

# SMITHSONIAN

IN YOUR CLASSROOM

FALL 2004

NATIVE  
AMERICAN  
DOLLS



Smithsonian Institution

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## CONTENTS

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2	Background	Established in 1989, through an Act of Congress, the National Museum of the American Indian is an institution of living cultures dedicated to the life, languages, literature, history, and arts of the Native peoples of the Western Hemisphere. The museum includes the National Museum of the American Indian on the National Mall, the George Gustav Heye Center, a permanent exhibition and education facility in New York City, and the Cultural Resources Center, a research and collections facility in Suitland, Maryland. The five major inaugural exhibitions on the National Mall feature approximately 7,400 works from more than 800,000 archaeological and ethnographic objects in the permanent collection.
4	Lesson Plan	
7	Navajo Dolls	
10	Inupiat Dolls	
13	Ojibwe Doll	
16	Seneca Dolls	
19	Seminole Doll	
22	Map	

This issue of *Smithsonian in Your Classroom* celebrates the opening of the **National Museum of the American Indian (NMAI)** in Washington, D.C. Planned in collaboration with Indian peoples throughout the Western Hemisphere, NMAI is dedicated to representing Native points of view.

In our lesson plan we present the perspectives and experiences of Native doll makers describing how their work is keeping old traditions and developing new ones. These Native voices encourage students to examine dolls from the collections of the museum and to connect them to the diverse cultures, communities, and environments they represent.

Visit the museum's website, [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu), for information about the museum and its school programs and guided tours.



## BACKGROUND

The universal appeal of dolls makes them useful for teaching about cultural differences. Although some Indian doll makers may create their wares for the tourist trade and to put food on the table for their families, they draw on cultural knowledge and often on traditional materials and skills and thus help to preserve those things. Indian dolls generally represent life as it was lived in the past, but it is important to remember that Indian communities are very much alive in contemporary society.

While owning an Indian doll might be seen as owning a piece of Indian culture, a variety of dolls from different cultures can show non-Indians that there is no single American Indian culture (a stereotype perpetrated in the past by Hollywood movies) but instead a great diversity of Indian cultures. Even the different materials from which dolls are made reflect the diversity of environments within which Indians have lived. The palmetto leaves that make up the body of the Seminole doll are a distinctive feature of the swampy environment of the Florida Everglades in which the Seminole live. The fur clothing of the Inupiat\* dolls indicates the coldness of the climate in Alaska and Canada.

Children have played with dolls in almost all American Indian cultures. Dolls are not, however, merely for play. They have many uses and must be understood in the cultural contexts in which they are created. Dolls represent life in miniature, and as such, they teach children by giving them a chance to model adult behavior, primarily the roles of men and women in society. They may also give children some sense of control over their own lives when they create situations with dolls in which they make their own decisions about what will happen. Dolls can prepare children to deal with adult decisions and decision making.

Dolls also encourage the imagination. Those without faces allow a child to give the doll any sort of characteristics he or she may wish. The doll can

become an extension of the child's personality rather than a personification of a specific being. In some communities, the facelessness also teaches an important lesson about not being vain or preoccupied with one's own appearance.

Dolls can teach about appropriate dress and cultural values. As an example, a doll from the Blackfeet Nation in the collection of the National Museum of the American Indian wears a dark cloth dress trimmed with white beads that represent elk's teeth. The teeth in turn represent the hunting skill of the woman's male relatives. Only the two eye teeth of each animal were used to trim dresses that were (and in some cases still are) worn on public occasions. The dress thus proclaims the honor associated with men's hunting skill. The Navajo dolls wear necklaces and earrings of tiny blue beads that



*Seneca doll detail*



*Navajo doll detail*

represent the silver and turquoise jewelry that is a sign of wealth. Turquoise has sacred significance to the Navajo as one of the stones created by spiritual beings in worlds that existed previous to this one. Wearing turquoise jewelry is not a religious act but a sign of good health and well-being and having many material possessions, i.e., of living a good life.

Certain dolls are made in the image of spiritual beings. The most famous are the katsina figures made by Hopi people in Arizona. These teach children about the names and appearances of the many figures who appear in Hopi villages during the winter and early spring of the

year and who play an essential role in the ceremonial life of the Hopi people. These dolls, in contrast to the faceless dolls, for instance, play a specific purpose in representing the spirits and teaching children about their function in Hopi life. These dolls do not appear in this publication because of their special significance to Hopi culture, which the Smithsonian respects.

Dolls can be made out of the simplest materials that are the stuff of everyday life, although in some cases today those materials may be commercially purchased, i.e., corn husks. Materials come from the environment, i.e., the palmetto leaves, and the stone or wood that is often used for dolls' heads. Because the dolls are miniatures, doll making can use up the scraps of material left from large projects such as making adult garments from deer hide. The patchwork garment on the Seminole doll



*Seminole doll detail*



*Inupiaq doll detail*

may have been made from fabric ends left over from the adult-size patchwork skirts and jackets that Seminole women have made since they first got sewing machines in the early 1900s.

Dolls can become quite elaborate the more closely they become models of adult life. Both male and female clothing on the Great Plains was often covered with intricate beadwork. The glass beads were acquired from white traders, as was the woven cloth that began to replace animal hides and plant fibers. Dolls thus represent some of the changes in the material culture of Indians that occurred because of contact with white traders and settlers.

Dolls representing adult activities sometimes have the equipment that went with those activities. The Inupiaq female doll carries a small basket, while the male doll has his bow and arrow and his sheathed skinning knife. The Seneca doll carries her baby in a cradleboard on her back, while the Inupiaq baby is tucked into the hood of its mother's parka, thus reinforcing the role of women as mothers. The Navajo dolls elaborate what the well-dressed Navajo woman would wear on public occasions, complete with the fringed shawls that Indian women from many tribes wear in ceremonial dances.

If dolls can instruct children, they can also educate people of different cultural groups about each other. As tourists and museum collectors became fascinated with Indian cultures, dolls became an easy way to acquire representations of those cultures. Indian people learned quickly to capitalize on their interest by making dolls specifically for the tourist trade or for collectors. Highly detailed dolls were valued by collectors for their ethnographic detail and their authenticity as products of Indian cultures.

Dolls can be used in many different ways in different tribal contexts. They can be used explicitly for teaching, as Hopi katsinas are. Dolls can give children ways to learn about and model adult behavior. They can demonstrate to non-Indians the diversity of Indian cultures. Because of their universal human appeal, they can represent a bridge of understanding between different cultures.

### **Clara Sue Kidwell**

*University of Oklahoma (Choctaw/Chippewa)*

Please see also Dr. Kidwell's introduction to *Small Spirits: Native American Dolls from the National Museum of the American Indian*, which provides a more extended treatment of the themes touched upon in this essay.

\*Note: The term *Inupiaq* is used when referring to one person. *Inupiat* is used in reference to three or more people. (For only two people, one would say *Inupiak*.)

## LESSON PLAN

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### INTRODUCTION

What do your students know about dolls? If asked, they're likely to talk about how pretty they are, who gives them to you, and what kinds of games you can play with them. In this lesson, you and your students are going to explore some of the other ways dolls can be important. Through interviews with Native doll makers, photographs of dolls similar to ones the doll makers have made, and supporting materials illustrating the environments the dolls come from, students will see the larger connections between Native American dolls and the cultures they represent and will gain a greater understanding of the complexity and diversity of Native cultures.

### MATERIALS

- For each student: photocopy of student handout (page 6)
- For each of five student work groups, a photocopy of one doll photograph with its accompanying doll maker interview and history of the people. You can download all of these pages and color images from the lesson plan area on [www.SmithsonianEducation.org](http://www.SmithsonianEducation.org).
- U.S. map showing climatic zones and location of doll makers
- One master set of all materials (for use in the extension)

### STANDARDS-BASED OBJECTIVES

#### National Standards for History, Grades K–4

##### *Standard 1B*

Explain the ways that families have expressed and transmitted their beliefs and values through oral traditions, art, etc.

##### *Standard 2B*

Compare and contrast the different ways in which Native American people adapted to their various environments and created their patterns of community life.

#### National Standards for History, Grades 5–12

##### *Standard 1A*

Explain common elements of Native American societies and compare their diversity.

#### National Geography Standards, Grades K–4

##### *Standard 4*

The physical and human characteristics of places.

##### *Step One*

Engage students in a conversation about their experiences with dolls. As they talk, list (on the board or chart paper) the different types of dolls they are familiar with and note things they mention as being significant about them (i.e., size, clothing, names, value). Ask your students to predict the ways they think Native American dolls might be the same as or different from some of the dolls they've just been talking about.

##### *Step Two*

Divide the class into five teams. Give each team one doll resource packet. Give each student a copy of the student handout on page 6. If the reading level of your students allows, appoint one student to be the reader for the group and another to be the recorder/reporter.

Allow time for each group to look through their packet. Mention that each group has a different doll and that they will be learning more about all of the dolls. But first, they will be getting to know the people who make these dolls.

Either read the doll maker interviews aloud or have the student readers do so. Ask the groups to discuss and answer question 1 as it applies to their doll maker: *How did the doll maker learn to make dolls?* You or the student recorder will write down the group's answer in the appropriate column.

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### Step Three

Ask the groups to review their interviews once more, paying special attention to what the doll makers said about how they make their dolls. Discuss and answer question 2. *What materials does the doll maker use to make dolls?* You or the student recorder will write down the group's answer to this question in the appropriate column.

Have each group examine its doll photograph. Can they find in the photograph any of the materials the doll maker describes? What other things do they notice about this doll (i.e., clothing design and decoration, accessories, etc.)?

### Step Four

Have each group look at the photographs showing the environment of the doll maker's home. Ask them to look for things in these photographs that could be used to make dolls (e.g., grasses and other plants, animal fur, etc.) You or the student recorder will now list everything the group identifies as a response to question 3. *What things do you see in the photographs that might have been used to make this doll?* How does this list compare with the list recorded in question 2?

### Step Five

Now have students focus on the written history of the tribe. You or the student reader will read these accounts aloud. Ask the students to discuss and answer question 4. *What else does this doll show about where it came from?* Students may need to review again the doll maker interviews and the environmental photographs. You may also want to add other materials from the resources listed on page 25.

### Step Six

Bring the entire class together and ask each student recorder in turn to hold up the picture of their group's doll and read the group's answers to the questions about it. After they have a chance to reflect on and discuss all five dolls, break the class again into small groups to look at their group's doll once more and answer question 5. *How is this doll the same as or different from other dolls you have seen?*

### Step Seven

Bring the class together again. Following the graphic organizer on the student handout, make a master chart to record each group's responses. With the class, look for similarities and differences in the group responses to the questions. Lead a class discussion to more fully address question 5. Ask the students, "What have you learned in this lesson that could explain the reasons for the similarities and differences among the dolls?" Draw upon the background essay on pages 2-3 to expand the discussion to emphasize the complexity and diversity of Native cultures as demonstrated by these dolls.

### EXTENSION

Use the map as a guide to create a large classroom chart or map showing different climatic zones of the United States. Students may cut and paste photographs from the master packet in the appropriate region showing the homelands of their tribe. You might also guide the students in researching other Native American cultures.

*Note: See page 24 for more detailed information about the dolls used in this lesson.*

NATIVE AMERICAN DOLLS STUDENT HANDOUT

	1. How did the dollmaker learn to make dolls?	2. What materials does the dollmaker use to make dolls?	3. What things do you see in the photographs that might have been used to make this doll?	4. What else does this doll show about where it came from?	5. How is this doll the same as or different from other dolls you have seen?
<b>NAVAJO</b>					
<b>INUPIAT</b>					
<b>OJIBWE</b>					
<b>SENECA</b>					
<b>SEMINOLE</b>					



## NAVAJO DOLLS



NAVAJO DOLL MAKER

CLARA BEGAY

Thoreau, New Mexico

### *How and when did you learn to make dolls?*

I started in 1986 or '87. Before that I made apple dolls, then I got more into cloth. I learned how on my own, from books and videos. I was inspired by other doll makers. It's not a traditional style of doll making, but I want to educate people about Navajos through the clothing and accessories, which are a traditional style.

### *What materials do you use to make your dolls?*

For the face and body, I purchase a special leather that is made from a female deer because it stretches well and it's smooth. It's also the right color. The other materials I use are feathers, beads, cotton, and velvet. I use man-made hair and plastic eyes. Traditional Navajo dolls are made of cloth—cotton or muslin—and have painted eyes.

I buy all of the small accessories that go with my dolls. For instance, for an Apache doll, it might get a basket to go with it. My daughter helps with parts. She weaves belts, does beadwork, and helps with the faces.

### *What do the dolls tell about the place where you live?*

I do a lot of research before starting. I try to make my dolls look like they are really from the places where they are supposed to be from.

### *How are these kinds of dolls used? Who uses them?*

Collectors use my dolls for display. Some are one-of-a-kind; some are for kids or gifts. I make about four or five dolls a year. It takes at least a month to complete one.

I think dolls used to be made only for tourists. Dolls were not for kids to play with because it would take them away from their other chores, like watching the sheep or helping their parents. My mom was born in 1940. She used to make dolls from scraps, but when her mom found them, she threw them in the trash.

### *What is being taught by the dolls you make?*

Navajo, Hopi, Pueblos, and Apache are not thought of as individual tribes. People don't realize that we are different cultures, and dolls help to show the differences. We have different traditions. My dolls are correct—if it's supposed to be Navajo, it's dressed Navajo. A sash belt is a traditional way to help a woman keep her shape after childbirth, so maybe there's a doll with a sash belt.



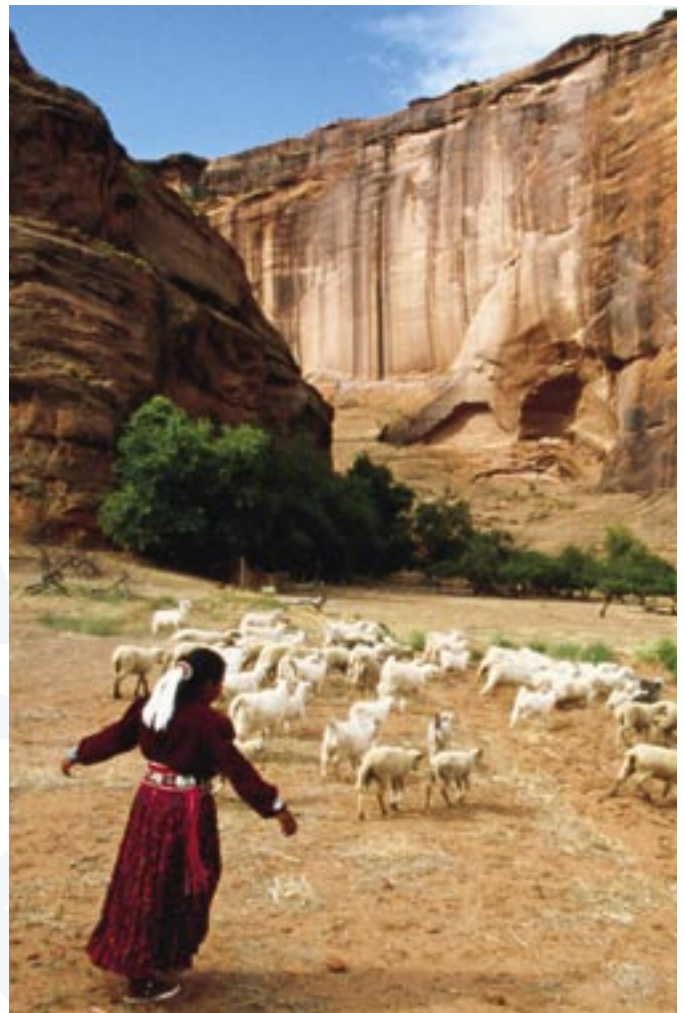
DOLL DIMENSIONS: *Left Doll: 22 inches; Right Doll: 17 inches*

## NAVAJO DOLLS

### HISTORY OF NAVAJO PEOPLE

Today there are more than 200,000 Navajo people in the United States. The Navajo reservation is in four states—Arizona, New Mexico, Colorado, and Utah. Navajo people call themselves Diné, which means “the people” in their language. When Spaniards brought sheep and horses to this country, the Navajo adapted use of the animals to their culture.

Today, sheep herding is an important part of Navajo culture. Many Navajo children who are raised on the reservation continue to herd sheep and livestock. Sheep give the Navajo food, as well as wool, which they use for weaving blankets and rugs. Navajo arts are passed on to children who learn to make baskets, pottery, and jewelry, as well as weavings. Many Navajo children are fluent in both Navajo and English.



## INUPIAT DOLLS



### INUPIAQ DOLL MAKER

**KATHLEEN WESTLAKE**

*Kotzebue, Alaska (now living in Galena, Alaska)*

### ***How and when did you learn to make dolls?***

I learned to make dolls by looking at them and just doing it. I wanted to have a fur parka, which is a warm hooded jacket, so I started to make dolls to practice my sewing until I got the pattern just right. Now, I have made four traditional parkas and well over 1,000 dolls—all by hand.

I started making dolls around age 23 and now I'm 32 years old. I sold the very first doll I made. Now I make dolls full-time.

### ***What materials do you use to make your dolls?***

I carve the heads out of wood using a very sharp exacto knife and sandpaper. It's unusual for a woman to carve. That's one thing that bothers me, when people say, "Who does your carving for you?" I do it!

The bodies have wire inside and are wrapped with cloth. I use leather, beads, bones, and all kinds of fur—rabbit, muskrat, wolf, mink, otter, squirrel, seal, and caribou. I usually buy the furs, especially the ones that aren't from here, like badgers. It's all done by hand.

### ***What do the dolls tell about the place where you live?***

The fur trim on the hood on the parka is called the sunshine ruff because it makes your face look like the sun. I make the dolls' parkas with this kind of ruff. Normally, you'd use wolf fur, but it's too long for the dolls. The only way to scale it down for a doll is to use badger fur. I guess you could use the fur from the wolf's legs, but the badger is better.

I live in Galena now, which is where my husband's family and other Athabascan Eskimos live. My dolls are still Eskimo dolls, but I borrowed from my husband's culture for the designs. I adopted them, or I guess you could say they adopted me! Now I use more smoked moose hide and beadwork for my dolls than when I lived in Kotzebue.

### ***How are these kinds of dolls used? Who uses them?***

My dolls are for collecting. I even sent one to the White House. But little girls used to practice making dolls to learn to make parkas.

### ***What is being taught by the dolls you make?***

We had to learn to make something out of nothing, and about people being able to survive. With life being so hard, we can still laugh and be happy anyway.



DOLL DIMENSIONS: *Left Doll*: Male, 12 inches; *Right Doll*: Female, 10.5 inches



### HISTORY OF INUPIAT PEOPLE

The Inupiat, or “real people,” are an Eskimo group who are still hunting and gathering societies. They continue to live and rely on the land and sea of north and northwest Alaska near the Arctic Circle. Some areas have forest, but much of this part of Alaska is covered with snow and ice for most of the year. Their culture revolves around the whale, walrus, seal, polar bear, caribou, and fish.

Inupiat traditional clothing consists of outer and inner pullover tops (parkas) and outer and inner pants, socks, and boots. Tops and pants are made of caribou skin, with the fur facing inward on inner garments and outwards on outer. Women’s pullovers have a larger hood for carrying small children. Gloves are made from different animal skins, with the fur turned inside for warmth. Inupiat make their outer garments waterproof by using sea-mammal intestines. Today, Inupiat Eskimos still use these kinds of clothing because they work so well in the cold.

## OJIBWE DOLL



### OJIBWE DOLL MAKER

**JOYCE LAPORTE**

*Fond du Lac Reservation, Minnesota*

### *How and when did you learn to make dolls?*

I learned from my grandmother. I was probably about three years old when I first asked her about the dolls. I watched her make dolls and learned how to make them. Now I have taught my two daughters and three of my grandchildren. So, somebody can make the dolls after I'm gone.

### *What materials do you use to make your dolls?*

I used to stuff the dolls with a plant called cattail, but now I use buffalo hair because I'm too old to get out into the swamps where the cattails grow. I get my buffalo hair from a man who knows how to clean and prepare it. I use buckskin to make patterns for the bodies, and then I sew with something that is like the animal parts people used in the past. They would also use a plant I call fireweed because it stings and burns your hands if you don't wait until the fall to get it. Then you can roll it in your hands and it turns into string.

I use hair from a horse's tail on the bigger dolls, and on the smaller ones I use buffalo hair. Sometimes I use little woven baskets and glass beads—nothing fancy, because Ojibwe dolls were only made in the winter when only scraps were left over. Also, you have to get the cattail in the winter, when it is dry, so it won't have mold growing on it.

### *What do the dolls tell about the place where you live?*

Ojibwe are woodland people. Long time ago, deer and all the animals were gathered to help the people live through the winter. They used the animals' skins and fur to make clothes. The little scraps that were left over were used to make dolls. We use moose hair to line the cradleboards that babies sleep in. We used porcupine quills for the decoration on clothing.

### *Do you know any stories about the dolls you make?*

My grandma used her own hair for the dolls she made, and she told me this story. If you don't hear your Native name called after you die, you can't cross over to the other side. So the women always have long hair. That way someone can grab onto their hair if they don't hear their name. That way someone can pull them to the other side, by holding onto their hair.



DOLL DIMENSIONS: 17 inches



## OJIBWE DOLL

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### HISTORY OF OJIBWE PEOPLE

Ojibwe people are also known as Chippewa, but traditionally call themselves Anishinaabe, which means “first men.” They come from the woodlands of the Great Lakes region of North America. At one time, they supported themselves by the resources found in the woodlands. They would hunt, fish, and gather wild fruits and berries. One staple food for Ojibwe people was wild rice. The Ojibwe also made sugar from maple syrup.

Birch trees are also very important to Ojibwe culture. The bark from the trees can be used to make houses, canoes, trays for food, or even to write on. Designs used by Ojibwe artisans for beaded clothing, birch bark baskets, and other objects come from the flowers, leaves, and fruit that can also be found in their region. Ojibwe babies are carried in cradleboards to protect them and help them see what is happening around them.



## SENECA DOLLS



### SENECA DOLL MAKER

LILLIAN KANE

Gowanda, New York

### *How and when did you learn to make dolls?*

First, there was my grandma. She taught my mom and she taught me. Now my daughter and granddaughter make dolls too. I taught them early. My granddaughter is 26 years old now. I was the oldest of twelve kids, so our dolls were made to last. I was about thirteen when I made my very first doll. I still have the set of dolls I made then, and now I'm 66. The colors of the corn husk will change from white to brown, but they'll last.

I learned by watching. I just watched until I was ready to try it. Now I teach other people in schools and at colleges how to make the husk dolls. I still do it the same way my mom taught me.

### *What materials do you use to make your dolls?*

When I started it was hard to get corn husks because a lot of people don't grow corn on the reservation where we live anymore. We used to get braids of corn husk—to make dolls, rugs, mats, and everything else. Now, corn husks come from California or the supermarket. You have to soak them and then dry them. You can use string or twine for tying and scissors to cut them. I make traditional clothes out of cotton or wool fabric.

### *What do the dolls tell about the place where you live?*

Corn is the main part of our culture, the main course in our meals. Corn soup, corn meal, corn bread—we make so many things out of corn.

### *How are these kinds of dolls used? Who uses them?*

For playing, toys. Those were like Barbie dolls for me when we were little kids. Now people in Japan, China, Germany, Holland, and Russia own the dolls I've made. It's an honor for me to have my dolls all over the world.

### *Do you know a story that goes with the kind of dolls you make?*

There is a story about a little girl who was playing by the pond with her doll. She left her doll behind when her mother called. The doll looked into the pond, which was as smooth as a mirror, and she saw her face reflected in the water. The doll admired her reflection too much. The Creator told her, "That's not the way to be." So he took her face away, and nobody else can put the face back on. That's why there are no face dolls. It's to teach kids not to be too...vain, I think is the word.



DOLL DIMENSIONS: *Left Doll: 9.5 inches; Right Doll: 10.5 inches*



### HISTORY OF SENECA PEOPLE

The Seneca are one of the six tribes of the Iroquois Confederacy. The name Seneca means “people of the big hill.” The Seneca and other Iroquois people are originally from the area that is now upstate New York. Iroquois people lived as groups, with many families sharing one longhouse. This helped them tend to their crops and do other work more easily. Iroquois people used to rely on hunting and agriculture to get food and materials for clothing, moccasins, houses, and other needs.

Iroquois people call corn, beans, and squash the “Three Sisters.” These were once their main food supply. Because they are so important to Iroquois life and culture, they are still planted together today. Corn is especially important because it can be used for a variety of purposes including making ropes, baskets, mats, decorations, and dolls.



## SEMINOLE DOLL



### SEMINOLE (BEAR CLAN) DOLL MAKER

#### SALLY BUSTER

*Big Cypress Reservation, Florida  
translated by Louise Osceola, sister*

#### *How and when did you learn to make dolls?*

I learned how to make dolls from my grandmother and mother, when I was eight. I just wanted to learn because they were making them.

#### *What materials do you use to make your dolls?*

You find small palm trees called palmettos in the cow pastures or the woods. The men cut the plants. You cut the bark and select the good fibers for the head and body. You can also eat the bark inside the plant—the part where the leaves come out from.

The clothes are cotton fabric. We cut it into little strips for the men and lady dolls and then make the design like we want. Or we use rick-rack trim that we buy. The old-fashioned designs are animals, lightning, wind, fire, snakes, birds, and all different kinds of simple designs. Later we started to make different kinds of designs, just regular patchwork. They're more difficult than the old ones, but they're very beautiful.

#### *What do the dolls tell about the place where you live?*

The designs and the fibers—that makes them Seminole. They once made dolls just from wood, but then we found the palmetto plant. For your doll, you sew palmetto over the wood from the cypress tree. That's the way it looks. The palmetto plant is sewn into the foot so it stands up, like there is a little plate attached to the leg.

#### *How are these kinds of dolls used? Who uses them?*

To sell—for souvenirs for tourists to show them how the Seminoles looked a long time ago and how our people look now. The dolls are brown, and we're brown. They look like we do. We make them to have money to buy groceries.

#### *Has doll making changed in your lifetime?*

My grandmother and mother taught me to make the patchwork, which they did by hand. Now I do it with a sewing machine. There are not too many people who make dolls now; not too many kids are doing it. Everything is the same, but not too many people make dolls anymore.

Louise says: In the old days your doll would wear buckskin leggings under their skirts. Now men wear pants with a shirt. The women would have long skirts with a little cape.



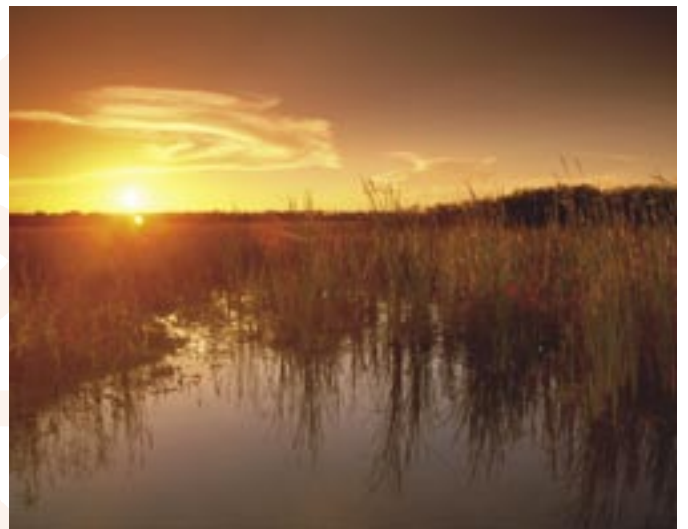
DOLL DIMENSIONS: 8.25 inches

## SEMINOLE DOLL

### HISTORY OF SEMINOLE PEOPLE






In their own language, Seminoles called themselves “free people.” Traditional Seminole cultural, religious, and recreational activities depend on the Everglades—swamplands in Florida where the Seminoles live. Seminoles once relied on hunting, trapping, fishing, and trading. They built their villages near rivers in the swamplands. Their houses, called *chickees*, were made out of cypress and palmetto trees. Patchwork clothing is the Seminole style of dress. The long sleeves help to protect them from mosquitoes in the swamps.

Today, Seminole people rely on tourism in Florida to make their living. They have six reservations across the state where they sell patchwork crafts, baskets, beadwork, and dolls that show the clothing and hairstyles worn by traditional Seminole men and women.



## CLIMATIC ZONE MAP

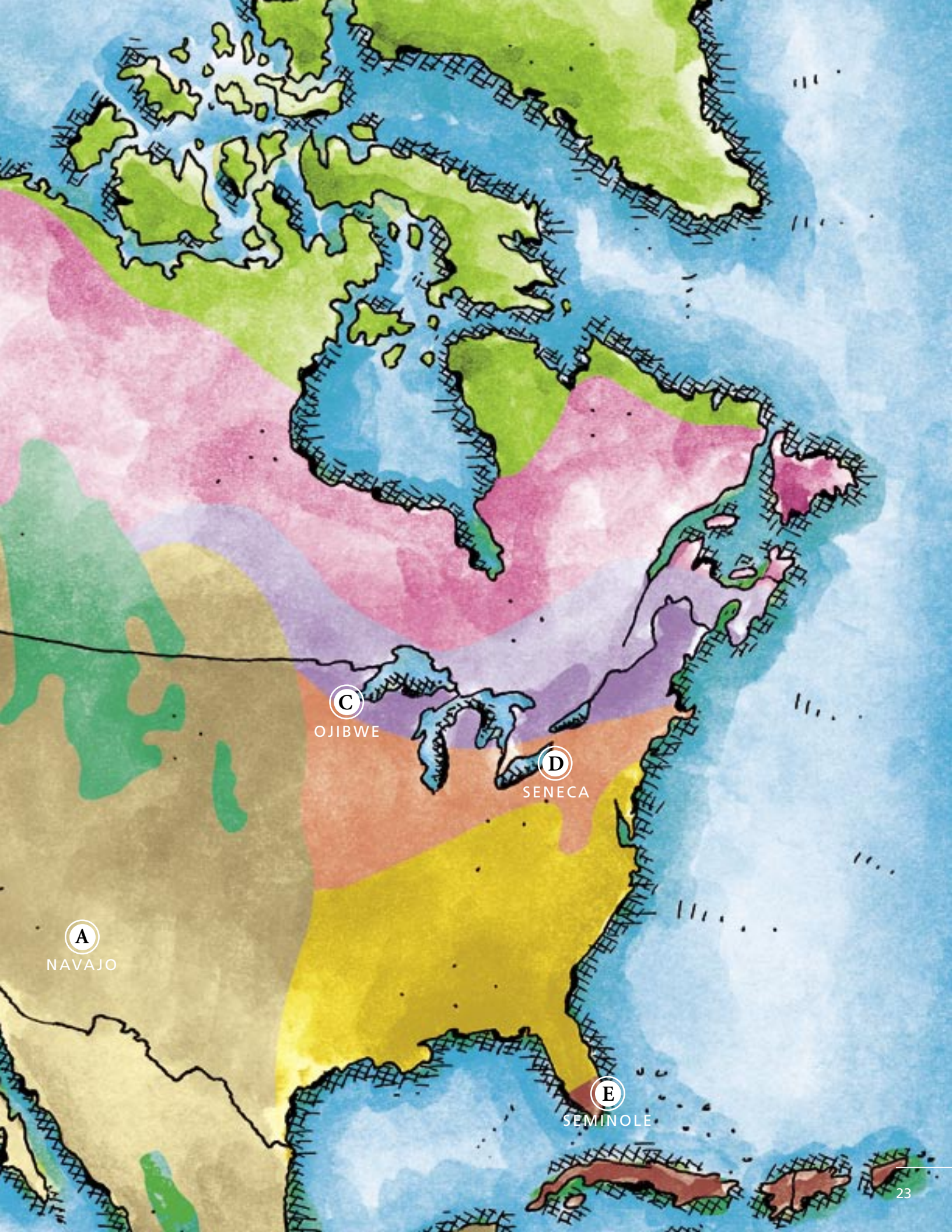
Based on Köppen System

	NAVAJO DOLLS	<b>A</b>
	INUPIAT DOLLS	<b>B</b>
	OJIBWE DOLL	<b>C</b>
	SENECA DOLLS	<b>D</b>
	SEMINOLE DOLL	<b>E</b>

	TROPICAL
	DRY
	MILD
	WARM SUMMER
	COOL SUMMER
	SUBARCTIC
	TUNDRA
	HIGHLANDS







**A**  
NAVAJO

**C**  
OJIBWE

**D**  
SENECA

**E**  
SEMINOLE

## DOLL INFORMATION

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### NAVAJO DOLLS

Sheep Springs, New Mexico

Made by Kay Bennett ca. 1965

Felt, cloth, yarn, sequins

Indian Arts and Crafts Board Collection, Department of the Interior, at the Smithsonian National Museum of the American Indian.

*These dolls carry shawls that, wrapped around the shoulders, are an important feature of traditional attire. Navajo women also display beautiful silver jewelry adorned with turquoise and other precious stones.*

### INUPIAT BERRY PICKER AND HUNTER DOLLS

Kotzebue, Alaska

Made by Ethel Washington (1889-1967)

Birch wood, ground squirrel and caribou skins, cloth, birchbark, bone

Indian Arts and Crafts Board Collection, Department of the Interior, at the Smithsonian National Museum of the American Indian.

*The doll maker created these highly realistic dolls with heads whittled from birch wood and miniature clothing remarkable for its authenticity and careful attention to detail. The woman in this pair displays a chin tattoo, a mark of adulthood, and carries a birchbark berry basket and a berry scoop. The artist made the miniature tools, including the hunter's bow.*

### OJIBWE DOLL IN CRADLEBOARD

Collected from the Teton Lakota

Early 20<sup>th</sup> century

Wood, cloth, velvet, hide, beads, nails, silk thread, embroidery floss, ink(?)

George H. Bingenheimer Collection, at the Smithsonian National Museum of the American Indian.

*The toy cradleboard for this doll is adorned with Ojibwe floral beadwork on black velvet panels. Although little girls often decorated toy cradleboards, this particular one was probably fashioned by an adult, for the velvet strips are taken from a man's shirt or leggings and have been reused.*

### SENECA CORNHUSK DOLL FAMILY

Tonawanda Reservation, New York

Made by Louise Printup Kennedy ca. 1933

Cornhusk, wool and cotton fabric, yarn, glass beads, deerskin

Collected in 1933 by William F. Stiles

Set of three cornhusk dolls. Female wearing red coat, blue skirt, dark red leggings, deerskin moccasins; male wearing blue bib, brown fringed shirt, maroon sash, blue pants and deerskin moccasins; child in wooden carrier.

*These cornhusk dolls are dressed in the traditional Seneca clothing that is still worn for special occasions today—a long coat or dress, a skirt decorated with beads and silk ribbon, and deerskin moccasins. The woman on the left carries her baby in a wooden baby carrier.*

### SEMINOLE DOLL

Florida

ca. 1970

Palmetto fiber, cotton cloth, glass beads

Indian Arts and Crafts Board Collection, Department of the Interior, at the Smithsonian National Museum of the American Indian.

*This doll is dressed like Seminole women, in a cotton fabric skirt and little cape that is light and cool in hot weather. The beautiful patchwork and striped designs are made by cutting pieces of colored cloth and sewing them together on a sewing machine. The doll itself is made from the fiber of the palmetto, a small Florida palm tree.*

## CREDITS

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### PHOTOGRAPHS AND MAP

All photographs of dolls courtesy National Museum of the American Indian. Additional photos:

*Inupiat:* Gray wolf, Johnny Johnson; Children, Albertha Nay

*Navajo:* Rock formations: Jess Alford; Shepherders, Paul Chesley

*Ojibwe:* Forest: Medford Taylor; Daisy, Jan Tove Johansson

*Seminole:* Everglades, Angelo Cavalli; Palmetto, Nancy R. Cohen

*Seneca:* Corn field, Darrell Gulin; Corn, Don Farrall

*NMAI Building:* Chris Wood, SmithGroup

Map based on information in *National Geographic World Atlas for Young Explorers*. Washington, D.C.: National Geographic, 2003.

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## RESOURCES

### BOOKS FOR TEACHERS

Harvey, Karen D., Lisa D. Harjo, and Lynda Welborn. *How to Teach about American Indians: A Guide for the School Library Media Specialist*. Westport, Conn.: Greenwood Press, 1995.

Hirschfelder, Arlene, and Yvonne Beamer. *Native Americans Today: Resources and Activities for Educators*. Portsmouth, N.H.: Teacher Ideas Press, 2000.

Lenz, Mary Jane, with an introduction by Clara Sue Kidwell. *Small Spirits: Native American Dolls from the National Museum of the American Indian*. Washington, D.C.: NMAI, 2003.

### BOOKS FOR CHILDREN

Brown, Tricia. *Children of the Midnight Sun: Young Native Voices of Alaska*. Anchorage, Alaska: Northwest Books, 1998.

Griffin, Lana T., et al. *The Navajo (Indian Country)*. Chicago, Ill.: Raintree Publishers, 1999.

Koestler-Grack, Rachel A. *The Seminole: Patchworkers of the Everglades*. Mankato, Minn.: Blue Earth Books, 2003.

Levine, Ellen. *If You Lived with the Iroquois*. New York, N.Y.: Scholastic, Inc., 1998.

Peacock, Thomas, and Marlene Wisuri. *The Good Path: Ojibwe Learning and Activity Book for Kids*. Afton, Minn.: Afton Historical Society Press, 2002.

### FOR INFORMATION ON TRIBES:

#### SENECA

[www.ganondagan.org](http://www.ganondagan.org)

Ganondagan State Historic Site, near Rochester, New York, marks a flourishing, vibrant center for the Seneca people.

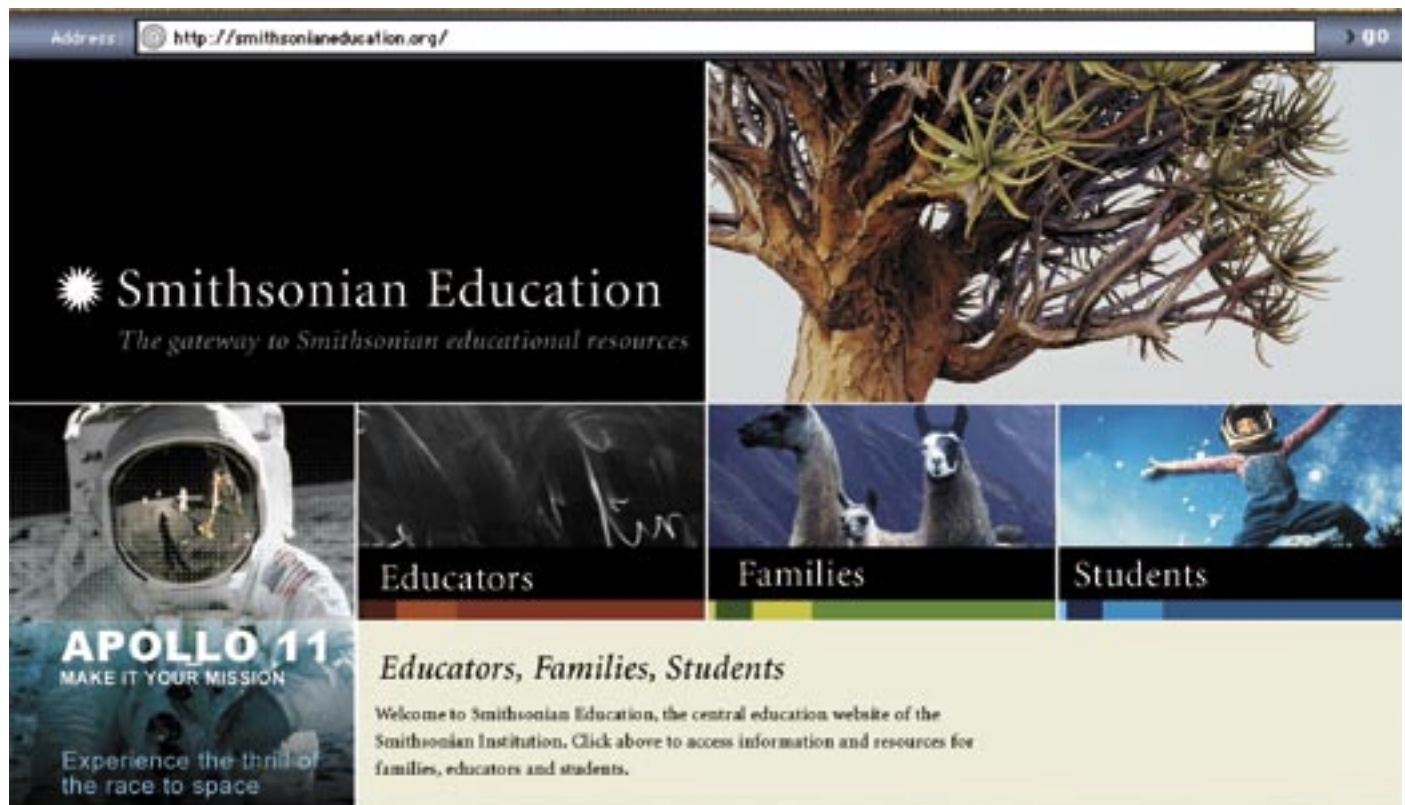
#### INUPIAT

[www.kotzebueira.org](http://www.kotzebueira.org)

Kotzebue IRA is the tribal government based on the Indian Reorganization Act that serves the Inupiaq people of Qikiqtagruk, Alaska.

### FOR GUIDELINES ON ORAL HISTORY

*The Smithsonian Folklife and Oral History Interviewing Guide* by Marjorie Hunt. Online only, under “Resources” at the website of the Smithsonian Center for Folklife and Cultural Studies, at [www.folklife.si.edu](http://www.folklife.si.edu).



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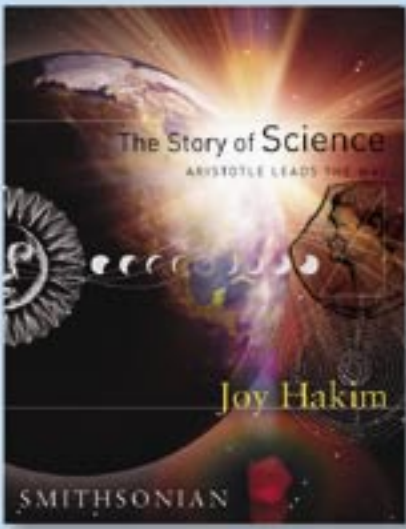
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