



American Indian Textiles is the first episode in *The Virtual Living Archaeology Weekend Video Series*, produced by Voyageur Media Group, Inc. for the Living Archaeology Weekend (LAW) Steering Committee. The video features Ms. Christina Pappas, Archaeologist/State Cultural Resource Specialist for the USDA Natural Resource Conservation Service in Lexington, Kentucky, who demonstrates American Indian textile technologies at LAW, based on archaeological research in eastern Kentucky. The video also features Mr. Choogie Kingfisher, United Keetoowah Band of Cherokee Indians, Tahlequah, Oklahoma, who demonstrates traditional Cherokee storytelling and games at LAW.

Demonstrator: Christina A. Pappas, Archaeologist/State Cultural Resource Specialist, USDA Natural Resources Conservation Service, Lexington, Kentucky

Speaker: Choogie Kingfisher, Cherokee Nation National Treasure, Class of 2019 for Storytelling, United Keetoowah Band of Cherokee Indians, Tahlequah, Oklahoma

Location A: Gladie Visitor Center, Red River Gorge, Daniel Boone National Forest

Location B: Algonquin Consultants, Miami, Oklahoma

Production: Voyageur Media Group, Inc. Producer Tom Law, Videographer Beth Fowler, Associate Producer, Rebecca Hawkins

Post: Final Cut Pro X Voyageur Media Group, Inc. Matt Davis, EditFreak, Grant Kattman

Distribution: LAW website (free streaming video), and other public media outlets



OVERVIEW

Times	Segment
00:30	Open
00:82	A: Introduction
03:43	B: Cultural Context
02:50	C: Natural Resources
03:51	D: Textile Slippers
01:93	E: Reflections
02:05	Credits
14:54	Total time

ABBREVIATIONS USED IN THIS SCRIPT

DBNF	– Daniel Boone National Forest
GFX	– Graphics Special Effects
KAS	– Kentucky Archaeological Survey
KET	– Kentucky Educational Television
KHC	– Kentucky Heritage Council
LAW	– Living Archaeology Weekend
MCNP	– Mammoth Cave National Park
NYPL	– New York Public Library
OSU	– The Ohio State University
POV	– Point of View
VGM	– Voyageur Media Group, Inc.
WMSHS	– Wickliffe Mounds State Historic Site

Open: 00:30 seconds

Series Title sequence

Scene LAW/AIT-01: (00:26 seconds)

The Virtual
Living Archaeology Weekend
Video Series

Video: Series title presented as 2D animation of *flowing river* over buckskin background with a *timeline* montage of images from prior LAW events. Series title settles into position as upper third.

Audio: Theme music: *Overseas* by Vlad Gluschenko, Creative Commons.

Graphics: LAW logo, petroglyph turtle.

Section A: Introduction: 00:82 seconds

Scene LAW/AIT-02: (00:10 seconds)

Episode title

The Virtual Living Archaeology Weekend Video Series

American Indian Textiles

with

Christina Pappas and Choogie Kingfisher

Video: Episode title.

Audio: Episode music: Pond5, *Inspirational Acoustic Background* by Inspiring Audio.

Graphics: Series title as smaller element with turtle.

Scene LAW/AIT-03/04: (00:32 seconds)

Narrator: Dr. Erika Brady

Welcome to the first episode in *The Virtual Living Archaeology Weekend Video Series*. In this episode, two Living Archaeology Weekend demonstrators, Christina Pappas and Choogie (*Chew-Gee*) Kingfisher, introduce us to American Indian textiles. You'll learn how oral history and archaeology are providing insights into early textile technologies. You'll see the replication of woven slippers. And, you'll discover why textile technologies are important to archaeologists, to Native peoples, and to you.

Video: Images from 2019 LAW “live” event - KET video and LAW Steering Committee photos.

Archival images: *The aged man in his winter garment*, John White watercolors, 1585, British Museum; artwork of Mammoth Cave miners, MCNP.

Audio: Episode music continues.

Graphics: Series title as smaller element with turtle.

Section B: Cultural Context: 03:43 minutes

Scene LAW/AIT-05: (00:24 seconds)

Interview: Christina Pappas

“Let’s take a moment and think about what Native peoples were wearing in the past. What was a Native person 2,000 years ago wearing? Are they sitting by a campfire hanging out by a creek? What time of year is it? Is it the middle of winter? Are they wearing leathers, or what if it’s the middle of summer? What if it’s a hot, humid, Kentucky, July afternoon. What do you see them wearing?”

Video: Pappas on camera. Artwork: Late Woodland Period by Susan Walton, VMG.

Artwork: Indian Village, Kentucky Heritage Council. Video of hot, humid forest in Kentucky. Close with Pappas on camera.

Audio: Music: Pond5, *Research and Development* by Gentlejammers.

Graphics: Name key: Christina Pappas, State Cultural Resource Specialist, USDA Natural Resource Conservation Service.

Scene LAW/AIT-06: (00:42 seconds)

Narrator: Dr. Erika Brady

American Indians have occupied the region we now call Kentucky for over 12,000 years. Through thousands of generations, each tribe, clan and family developed an extensive knowledge of textile technologies rooted in the region’s natural resources. They created clothing, footwear, rope, bags and nets that helped them adapt to changing climates, specific ecosystems, and the four seasons. In the face of European contact, centuries of disease and warfare, and the forced removal of American Indian tribes from the Eastern Woodlands, many of these age-old textile traditions endure.

Video: Kentucky American Indian Timeline over eastern US (USGS) map, Kentucky pull out.

Artworks: Ancient Ohio art series, VMG, PaleoIndian Period. Artwork: Cliff Palace Pond, KAS. Ancient Ohio art series, VMG, Early Woodland Period, then Middle Woodland Period. American Indian Village, KHC. Artwork: Lower Shawnee Town, Portsmouth Murals, Inc. Textiles: LAW Steering Committee. Aerial video, Red River, Pond5, Wrigley Media Group. Artwork: Feast, Wounded; John White watercolors, 1585, New York Public Library. Original map, American Indian Removal from Eastern Woodlands, VMG.

Audio: Music continues.

Graphics: Image IDs (optional).



Scene LAW/AIT-07: (01:46 seconds)

Interview: Choogie (Chew-Gee) Kingfisher

“Before the Removal... [edit] We had already gone from woven tree fiber skirts, shoes, to the clothing of that time period. [edit] ...we were already doctors, lawyers. We were farmers. We were teachers. When the Trail of Tears happened, we took all of that and brought it with us.”

“The removal from the eastern part of the United States for the Cherokee people [edit] changed a lot of things. Not just the textiles, but it changed our way of thinking. It changed life in general, and so when we came over the trail, the one thing that was always intact was our religion. Now, many may not consider our textile ways as part of our religion, but everything ties together.”

“I remember as a child sitting on the floor beside my grandmother watching her weave, asking her, ‘Granny, where did you learn how to do that?’ ‘Oh, my granny showed me and probably her granny showed her.’ So, the knowledge was still there. Why? Because, again, we knew that we would need it somewhere and sometime.”

Video: Choogie Kingfisher on camera. Artwork: Cunne Shote, Cherokee Chief, James McArdell, 1757-1772, Library of Congress. Artworks: Cherokee leaders, McKenny & Hall, “History of Indian Tribes of North America,” 1837, Library of Congress: *Tah-Chee*, *Spring Frog* and *Sequoyah*. Artwork: “The Trail of Tears,” artwork by Robert Lindneux, Woolaroc Museum. Photos: Keetoowah Nighthawk Society events, and group shot, 1917; Mrs. Redbird Smith Collection, Oklahoma Historical Society; Cherokee woman with spinning wheel (1900s), and Indian Women Club, Cherokee Basketry Class, ca,1900s, Grant Foreman Collection; Oklahoma Historical Society. Keetoowah Nighthawk Society dancers, 1917; Mrs. Redbird Smith Collection; Oklahoma Historical Society

Audio: Music: Pond5, *Sacred Wisdom* by soulcatchermusic.

Graphics: Name key: Choogie Kingfisher, Cherokee Nation National Treasure, Class of 2019 for Storytelling, United Keetoowah Band of Cherokee Indians. Image IDs (optional).

Scene LAW/AIT-08: (00:10 seconds)

Narrator: Dr. Erika Brady

In addition to oral traditions, researchers use several lines of evidence to study archaeological textiles.

Video: Three panel images: fieldwork, Twin Branch Rockshelter excavation, Wolfe

County, KAS; OSU lab laboratory work, VMG; Replication: LAW demonstrators, LAW.
Audio: Music: Pond5, *Investigation – Science Research* by MV Productions
Graphics: Image IDs if needed.

Scene LAW/AIT-09: (00:54 seconds)

Interview: Christina Pappas

“First is, and in very rare examples, actual, physical remains of textiles, different preservation environments from burial mounds, dry rockshelters, sometimes even bogs will actually preserve textiles, so we can see the material, the fibers, the actual structures, the weaves, sometimes even complete garments.”

“Another line of evidence that archaeologists rely on is textile-impressed ceramics. So, we can actually see, again, the same thing, the structures, the weaves.”

“Another line of evidence archaeologists rely on is early historic accounts. [edit] and they would actually describe what the Native peoples that they met were wearing. Some of them would also provide paintings and etchings and sketches that would show, in some instances, extremely great detail.”

“So we can know that the Native peoples were expert spinners, expert weavers, and they were really adept at their craft of manipulating these fibers.”

Video: Photo: textile fragment and sandal, LAW and MCNP. Textile impression: Pappas, LAW. Artworks (3): John White, 1585, NYPL.

Audio: Music continues.

Graphics: Image IDs if needed.

Section C: Natural Resources: 02:50 minutes

Textile Plants

Scene LAW/AIT-10: (00:14 seconds)

Narrator: Dr. Erika Brady

From this evidence, archaeologists have learned what plant fibers were important to the American Indians who lived in Kentucky.

Video: Pappas demonstration and plant images, VMG.

Audio: Music: Pond5, *Ambient Reflective Upright Piano* by AudioKraken.

Graphics: Image IDs if needed.

Scene LAW/AIT-11: (00:44 seconds)

Demonstrator: Christina Pappas

“Two of the raw materials that Native peoples used that are pretty common in the dry rockshelters and caves around Kentucky are dogbane and rattlesnake master.”

“So rattlesnake master was a really important fiber, especially for slippers. [edit] You can see how long these fibers are. A single leaf of rattlesnake master can be from

[edit] three feet to almost five feet long. [edit] And Native people could harvest them, and they could use them green or they could let them dry out and use them later on. [edit]...for example, in Mammoth Cave, we've actually found bundles of rattlesnake master leaves that were just twisted together and set aside for someone to come back and work with later on."

Video: Pappas on camera. Demonstration video. Video of dogbane and rattlesnake master in the field. Photo of textile remnants.

Audio: Music continues.

Graphics: Subtitle: Natural Resources. GFX titles: Dogbane (*Apocynum cannabinum*); Rattlesnake Master (*Eryngium yuccifolium* L.).

Textile Dyes

Scene LAW/AIT-12: (00:05 seconds)

Narrator: Dr. Erika Brady

Laboratory research has revealed the vibrant colors of American Indian textiles.

Video: textile research, Dr. Jakes, OSU, 1996, VMG.

Graphics: Image IDs if needed.

Scene LAW/AIT-13: (00:30 seconds)

Demonstrator: Christina Pappas

"You can see this range of colors that Native peoples were able to achieve using different plants [edit] these come from bloodroot or bedstraw, they give you orangey-red. Then we shift into some more yellows and oranges, these come from goldenrod or Osage orange – from the bark or sometimes even the fruit. [edit] And then we have some greens and blues that come from oak, false indigo. [edit] So all of these would get mixed together in a dye bath. And that would give you this wide range of colors."

Video: Demonstration video. Photos of dye plants, VMG by Meg Hanrahan.

Audio: Music continues.

Graphics: Video section subtitle: Textile Dyes, plant labels.

Textile Structures

Scene LAW/AIT-14: (00:10 seconds)

Narrator: Dr. Erika Brady

Rare fragments and pottery impressions provide archaeologists with details about the intricate structures woven into American Indian textiles.

Video: Sketches of American Indian textiles from "Prehistoric Textile Fabrics of United States, Derived from Impressions on Pottery," by William Henry Holmes, Smithsonian Institution Publication, 1885 & 1886.

Audio: Music continues.

Graphics: Image IDs.

Scene LAW/AIT-15: (00:25 seconds)

Demonstrator: Christina Pappas

“Common textile structures that we have found in the archaeological record is twining. There are a couple of different ways you can do this to create different effects. This is an *open simple twining* where you just have one *warp* and two *wefts* engaging it. This will make a very nice, light open fabric. You can pack those rows together very tightly and make a very warm, dense fabric.”

Video: Demonstration samples. Photo: textile replicas, LAW.

Audio: Music continues.

Graphics: VMG and Pappas GFX: Twining, Warp (horizontal), Weft (vertical).

Section D: Textile Slippers: 03:51 minutes

Scene LAW/AIT-16: (0)

Narrator: Dr. Erika Brady

CUT narration - redundant

Scene LAW/AIT-17: (00:14 seconds)

Demonstrator: Christina Pappas (Interview POV)

“So today we’re going to take a look at specifically slippers, the types of footwear that Native peoples would have been wearing in the past when they were exploring rock shelters or caves or just kind of, you know, stomping around through creeks and whatnot.”

Video: Pappas on camera.

Audio: Music: Pond5, *Eyes Wide Open Underscore* by Adigoldstein.

Graphics: Subtitle: Textile Demonstration.

Scene LAW/AIT-18: (01:12 seconds)

Demonstrator: Christina Pappas

“So these, up until a few minutes ago, were dry, crunchy and brittle, so they have to be re-hydrated. [edit] so you can see now they’re nice and pliable. So, the first thing you’re going to do is bend the leaf in half; and I’m using two leaves together just for a little added strength. [edit] you’re gonna take your top leaf, your top pair, and you’re gonna twist it away from you. And, you’re gonna take it and twist it down. So now the bottom is on top, and the top is on the bottom. And, you’re gonna twist the top away from you. And, then twist down. This is really important to have these opposing twists, because this is how you’re going to have a strong cord, and how it’s able to keep from untwisting. And that is the goal of twisting things together.”

“So that’s how you take individual fibers that, on their own would be very weak and brittle. But, once they’re twisted together into a cord, you can get very strong durable cordage that you can use for ropes, nets, snares or slippers.”

Video: Demonstration samples. Support images.

Audio: Music continues.

Graphics: Video section subtitle.

Scene LAW/AIT-19: (02:25 seconds)

Demonstrator: Christina Pappas

“So, here’s some examples – these are slippers sized for a small child or an adult, made from rattlesnake master. You can see that it’s very flexible still, but it’s also very strong.”

“So, when I’m doing replica work, especially when I’m experimenting with different ways of making a slipper, I’ll use jute.”

“Looking at this replica here, you can see we have some loops that start at the back of the heel. So that’s where we begin. [edit] So you have your warps, and these will be our wefts. And, the first thing we’re gonna do is start twining across. [edit] So, twining is the twisting in between. And, we’ll just start working our way across.” [edit] So, I’ve already twined across the first half of the warp. So now, they’re going to start making their bend, and that’s how these loops get made. [edit] you can start to see the heel is taking shape.”

“So, at this point this is where the weaver would actually start shaping this to fit the foot. [edit] Now each of these slippers was fit to the individual. So, what they would probably do is have the individual come in and put their heel here and start shaping it. [edit] What they do is start pulling on these warps and packing the weft rows to kinda have it curve up over the toe. [edit] You can kinda see that here. They would have come in, put their heel in here. Put their toes in here, [edit] And, as they shaped it, and pulled it. It would make a little ‘U’-shape here, and then they would do their braid here to finish it.”

“They would have some nice little laces on the side here to kinda secure it down nicely. But, almost instantaneously, they would have had this really great, durable, strong yet flexible and soft slipper that they could wear – whether they were walking through a rockshelter in Kentucky or exploring Mammoth Cave.” [edit]

“Leather footwear definitely had its place, but when we’re talking about warm weather, getting in and out of wet creeks – things like that – you’re gonna want something that’s going to dry quickly. That’s not gonna get hard and brittle quite the same way that leather would. [edit] And the great thing about them is they can be patched.” [edit]

“So, a woven slipper made from plant fibers like rattlesnake master was really important for folks as they’re trying to move and adapt quickly across the landscape.”

Video: Demonstration samples. Artworks: Cliff Palace Pond, KAS. Mammoth Cave Miners, MCNP. Mississippian Village, WMSHS.

Audio: Music continues.

Graphics: Video section subtitle, process labels (if needed). Add GFX: Jute replica sample.

Section E: Reflections: 01:93 minutes

Scene LAW/AIT-20: (00:30 seconds)

Host: Dr. Erika Brady (on camera?)

Oral histories and archaeological research are weaving together a picture of an important part of America Indian culture in Kentucky. Native people were masters of textiles technologies. They created a dazzling array of materials: clothing for all seasons, (pause), fabric with vibrant colors, (pause), delicate threads, (pause) cord as strong as bailing twine, (pause) and slippers durable enough to explore the region's deepest caves and highest ridges.

Video: Video/photos/archival images of textiles. Video of Natural Bridge Arch, and Mammoth Cave. Dip to black.

Audio: Music: Pond5, *Inspirational Acoustic Background* by Inspiring Audio.

Graphics: Image IDs (optional).

Scene LAW/AIT-21: (00:08 seconds)

Interview: Christina Pappas

"I think it's important that folks learn about these materials and these traditions because it's a way of connecting everyone to their distant past."

Scene LAW/AIT-22: (01:04 seconds)

Interview: Choogie (*Chew-Gee*) Kingfisher

"When we look back on history and we begin to study what they did - making sandals, making baskets, making mats to sleep on, to sit on. We want to keep that knowledge alive within our youth, within those that want to know, because the way that they told us a long time ago, the old ones say that, 'one of these days, we're going to use that knowledge again.'"

"When you learn how to weave, there's a lesson in all of it. It teaches you patience."

Video: Kingfisher on camera. Artworks: wife, John White, 1585, NYPL; Artworks (2): *Mo-Han-Go*, and *Tah-Che*, McKenny & Hall, Library of Congress. Photo: Cherokee basketry class, 1929-32, Edd Roberts Collection, Oklahoma Historical Society. Textile replica, LAW. Kingfisher at LAW events.

Audio: Music continues.

Graphics:

Scene LAW/AIT-23: (00:20 seconds)

Interview: Christina Pappas

"Regardless of where you're from, of where you go, everyone uses textiles in everyday life. So, by understanding not just textiles from the past but why they matter and are important to everyone you can build these bridges and you can connect yourself to other people who could be very different from you."

"That's one of the great things about Living Archaeology Weekend. We build bridges through technology and that's something that we can do with textiles."

Video: Pappas on camera. Photos of textiles and LAW events.

Audio: Music continues

Graphics:

Credits: 02:05 minutes

Scene LAW/AIT-24:

Announcer: Tom Law

“More information and educational materials are available on the Living Archaeology Weekend website.”

Living Archaeology Weekend (logo)

www.livingarchaeologyweekend.org

Video: Announcer and text graphics.

Audio: *Overseas* by Vlad Gluschenko, Creative Commons.

Graphics: text.

Scene LAW/AIT-25:

Major Funding Announcement

Announcer: no announce

Major Funders

Slate one

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Graphics: text.

Scene LAW/AIT-26:

A) Acknowledgments

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Kentucky Archaeological Survey

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Oklahoma Historical Society

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Pond5

Chimney Rock by Alexeys
Sandcave by Imaginarius
Red River by Wrigleymediagroup

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Western Kentucky University

Woolaroc Museum & Wildlife Preserve

“The Trail of Tears,” artwork by Robert Lindneux

Music

Overseas

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Investigation – Science Research by MV Productions
Ambient Reflective Upright Piano by AudioKraken
Eyes Wide Open Underscore by Adigoldstein

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Scene LAW/AIT-27:

B) Copyright

The Virtual Living Archaeology Weekend Video Series (logo)

American Indian Textiles

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Video: Announcer and text graphics.

Audio: music resolves.