and events, including the Covered Bridge Festival in Bridgeton.



Archie Krout grew up going to play-parties and square dances in Montgomery and Parke County. When he expressed interest in learning to play music, his father made him a cigar-box fiddle and a cornstalk bow. It was on this simple instrument that he learned local variations of old tunes such as “Arkansas Traveler” and “Redwing” from his father. Now in his nineties, Archie continues to play fiddle with friends at local nursing homes and senior centers near his home in Crawfordsville.



Dave Blake tans and shaves animal skins to produce pictorial scenes that he calls “spirit hides.” From an eagle soaring in the sky to hounds treeing a coon, he sculpts images by cutting the hide’s fur to different lengths, which produces the various shades in his wall hangings. Though originally from Montana, his family relocated to Parke County in 1969, when he was a teen. Over the years, he moved back and forth between the two states, but finally settled in Rockville in 2005. Though Dave learned to trap, skin and tan hides at a young age, it wasn’t until years later that he started making fur hats, coats and moccasins to sell. In 1995, while snowed in in Montana, he tanned an elk hide. Looking at the skin, he envisioned an image of an eagle carved in the fur and the idea for his spirit hides was born. Today, his art hangs in parks, resorts and lodges throughout the United States.



While visiting the Indiana State Fair in 1982, **Glen Summers** met veteran bowl maker Bill Day. He spent the afternoon talking with the senior and watching him work. After that chance meeting, Glen was lucky to find a bowl adze at a flea market and he soon taught himself to hew bowls. After years making bowls, he reconnected with Day, and visited from time to time with him until the senior’s death. A fourth generation woodworker, Glen also makes traditional ladder-back chairs with woven hickory-bottom seats from timber harvested from his heavily wooded land. Graceful but functional, his chairs are made without glue or pegs—held together using the wood’s natural drying and shrinking properties.

Every other week, the **Montgomery County Woodworker’s Association** meets in a member’s workshop to show off their latest projects, enjoy each other’s company and talk about all things wood. A long time member and retiree, **Bill Poynter** specializes in carving mushrooms and making walking sticks, both of which he has done since he was a boy. Using half of a hazelnut shell for the cap, he assembles wooden mushrooms that locals call “peckerheads,” a creative practice he learned from his father.



Josh Schmeltz grew up in his family’s taxidermy business. He did his first mount, a squirrel, when he was twelve. By the time he was 18, he was working alongside his father, learning the trade. Since then, he has done thousands of mounts, mostly deer heads and wild turkeys for local hunters. He works in a rustic shop that his father and grandfather built. The father and son team worked together for several years, until Josh’s father passed away; now Josh does most of the work by himself, mounting the prize trophies of local hunters and preparing special exhibition pieces for park nature centers and museums. Josh strives to make his art as realistic as possible by hand-shaping Styrofoam forms and taking special care in the placement of the eyes on each of his mounts. An avid outdoorsman, Josh has also invented a life-like turkey decoy that pivots and fans its tail feathers, imitating the appearance and movements of wild turkeys. In addition to the work he does for hunters, he makes fur hats and bags throughout the year to sell at the Covered Bridge Festival.



Potawatomi Designs - from beadwork to tattoos

An interview with David Martin

The Potawatomi have made northern Indiana their home since before statehood. This spring, Traditional Arts Indiana began collaborating with the Pokagon Band of Potawatomi to document and present artists and tradition bearers living in Michiana (the region along the Indiana-Michigan border). From powwow drumming to making black ash baskets, this contemporary woodland community practices a variety of traditional arts.

Embellishing ceremonial regalia with beads is an important tradition in many tribal com-

munities, including the Potawatomi. David Martin, a master bead artist in South Bend, learned to do beadwork from his mother when he was young. Today, he blends traditional floral patterns with newer designs and styles that he picked up from his work as a tattoo artist. While David's beadwork honors Potawatomi aesthetic traditions, it also reflects his personal creative vision. In the transcript below, David talks about his beginnings as a bead artist and the family tradition of which he is a part.

— Jon Kay

David Martin: It's my understanding that the Pokagon have been doing it pretty much from the get-go. Beading in and of itself is adapted from European bead trades. We used to use, originally, like dyed porcupine quills to do the same thing, but we adapted to it—we made it ours. You've got things like the peyote stitch, which were invented by Native Americans. Loom work is obviously a European thing, but we adopted it way back when, during contact. We've kept it and we've embraced it. My mother passed it on to me, it was passed on to her by her mother. Like I said earlier, they were in boarding schools, doing this for their sisters. It's always been an integral part of who we are and what we do and our dress. Maybe back then it was actually more of a functional thing; like you're going to make a shirt, you need to put some beadwork on it—it was part of the dress. Now it's like, carrying it on and evolving it...

I've always done beadwork. Basically, my mom, she taught me when I was real little, but I was young enough to where I don't really remember her teaching me. It was kind of like when you were in kindergarten, you don't really remember getting taught how to read; or you might remember like a snippet of learning this letter and getting in trouble for writing it the wrong way or something like that. But in general, there's a lot of stuff you really don't remember. That was kind of what was going on with me.

Sometimes it's weird for me to look through the family album and I'll see pictures of me dressed up in my regalia and I don't even remember me wearing that or having that. And it was the stuff my mom would put together and we would go powwowing with. I think it influenced me in a way where, since I was so young doing it, a lot of people don't start that young. I got a lot of praise early on, and so I excelled because I was kind of egged on to keep at it, keep at it, keep at it. And I go back and look at that early stuff and I'm like "ugh"—you know. But it's kind of neat how it's progressed.

A lot of my tattooing is influence on my beadwork now. When I first started doing all that stuff, it was really different on the powwow scene, because you have certain motifs that are always repeated in design, you know. And I heard another artist, Bunky Echo-Hawk (who I don't know personally, but I've met him a couple of times and we've hung out). He was telling me that you need to honor the past, but at the same time realize that we are an existing people, and we grow and change just like everyone else in America.

You know, so there's girls out there now who may have Hello Kitty in their beadwork. When I was in high school, I had a big beaded patch from the rap group Public Enemy. I wore it on my back, and what was funny was, since I was in a high school setting, the other kids didn't recognize the beadwork, they recognized the symbolism, like the emblem of the group. They assumed it was an African thing, because in Africa you see beads too, you know. They never made the connection; you know what I'm saying? But a lot of people are doing that. So I would [incorporate] a lot of my tattoo designs [into my beadwork], and then the beadwork kind of leans into my tattooing too; like some of the floral patterns and stuff that we use as a woodland people, and then sometimes I'll adapt that into what I'm doing tattoo-wise too—kind of merging of the whole thing.

Photographs by Jon Kay



Marian Sykes turning memories into rugs

but chooses not to depict the painful memories from her life in the orphanage. Her children have asked her to make rugs based on the stories she has told them of her childhood, but she finds it too depressing. Instead, she spends her quiet days alone illustrating scenes of the "happy times" with her family. Marian said that she feels the orphanage robbed her of a normal childhood, but when her own children were young, felt like she experienced the childhood she never had. She explains, "When the kids were growing up was my best time. I could be one of them." Marian's stories cluster around this particular era in her life. When she completes a project, she shares her rug and its stories with her friends at the "By Hook or By Crook" rug-hooking club in Northwestern Indiana.

One of Marian's rugs records the "worst snowstorm in Chicago." Twenty-six inches of snow fell, and for a week her children were at home, entertaining themselves throwing snowballs and playing in the snow. Her story-rug collapses the week into one scene, which includes the big igloo her son made, her daughter selling snowballs to the other children (2 for 5¢), and the building of a snowman. In the background of the image are the run-down apartments or "coldwater flats," as Marian calls them, where she and her children lived in Chicago. She marked the door to their apartment by hooking it with red wool.

Each of Marian's rugs are invested with hours of contemplation about her life and memories. To view them as purely aesthetic pieces is to simplify their significance and utility in her life. Through making rugs, Marian refines her memories and artfully arranges them into meaningful narratives and images.

— Jon Kay

A native of Chicago, Marian Sykes makes rugs that visually tell stories about her life and her family. Remembering and telling one's life story is a natural and important part of aging well. Some recall their memories through storytelling, while others express them in handmade objects as a form of material life-review. Using a process known as rug hooking, Marian recycles the wool that she gets from unraveling the garments she buys at area thrift stores. In the same ways that she repurposes material, Marian reworks her memories into art that she uses to facilitate the sharing of life stories.

From the age of three, Marian was raised in the Angel Guardian Orphanage in Chicago. She hated the institutional life of the orphanage, and eagerly awaited her father's visits and the delicious foods he would bring from Little Italy, the area of the city where Italian families lived. When she was 14, she finally went to live with her father. Marian's formative years included two very contrasting ways of life. Where the orphanage was controlling and oppressive, her limited time with her father was open and exciting. "It was like living in two worlds: one institutional; the other wild, free and dirty," she recalls.

Marian spends months designing and making each rug,



Jon Kay's research is with seniors who narrate their lives through the things they make. As Jon notes, many tell stories to help order and make sense of their lives while others create art as a tool for life review and social interaction. TAI has hosted several workshops for seniors on folk art and aging, integrating Jon's research.

Photographs by Jon Kay



Inside Knitting

A fieldwork project with the Naptown Knitters

"I think it's very important what we do to give back to the community. It shows how an inmate, as they label everybody, is not some monster that they try to create on tv, actually has a heart that's willing to give back to the community, to people that they've never met before. Then to have different individuals come into the group and sit for two hours at a time - we sit and we laugh and we joke with each other. We might not even talk to each other on the walks, had it not been for this. So it kind of just brings the 8-10 people that are in there just that much closer. Kind of like a family. Sometimes I think of it, it's like going to a great aunt or grandmother's house and hanging out with your cousins."

-Josh, Naptown Knitters

In March 2012, Josh joined the Naptown Knitters, a knitting circle that meets twice a week inside the Indianapolis Re-entry Education Facility (IREF), a minimum security men's prison. The group started in 2010 as an off-shoot of an "Inside Out Dads" class at IREF. Doreen Tatnall, a volunteer who lives in the Woodruff Place neighborhood just across the street from the facility, led the course to help teach residents parenting skills. As part of the prescribed curriculum, the students had to choose a community service project to complete as a group. At the time that they were trying to come up with an idea, a friend of Doreen's (and fellow IREF volunteer) approached her about the Super Scarves project for the 2012 Super Bowl held in Indianapolis. The organizing committee for the Super Bowl initiated a project to solicit people to make scarves in Indianapolis Colts colors for each volunteer to wear while working at the

event. Doreen presented the idea to the group and they decided to give it a try. No one from the group, including Doreen, had ever tried knitting before. A staff member taught the group basic skills (casting on and the knit stitch). Doreen printed out instructions from the internet and recorded instructional YouTube videos, while one member, Steve, read *Knitting for Dummies* until he understood it well enough to help teach others. As the class ended, they formed Naptown Knitters, a knitting circle with no more than eight to ten members at a time. Following the Super Bowl, they started knitting scarves and hats for a local breast cancer foundation and have since donated items to a variety of local charities, benefit auctions, and homeless shelters. Four years later, the group continues to meet every Monday and Thursday from 4:30 to 6:30. "Meeting twice a week is a good time

Above: The Naptown Knitters in January 2013. Back row (left to right): Gordon, Guy, Richard, Don Don, Randy, Ben. Front row: Tyree, Karen, Doreen, Kelley, Hassan, Josh

Below: Josh dances around the room wearing the hat he had just completed. Group tradition requires a member to dance around the knitting circle everytime a member completes a project. First time knitters are often hesitant to dance, but give in to the playful banter of the group: "It makes everyone else feel good. As long as you can make someone smile or laugh, that's part of it," explained Richard.

Photographs by William Winchester Claytor



for us all to talk about our personal lives," explained Doreen. "The guys express their concerns about their lives once they leave IREF. They share their stories about their families. The time together soon becomes a time for everyone to connect heart to heart and those bonds never leave."

Another regular volunteer, Karen Weldy, joined the group in 2012, the same time that I started volunteering. Karen, a skilled crocheter and knitter, brought her expertise to the group and has since inspired many of the men to try new things. "It is the highlight of my week," she said. "I enjoy looking for new things to teach them. I have been amazed at their ability to read and try new things on their own."

As individuals finish their sentences and leave the facility, new members are added. Many of the released members keep in touch - some continue to knit and crochet outside. The men have expanded from the initial stockinette-stitch scarves the group originally made for the Super Bowl. They experiment with different fibers, referring to books and each other for inspiration. Some are making hats and bags to go along with the scarves, trying out new designs and learning to read patterns. A few had learned to knit or crochet as children, but had not pursued it. Several remember mothers and grandmothers, sisters and aunts, who would knit as they were growing up. Some have been in contact with those relatives, and have connected with loved ones through their knitting.

Making objects for others has been one of the driving forces of the group. "Everybody needs something. If we can make it and supply and give it to them, that's what it's all about," Richard said. "You're supposed to take care of your fellow man." Gary noted that while he enjoys the creative outlet and working with his hands, he appreciates that he is "learning something, and in return you're doing something good for someone else."

As a Graduate Assistant at TAI, I had the opportunity to research and create a Rotating Exhibit Panel (see page 6). After discussing it with the Naptown Knitters, I received approval from the Indiana Department of Corrections to record interviews, bring in a professional photographer, and create the exhibit panel. I conducted interviews in January and February 2013 with nine inside members and three released members. While each interview adds unique perspectives to the experience of being a Naptown Knitter, many of the members noted the ways in which knitting has allowed them to find and portray something positive of themselves. "Simply being in prison, it can be for a minor offense or it can be for a major offense, but that one action that put them in prison does not define who they are as a person, nor does it define who their character and qualities are," said Steve, a released member speaking of the incarcerated knitters.

Joining a knitting circle in a men's prison resembles many knitting circles outside: they are relaxing; they are inclusive; they are innovative; they are fun. Yet this knitting circle also



Richard, Ben and Hassan (top photo) work on their knitting projects. Doreen and Tyree (second photo from top) look over a photo together. (Above) knitted objects ready for donation. (Right) The Naptown Knitters' creed.



provides an escape from a harsh environment. "[Naptown Knitters] made me feel right at home, just comfortable," said Gordon. "And you don't usually find that at an institution." It allows opportunities for the men to help and support each other - not just in their projects, but in their preparation for re-entry. "It's anchoring," said Tyree. "I never knew how to anchor, and now I know how."

As Don Don said, "it's the environment that brings us together but it's not what holds us - it's our relationships with one another. That's what makes Naptown Knitters so special."

- Kelley Totten

Ranger Lore

TAI Director Jon Kay and Kentucky Folklife Director Awarded Archie Green Fellowship

TAI Director Jon Kay and Brent Björkman, the director of the Kentucky Folklife Program, received a 2013 Archie Green Fellowship from the Library of Congress' American Folklife Center to support research collecting oral histories and documenting the occupational traditions of park rangers. The project, under way since fall 2013, will include more than seventy recorded interviews with past and current park workers. In addition to fostering cooperative regional research, the project is particularly timely since both the National Park Service and the Indiana State Parks and Reservoirs system will celebrate their centennials in 2016.

While Björkman focuses on rangers at Mammoth Cave National Park, Kay is traveling throughout Indiana interviewing interpretive naturalists, property managers, and other park

workers. Their aim is to create an important archival snapshot of this distinctive occupational community. So far, the interviews have covered a wide range of topics that include funny stories about naturalists' uniforms in the 1970s, serious anecdotes about past unfair hiring practices and political appointments, as well as personal recollections of state parks friends and their work as environmental stewards. All of the interviews will be permanently archived at the Library of Congress.



Joe O'Connell receives Appalachian Sound Archives Fellowship to continue research with Jim Smoak

Banjo player Jim Smoak, who lives in Pekin, Indiana, has made key contributions to the development of the bluegrass music genre over the course of a career that spans six decades. In the fall of 2013, TAI contributor Joe O'Connell worked with Smoak to create documentary materials on Smoak's music for the Berea College Appalachian Sound Archives in Berea, Kentucky. The project stems from fieldwork O'Connell conducted for TAI in southern Indiana, which included an introductory interview with Smoak and led to an appearance by Smoak and his band at the 2012 Indiana State Fair. For the sound archives project, O'Connell and Smoak conducted additional interview and performance recordings focused on Smoak's musical style and experience. Growing up in 1940s South Carolina, Smoak learned an emerging three-finger syncopated banjo style from regional performer and radio personality Snuffy Jenkins. As a teenager, Smoak embarked on his own career, which landed him at the center of the 1950s country music industry and the subsequent 1960s folk music revival. In conjunction with the project, TAI worked with Salem, Indiana's Depot Museum to present Smoak and his band at their annual Holiday concert in November. TAI will also recognize Smoak with an exhibit panel on Smoak's music for inclusion in the TAI Rotating Exhibit Network.



To access the collection, visit Berea's online archive: <http://libraryguides.berea.edu/smoak>

www.traditionalartsindiana.org

TAI's Webinar Series

TAI received a Capacity Building Grant from the Indiana Arts Commission for its fourth consecutive year to develop and produce its popular webinar series. The webinars encourage and inform artists and arts organizations, providing professional tools and creative approaches to developing, presenting, and communicating our cultural traditions to a wide audience.

This spring, we switched to a new platform - Google Hangouts - to make the series more accessible. Check out our website for details on upcoming webinars or to visit the archives.

In Memoriam

Marguerite Cox, a remembrance (1925 - 2013)



In 2011, I was assigned the task of developing a quilt exhibit along with my colleague and friend, Katy Malone. The guidelines were general. Twenty-five quilts from nineteen states made by traditional quilters and contemporary textile artists. The completed exhibit, *The Sum of Many Parts, 25 Quilters in 21st Century America*, would tour six cities in China, and eventually, several communities in the United States.

Jon Kay, Director of Traditional Arts Indiana, did not hesitate to recommend Marguerite Cox. A traditional quilter from Marion, Indiana, Mrs. Cox enthusiastically agreed, after she patiently allowed us to explain the project by phone (there ended up being a lot to explain!).

"When I start a quilt I can hardly put it down," she said in a 2011 interview. "I quilt about six hours a day, maybe five days a week. Baby quilts are my favorite type to make. Everyone is always pleased to get them." It was this statement that determined our curatorial selection of a baby quilt by Mrs. Cox for the exhibit. She made quilts for each of her children to celebrate various milestones - college, marriage, and children of their own.

We knew her work was excellent. We knew audiences in Asia would easily relate to her motivation of creating bed covers for her family. Mrs. Cox kindly loaned us a *Tumbling Block* baby quilt. Small in size and made of pastel cotton fabric, the quilt is embellished with appliquéd animals and flowers. It was hand-quilted and primarily pieced by hand. Cox originally saw a photo of a similar quilt in a magazine. She created her *Tumbling Block* quilt without a pattern. Featured in a number of exhibits, it was a favorite in Cox's personal collection.

Our exhibit team and the other quilters from the project were deeply saddened to learn of Mrs. Cox's passing on September 7, 2013. We are grateful to have had the opportunity to collaborate with Mrs. Cox - an incredible artist and extraordinary person.

Her family has graciously allowed the continued exhibition of her quilt as part of the national tour of *The Sum of Many Parts* coordinated by ExhibitsUSA. The original project was conceived of and funded by the US Embassy-Beijing, coordinated by Arts Midwest (Minneapolis, MN), and curated by Katy and myself of South Arts (Atlanta, GA).

Teresa Hollingsworth
Senior Program Director, South Arts
Atlanta, GA



Marguerite Cox posed for the photo above during an interview conducted by folklorist Lisa Gabbert as part of TAI's 2004 Grant County Survey.

(Right) Visitors at the Shanghai Museum of Textile and Costume (Donghua University, Shanghai, China) view Marguerite Cox's quilt, *Tumbling Block*, (September 2012). The baby quilt, made in 1994, is a traditional *Tumbling Block* design with appliquéd animals.





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Sheryl Clifton of Steuben County grows a variety of herbs to make vinegars and soaps for her small local business, Bryrpatch. Sheryl also raises her own Saanen and Nubian dairy goats for her goat milk soap.
Photograph by Selina Morales